

Aichi Triennale 2019 Has Announced the List of Additional Artists

Aichi Triennale—an international contemporary art festival that occurs once every three years and is one of the largest of its kind—has been showcasing the cutting edge of the arts since 2010, through its wide-ranging program that spans international contemporary visual art, film, the performing arts, music, and more.

This fourth iteration of the festival welcomes journalist and media activist Daisuke Tsuda as its artistic director. By choosing “*Taming Y/Our Passion*” as the festival’s theme, Tsuda seeks to address “the sensationalization of media that at present plagues and polarizes people around the world.” He hopes that by “employing the capacity of art— a venture that, capable of encompassing every possible phenomenon, eschews framing the world through dichotomies—to speak to our compassion, thus potentially yielding clues to solving this predicament.” Aichi Triennale 2019 announced the addition of 47 artists to its lineup on 27 March 2019; the list now comprises a total of 79 artists.

Outline of Aichi Triennale 2019 <http://aichitriennale.jp/>

Theme | 情の時代 Taming Y/Our Passion

Artistic Director | TSUDA Daisuke (Journalist / Media Activist)

Period | August 1 (Thursday) to October 14 (Monday, public holiday), 2019 [75 days]

Main Venues | Aichi Arts Center; Nagoya City Art Museum; Toyota Municipal Museum of Art and off-site venues in Aichi Prefecture, JAPAN

Organizer | Aichi Triennale Organizing Committee

Inquiries | Aichi Triennale Organizing Committee (Public Relations Department)

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Contents

International Contemporary Art Exhibition.....	P2
Film Program	P24
Performing Arts	P25
Music Program	P29
Learning	P30

International Contemporary Art Exhibition

After “Freedom of Expression?”

Freedom of Expression? was held in 2015, motivated by a serious sense of crisis concerning threats to freedom of speech and expression in Japan. The exhibition collected works that had been rejected or removed from exhibition by either systematic censorship or fear of causing controversy. Works dealing with themes which have been deemed taboo by public cultural institutions in recent years (such as the issue of the Japanese Military “Comfort Women”, the emperor and wartime responsibility, colonial rule, Article 9 of Japan’s constitution, or criticism of the government) were displayed along with the actual reasons given at the time for their removal. At Aichi Triennale 2019, works newly refused exhibition at public galleries after 2015 will be displayed with the reasons for their rejection in similar fashion, in addition to revisiting works featured in the original exhibition.



2015 *Freedom of Expression?*, Gallery Furuto, Tokyo, Japan

Exhibition title design, woodcut by Misako Ichimura, from the exhibition poster from 2015

Song-Ming ANG and Jason MALING

Began collaboration 2017 in Singapore.

Song-Ming Ang makes art revolving around music, pop culture and the everyday, while Jason Maling makes process driven performances that evolve in response to social encounters. They began collaborating in 2017 on a series of strategies that indulge their mutual love of pop music and explore the cultural significance of the amateur. Grouped under the title *A Song To Change The World*, their project is constituted by the perpetual performance of an impossible task, a generative process that asks the seemingly simple, yet fiendishly complex question: what kind of song could change the world? Embracing futility, doubt, and earnest ambition, the artists invite the public to work with them in a series of workshops, lectures, and public performances to assist them in their mission.



2018 Festival of Live Art, Melbourne, Australia
2018 *Exceptions of Rule: Counterpoints to Truth*, ADM Gallery, Nanyang Technological University, Singapore

A Song To Change The World, 2018
Festival of Live Art, Melbourne, Australia
Photo: Bryony Jackson

AOKI Miku

Born 1996 in Tochigi, Japan. Based in Tokyo, Japan.

Aoki Miku is a student in oil painting at Tama Arts University. In 2019, she received the Gold Prize at the final selection exhibition for the fourth term of the Genron Chaos*Lounge New Art School. One day when she was 18 years old, her mother informed her that, desperately wanting a child, her parents underwent an artificial insemination procedure that resulted in her birth. This was also the moment she understood the excessive amount of love she’d felt from her mother since childhood. Born—oddly enough—in the same year as the world’s first cloned mammal, Dolly the sheep, Aoki has since focused on examining necessity and contingency, blessings and curses related to forms of purposely engineered life, including herself. Her artwork consists of installations, zoetropes (series of rotating images that appear to move), drawings created from skin-soft lamé thread embroidery, and more.



2019 Genron Chaos*Lounge New Art School Class Final Selection Exhibition *Home Land*, Tokyo, Japan, Gold Prize
2018 Genron Chaos*Lounge New Art School Class 4 Outcome Exhibition *Vertigo*, Genron Chaos *Lounge Gotanda Atelier, Tokyo, Japan
2018 Kanji Yumisashi solo exhibition *Mermaid in April*, Genron Chaos*Lounge Gotanda Atelier, Tokyo, Japan (as a featured artist)
2018 *Contemporary Art Black Market*, BUCKLE KÔBÔ, Tokyo, Japan

1996, 2019
Photo: Tetsuya Matsushita

Walead BESHTY

Born 1976 in London, UK. Based in Los Angeles, USA.

Walead Beshty is known for work that presents, in a simple manner, the reality that the transmission of information and the transportation of things, which seem to occur instantaneously, are in fact carried out within the confines of many industries and depend on the physical labor of a great many people. *Travel Pictures* involved Beshty developing and printing photographic film with damage and discoloration from exposure to X-ray scanners when passing through airport baggage inspection. With the *FedEx* glass works, he shipped thin glass boxes cut to the size of FedEx standard shipping boxes around the world, and exhibited those boxes in the form took after becoming cracked all over through the process of transportation by cargo handlers. Beshty is often described as a photographer, but his practice has a wide scope, and he also works as a writer and curates exhibitions. In 2018, he organized the *Picture Industry* exhibition in France and edited its catalogue, which amounted to a monumental publication of over 800 pages.

2015 56th Venice Biennial, *All the World's Futures*, Venice, Italy

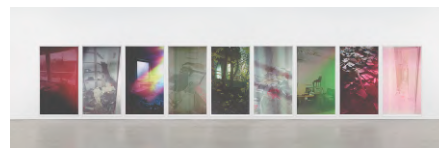
2014 *A Partial Disassembling of an Invention, Without a Future: Helter Skelter and Random Notes in Which the Pulleys and Cogwheels Are Lying*

Around at Random All Over the Workbench (solo), Barbican Centre, London, UK

2013 *Fair Use* (solo), the Power Station, Dallas, USA

2011 *Securities and Exchanges* (solo), Ullens Center for Contemporary Art, Beijing, China

2011 *A Diagram of Forces* (solo), Malmö Konsthall, Malmö, Sweden

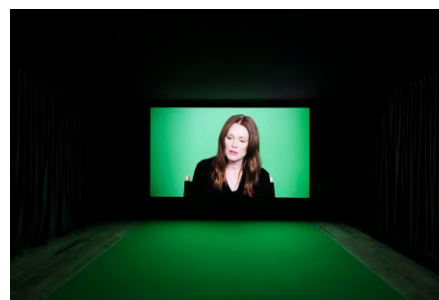


Travel Pictures [Tschalkowskistrasse 17 in multiple exposures" (LAXFRATHFTXLCPHSEALAX) March 27–April 3, 2006] "Contax G-2, L-3 Communications eXaminer 3DX 6000, and InVision Technologies CTX 5000, 2006/2008

Candice BREITZ

Born 1972 in Johannesburg, South Africa. Based in Berlin, Germany.

Recent works by Candice Breitz have focused on the conditions under which empathy is produced, reflecting on a media-saturated global culture in which strong identification with fictional characters and celebrity figures runs parallel to widespread indifference to the plight of those facing real world adversity. Following the completion of her works *Love Story* (2016) and *TLDR* (2017), she is currently working on the third part of a video trilogy that critically probes the attention economy. Breitz has been a tenured professor at the Braunschweig University of Art since 2007.



2018 *Candice Breitz: Love Story* (solo), Museum of Fine Arts, Boston, USA

2018 *Candice Breitz: Sex Work* (solo), Salon Berlin / Museum Frieder Burda, Berlin, Germany

2018 FRONT International: Cleveland Triennial for Contemporary Art, Cleveland, USA

2017 57th Venice Biennial, South African Pavilion, Venice, Italy

Love Story, 2016, Featuring Alec Baldwin and Julianne Moore

Commissioned by the National Gallery of Victoria,

Outset Germany + Medienboard Berlin-Brandenburg

South African Pavilion, 57th Venice Biennial, 2017

Photo: Andrea Rossetti

Courtesy of Goodman Gallery, Kaufmann Repetto + KOW

James BRIDLE

Born 1980 in London, UK. Based in Athens, Greece.

Specializing in fields such as cognitive science and artificial intelligence, James Bridle is an artist and a technologist whose interests lie in cutting edge science and technology. He is also a theorist and journalist, appearing in *Wired*, *Domus*, and more. His work, however, shies away from over-enthusiastic promotion of new technologies, instead sounding the alarm on the risks inherent within technology itself. With demonstrations such as his "trapping" of a self-driving car using ideas inspired from ancient myths and supernatural rituals, he references the history of science and technology while revealing the limits of any knowledge divorced from context. He published his first book, *New Dark Age*, in 2018, and was named as one of *Wired's* "100 Most Influential People in Europe" in 2015.



2018 *New Dark Age: Technology and the End of the Future*, New York: Verso books

2013 Prix Ars Electronica 2013, Linz, Austria, Interactive Art, Honorary Mention

2013 17th Japan Media Arts Festival, Tokyo, Japan, Art Division, Excellence Award

Drone Shadow 002, 2012, Istanbul, Turkey

Tania BRUGUERA

Born 1978 in Havana, Cuba. Based in Havana, Cuba / New York, USA.

Tania Bruguera created performances and installations aiming for social change from a young age. She exposes political forces and presents global issues of migration, censorship, and repression through participatory work. For over 25 years her activity has involved cooperation with individuals and institutions, and so Bruguera defines herself as an “initiator” rather than a creator. In *10,148,451*, visitors have an eight-digit number stamped on their arm. This number, which is always increasing, acknowledges the number of migrants in the world. Visitors continue into a chamber filled with tear-inducing vapor; the artist uses what she describes as “forced empathy” to physically make visitors cry even if they don’t feel connected to the abstract number stamped on their arm. In this way, her political work mobilizes spectators to act as active citizens.



2018 *10,148,451*, Tate Modern Hyundai Commission, London, UK
2015 56th Venice Biennial, *All the World’s Futures*, Venice, Italy
2014 *Under the Same Sun*, Guggenheim Museum New York, USA
2012 *Immigrant Movement International*, Tate Modern, London, UK
2002 Documenta 11, Kassel, Germany

10,148,451, 2018
Tate Modern Hyundai Commission
Photo: Tate Modern
Courtesy of Estudio Bruguera

BUNYA Yukari

Born 1985 in Okayama, Japan. Based in Brussels, Belgium.

Bunya Yukari creates drawings rooted in the fine arts, music, and architecture. At college, where she majored in musical composition, Bunya focused on the act of line drawing as a release from the stress of extremely precise compositional styles. Since then, she has established her own style, much like musical improvisation, drawing lines on the backing medium without score, sketch, or hesitation. Her drawings feature simple, delicate, relaxed lines, and the repetition and accumulation of organic forms. Powerful, sharp, straight lines divide the plane and create spatiality in the work. Telling of a period of influence from the architectural drawings of Libeskind, her work calls to mind the weightless space of impossible, unbuilt architecture, and also echoes the tradition of graphic scores by the likes of Kandinsky and Toru Takemitsu.



2016 *Trans / Real: The Potential of Intangible Art vol.6 Yukari BUNYA* (solo), Gallery aM, Tokyo, Japan
2014 *17th Exhibition of the Taro Okamoto Award for Contemporary Art*, Taro Okamoto Museum of Art, Kanagawa, Japan
2013 *VOCA 2013*, The Ueno Royal Museum, Tokyo, Japan
2012 *POSITION 2012 Contemporary Art from Nagoya — The World seen from this Position*, Nagoya City Art Museum, Aichi, Japan

looking at the vacant scenery 2016.11.11

Miriam CAHN

Born 1949 in Basel, Switzerland. Based in Bergell, Switzerland.

Miriam Cahn was part of the generation that, at a young age, witnessed the footage of nuclear testing at Bikini Atoll; influenced by the further historical context of the scientists—predominantly Jewish, like Cahn—who both invented the atom bomb and opposed its use. Cahn has repeatedly painted watercolors taking the discord between the beauty and the ethics of the atom bomb as their theme. Her oil paintings, on the other hand, include a number of themes, such as humans, plants and animals, and architecture, each of which is explored individually. In her images of humans, in particular, people are at times painted in vibrant colors standing motionless against dusky toned landscapes. Cahn’s paintings, which lack the clear, explicit lines used to bring out individual beings, might be understood as hinting toward harmonization or fusion, rather than strict boundaries. They confront their viewers, however, with a cold, salvationless world, questioning the nature of humans under the difficult situations in this era of uncertainty.



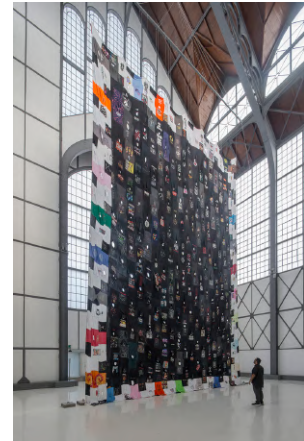
2018 21st Biennale of Sydney, *SUPERPOSITION: Art of Equilibrium and Engagement*, Sydney, Australia
2018 *photographs* (solo), WAKO WORKS OF ART, Tokyo, Japan
2017 *documenta 14, Learning from Athens*, Athens, Greece / Kassel, Germany
2016 *miriam cahn - AT EYE LEVEL* (solo), Kunsthalle zu Kiel, Kiel, Germany
2015 *körperlich – corporel* (solo), Aargauer Kunsthau, Aarau, Switzerland

das schöne blau, 13.5.17
Photo: Daniel Martinek
Courtesy of WAKO WORKS OF ART

Pia CAMIL

Born 1980 in Mexico City, Mexico. Based in Mexico City, Mexico.

Pia Camil creates work in a range of expressive forms, including large-scale textile installations, associated with the Mexican urban landscape and modernization. Her recent major work *Telón de Boca* was inspired by bartering at the Tianguis Cultural del Chopo, where different kinds of music mingle together. Second-hand t-shirts, produced in advance with a designer, were exchanged for band t-shirts belonging to friends and passersby; the garments thus collected were sewn together into a single large textile, into which 24 speakers were installed. The band t-shirts are vehicles for cultural, social, and personal information; meanwhile, the fact that this surplus of products that had been produced for the United States market is bargained for in Mexico City street markets also hints symbolically at global economic and trading systems. With this work Camil created a monumental sonic space which provided a stage in which the public was able to participate.



2018 *Telón de Boca* (solo), Museo Universitario del Chopo, Mexico City, Mexico
2018 *Split Wall* (solo), Nottingham Contemporary, Nottingham, UK2017
Bara, Bara, (solo), Dallas Contemporary, Dallas, Texas, USA
2015 *A Pot for a Latch* (solo), New Museum, New York, USA
2014 *The Little Dog Laughed* (solo), Blum & Poe, Los Angeles, USA

Telón de Boca, 2018
Photo: Ramiro Chaves
Courtesy of Museo Universitario del Chopo

The Center for Investigative Reporting

Established 1977 in California, USA. Based in California, USA.

CIR is best known for its weekly investigative radio show and podcast “Reveal”. As a nonprofit news organization, CIR relies on sustaining members who believe in fearless investigative reporting. While most investigative reporting takes the form of a written or video report created by the organization that obtained the scoop, CIR uses the material it obtains to explore various forms of expression from animation and drama to hip-hop music and apps—which it publishes for free through social media and the like. That CIR collaborates with existing news and broadcasting organizations, rather than relying on its own resources for all of its operations, is a crucial feature which allows the influence of its reporting to be felt throughout the USA. CIR’s on-site reporting of the solitary confinement of minors in detention centers in New York City, and its exclusive interview with the United States Army Special Forces soldier who killed Osama bin Laden, in particular garnered global attention as new reporting for the digital age.



2018 Nominated at the 90th Academy Awards, USA
2014 Winner at the 73rd Peabody Awards, USA
2012 Winner of the MacArthur Award for Creative & Effective Institutions, USA
Six-time winner of the National Emmy Award, USA
Three-time finalist of the Pulitzer Award, USA
Six-time winner of the Alfred I. duPont-Columbia Award, USA

The Box, 2014
Director: Michael Schiller
Photo: The Center for Investigative Reporting

Heather DEWEY-HAGBORG

Born 1982 in Philadelphia, USA. Based in New York, USA.

After training in computer science and the arts, and pursuing research in AI and machine learning, Heather Dewey-Hagborg creates work that encourages us to think about issues of DNA privacy and surveillance. For *Stranger Visions*, based on the probable phenotypes derived from analysis of DNA extracted from things like hairs, cigarette butts, or gum left in public spaces, she created 3D printed sculptures which might or might not resemble the people who dropped those objects. *Invisible* is a set of products created by an imaginary biotechnology company: a spray that deletes 99.5% of the DNA, and a spray that cloaks biological material with DNA noise. Both of these works sparked controversy around the world, looking critically at issues of the exploitation, without consent, of biological information such as a person’s cells and DNA for commercial or academic gain.



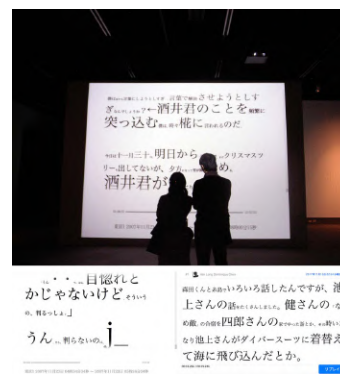
2018 *Genomic Intimacy*, MU, Eindhoven, the Netherlands
2018 *Probably Chelsea*, Kunsthall 3.14, Bergen, Norway
2018 *Stranger Visions*, PERMM Museum of Contemporary Art, Perm, Russia
2018 *The Future Starts Here*, Victoria and Albert Museum, London, UK2017.COM/.CN - Co-presented by KAF and MoMA PS1, K11 Art Space, Shanghai

Stranger Visions, 2012-2013
Courtesy of the artist and Fridman Gallery

dividual inc.

Founded 2008 in Tokyo, Japan. Based in Tokyo, Japan.

The startup, dividual inc. was launched in April 2008 by media artist Endo Takumi and information-science researcher Dominique Chen, later joined by creator Yamamoto Koichi in July of the same year. Based on their mantra, "People will always need people," dividual has created works such as *TypeTrace*, which visualizes people's typing patterns, and has also released and managed the community-based web service "rigureto" (2008 – 2017) and the photo messenger app "Picsee" (2015). dividual's shareholders included many prominent angel investors such as the likes of leiri Kazuma and Director of the MIT Media Lab, Joi Ito. The company was acquired by SmartNews Inc. in January 2018; dividual continues to operate and manage their pre-existing services.



2012 [Internet Art Future] Reality in Post Internet Era, NTT InterCommunication Center [ICC], Tokyo, Japan
2008 12th Japan Media Arts Festival, Art Division, Jury Selections, Tokyo, Japan
2007 Haptic Literature, Tokyo Photographic Art Museum, Tokyo, Japan

The Way of TypeTrace ~ Maijo Otaru Edition, 2007

DOKUYAMA Bontaro

Born 1984 in Fukushima, Japan. Based in Tokyo, Japan.

Dokuyama Bontaro started his artistic practice after witnessing the utter change to his hometown of Fukushima brought about by the Tohoku earthquake and tsunami of March 11, 2011, and the meltdown of the reactors at the Fukushima Daiichi nuclear Power Plant. He creates videos and installations investigating forgotten memories of the past, places, issues and phenomena that have become hard to see in contemporary society. Dokuyama's work involves the intervention of the artist himself by going to the location of a given incident to collect interviews with the people affected; he warns viewers of the possibility that, in our unpredictable modern world, anyone could become a victim at any time. By facing the past and investigating what has been left behind, as well as what has disappeared, Dokuyama reveals the memories and emotions of people who have fallen through the cracks of history, and the reality that fragments of ourselves may be buried in the future.

2019 Roppongi Crossing 2019: *Connexions*, Mori Art Museum, Tokyo, Japan
2018 *Public archive* (solo), AOYAMAMEGURO, Tokyo, Japan
2018 *Assembling*, K11 Art Mall, Shenyang, China
2017 *Koganecho Bazaar 2017 "Double Façade - Multiple ways to encounter the Other"*, Koganecho area, Kanagawa, Japan
2016 *The 4th branch, Ministry of Economy, Trade and Industry* (solo), Anti-nuclear Occupy Tent Museum, Kasumigaseki, Tokyo, Japan

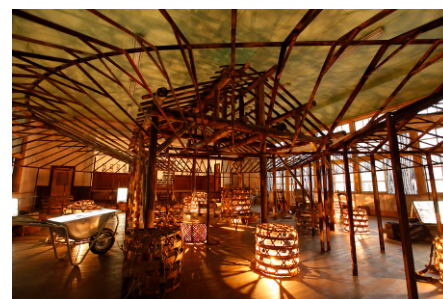


My anthem, 2019
© BontaroDOKUYAMA

ECHIGO Masashi

Born 1982 in Toyama, Japan. Based in Kagawa and Toyama, Japan.

Echigo Masashi has worked primarily in installation since completing his studies in architecture at Musashino Art University, creating pieces all over Europe, including the UK, the Netherlands, and Belgium. His process consists of visiting the exhibition location, gathering objects from the area, arranging them in the venue, and, after the exhibition has finished, returning them to where they were found. In his works, the movement of objects overlaps the movement of the artist's body. Their appeal rests in the simplicity of using the authentic movement of a place as a basis for artistic creation, as well as the architectural sense of scale of the installations themselves. Recently, Echigo has been expanding his range of techniques to include video, casting, sound, and more; he has also begun creating works that focus on building a relationship with a given region. In all cases, his pieces originate from relationships between the artist and individuals with whom he has established some common ground.



2018 *MADE IN CHINA* (solo), de Art Center, Beijing, China
2017 *Loop hole* (solo), gallery Muryow, Toyama, Japan
2016 *The rose*, Portland, USA

There is no smoke without fire, 2013
Photo: Keisuke Yunoki
Courtesy of the artist

Ayşe ERKMEN

Born 1949 in Istanbul, Turkey. Based in Berlin, Germany.

Ayşe Erkmen excels in creating artwork out of simple contrivances, such as the temporary relocation of objects based on her careful interpretations of a site's hidden context. At the 2017 Skulptur Projekte Münster, she immersed ocean cargo containers in an inland harbor separating the city's commercial and industrial districts, allowing visitors to cross between them by walking on the surface of the water—a chasm that would normally be impassable. At the 54th Venice Biennale in 2011, she employed pumps to draw seawater from the neighboring canal, filtering the “City of Water’s” water via a series of pipes brought into the exhibition space. With its use of water purification systems developed in Germany to secure drinking water for conflict zones, the work asked its viewers to consider the relation of the interior and the exterior, seawater and purified water, disparities in technology across nations, and so on.



2017 Skulptur Projekte Münster 2017, Münster, Germany

2016 Culture City of East Asia 2016, Nara, *Art Celebration in Nara – Beyond Time and Space*,
Saidaiji Temple, Nara, Japan

2011 54th Venice Biennale, Pavilion of Turkey, Venice, Italy

On Water, 2017

Photo: Roman Mensing/Münster

exonemo

Formed 1996 in Tokyo, Japan. Based in New York, USA.

Formed online in 1996 by Sembo Kensuke and Akaiwa Yae, artist duo exonemo has created and presented works that deal with the internet itself, from its advent to the present day. Exhibiting a unique hacking sensibility, they have expanded their activities to include exhibiting works and staging performances in the real world, from 2000 onward. As seen in their rendering of “the internet landscape” *Natural Process*, a pixelated recreation of the Google search engine home page (www.google.com) meticulously painted with acrylic, exonemo takes an exceptionally keen and humorous approach to connecting the virtual space with the physical. Other activities include IDPW (commonly known as “I pass”), a community of some ten artists formed in 2012. IDPW organizes *Internet Yami-Ichi*, a flea market inserted into the real world that represents commercial transactions on the internet. To date, the market has spread to over 20 cities across the world.



2019 *ARTPORT: SUNRISE/SUNSET*, Whitney Museum of American Art, New York, USA

2018 *Hello World: for the Post-Human Age*, The Contemporary Art Gallery, Art Tower Mito,
Ibaraki, Japan

2012 Yebisu International Festival for Art & Alternative Visions 2012, *How Physical*, Tokyo
Photographic Art Museum, Tokyo, Japan

2011 *Ways of Worldmaking*, The National Museum of Art, Osaka, Japan

2006 Prix Ars Electronica 2006, Linz, Austria, Net Vision, Golden Nica

Kiss, or Dual Monitors, 2017, *Hello World: for the Post-Human Age*, The Contemporary Art Gallery,
Art Tower Mito, Ibaraki, Japan

Photo: Niko

Ceal FLOYER

British, born 1968. Based in Berlin, Germany.

Conceptual artist Ceal Floyer works in video and installation to perform deft maneuvers in everyday situations, testing the slippage between function and implication, the literal and the imagined. In *Light* (1994), for example, four slide projectors are used to create the impression that an unconnected bulb is lit; in *Fallen Star* (2018), a slide projector placed in the middle of the gallery projects a single star onto the ceiling, where a mirror sends it falling back onto the floor. Floyer's poetic, concise, and elegant presentation of her ideas is accompanied by a unique humor. Delighted, viewers are nudged to double take and recalibrate their perception of the world.



2018 *Ceal Floyer* (solo), façade of Neuer Berliner Kunstverein, Berlin, Germany

2018 *Ceal Floyer* (solo), Lisson Gallery, London, UK

2018 *Ceal Floyer* (solo), Esther Schipper, Berlin, Germany

2016 *Ceal Floyer* (solo), Aspen Art Museum, Aspen, CO, USA

2016 *On Occasion* (solo), Aargauer Kunsthaus, Aarau, Switzerland

Fallen Star, 2018, Lisson Gallery, London, UK

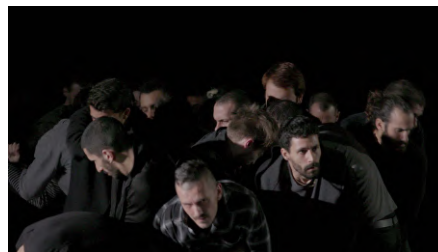
Photo: George Darrell

© Ceal Floyer; Courtesy Lisson Gallery

FUJII Hikaru

Born 1976 in Tokyo, Japan. Based in Tokyo, Japan.

Fujii Hikaru's practice is based on the notion that artistic production implies a close relationship with society and history. Mainly in the form of video installation, he creates work that responds to contemporary social issues through detailed research and fieldwork on unique cultures and histories of various countries and regions. Fujii organizes workshops—intersections for interdisciplinary and artistic collaboration between specialists from diverse various fields. Here he reenacts historical events with participants as well as generates a situation where an active discussion arises. His methodology links the present with the past in creative ways, while structurally critiquing the domains of history and society that remain invisible.



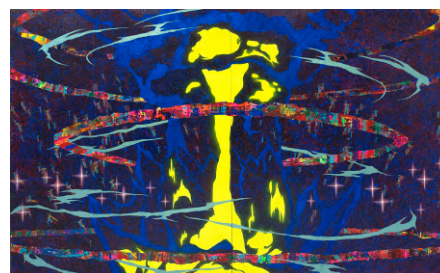
2018 *How you know little about me*, National Museum of Modern and Contemporary Art, Korea Seoul Branch, Seoul, South Korea
2018 Onassis Fast Forward Festival 5, Old Chemistry Laboratory (Law School Library), National and Kapodestrian University of Athens, Athens, Greece
2018 *Travelers: Stepping into the Unknown*, The National Museum of Art, Osaka, Japan 2017 NISSAN ART AWARD 2017, BankART1929, Kanagawa, Japan, Grand Prix
2016 *MOT Annual 2016 Loose Lips Save Ships*, The Museum of Contemporary Art Tokyo, Tokyo, Japan

The Primary Fact, 2018, Onassis Fast Forward Festival 5, Old Chemistry Laboratory (Law School Library), National and Kapodestrian University of Athens, Athens, Greece
Courtesy of the artist, Commission and production: Onassis Fast Forward Festival 5-Athens

FUJIWARA Aoi

Born 1994 in Aichi. Based in Aichi.

Fujiwara Aoi began producing various paintings of explosions while studying in the UK, drawing from the visual effects used in Japanese anime such as the *Gundam* and the *Neon Genesis Evangelion* series. In one of her paintings, a massive streak of light, plumes of smoke, and a mushroom cloud emanate from an explosion, while a myriad of imagined creatures resembling alpacas are suspended in mid-air, as though erupting from the center of the blast. The motif of explosions stems from the anime programs the artist watched with her parents from a young age, and from the experience of her father and brother being affected by the Tohoku earthquake while she was in high school. Through her portrayal of this subject matter, she gives thought to the real disasters, conflicts, and social phenomena that affect our societies.



2018 *Form* (solo), Mitsubishi Ichigokan Art Museum, Tokyo, Japan
2018 *Everyday Explosion* (solo), gallery N, Aichi, Japan
2016 *Pixel* (solo), Phoenix Halls, University of Brighton, Brighton, UK
2017 Art Award Tokyo Marunouchi 2017, Tokyo, Japan, Mitsubishi Estate Co.,Ltd. Prize

Catastrophe, 2018
Photo: James Risdon

Regina José GALINDO

Born 1974 in Guatemala City, Guatemala. Based in Antigua, Guatemala.

With her main medium as performance, Regina José Galindo's work explores gender injustices, racial discrimination and human rights abuses occurring within societal power structures. She creates performances in which she exposes herself to radical and extreme situations that other people have faced, as a means of exploring inequalities in power relations to see how these actions influence social ethics. In particular, her work has been suggestive of femicides, both of indigenous and non-indigenous women, crudely denouncing violence and abuses of power toward different social groups in her home region and country, as well as in others.



2017 *documenta 14, Leaning from Athens*, Athens, Greece / Kassel, Germany
2016 11th Shanghai Biennale, *Why Not Ask Again: Arguments, Counter-arguments, and Stories*, Shanghai, China
2014 *Estoy Viva* (solo), Padiglione d'Arte Contemporanea, Milan, Italy
2005 51st Venice Biennial, Venice, Italy, Golden Lion for an artist under 35
2001 49th Venice Biennial, *Plateau of Humankind*, Venice, Italy

La Intención (The intention), 2016
Originally commissioned and produced by Fondazione Fòcara di Novoli, Lecce, Italy
Photo: Annamaria La Mastra
Courtesy of the artist

Dora GARCÍA

Born 1965 in Valladolid, Spain. Based in Barcelona, Spain / Oslo, Norway.

Dora García develops her practice across a wide range of formats, from media and installation to performance, theater and drawing. Her work generates performative situations requiring the participation of the spectators, pushing them to reflect on controversial issues related to institutional environments. A performer often intervenes in these environments, affecting or modifying the works according to any type of action taken or decision made by the audience. García's projects explore the relationships between the artist, the work and the public, focusing on cultural communication processes and making visible the importance of the public's critical participation.



The Romeos, 2018, Love Comes From the Most Unexpected Places, Trondheim Kunstmuseum, Trondheim, Norway
Photo: Aksel-Dev Dhunsi
Copyright: Trondheim Kunstmuseum and Dora García

2018 *Segunda Vez* (solo), Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain
2012 dOCUMENTA (13), Kassel, Germany
2011 54th Venice Biennial, Spanish Pavilion, Venice, Italy
2008 16th Biennale of Sydney, *Revolutions – Forms That Turn*, Sydney, Australia
2007 Skulptur Projekte Münster 2007, Münster, Germany

GE Yulu

Born 1990 in Wuhan, China. Based in Beijing, China.

Ge Yulu graduated from the Hubei Institute of Fine Arts, School of Animation, Studio for Video Media Majors and from the Central Academy of Fine Arts School of Experimental Art. His work explores the theme of individual resistance in the public space. For *GE YU LU (Road)*, the artist named anonymous streets in Beijing after himself, a play on his own name which ends with the Chinese character for road. Ge installed unauthorized street signs, and by mid-2015 Chinese online map services had, in swift succession, registered "Ge Yu Lu" as an official street name. His work raises questions surrounding public spaces: Who owns them? What functions exist within them and for what purpose? How are they governed? How is our world constructed and how are we permitted participation in it? By following the full development of Ge's interventions, the viewer encounters the elusive mechanisms that dictate the public space.



GE YU LU (Road), 2017

2018 Culture City of East Asia 2018 Kanazawa, *Altering Home*, Ishikawa, Japan
2018 *1st Borderless Art Season*, Fei Art Museum, Guangzhou, China
2018 *Exhibition of Annual of Contemporary Art of China*, Beijing Minsheng Art Museum, Beijing, China
2017 4th Documentary Exhibition of Fine Arts, *Stress Field*, Hubei Museum of Art, Wuhan, China
2016 3rd CAFAM Biennial, *Negotiating Space: I Never Thought You Were Like That*, CAFAM Art Museum, Beijing, China

HO Tzu Nyen

Born 1976 in Singapore. Based in Singapore.

Ho's home country, Singapore, was colonized by the British territory in the 19th century, placed under Japanese military control during the Pacific War, before gaining independence in 1965. He carefully researches historical records and folklore, weaving complex tales that span the whole of Asia into beautiful tapestries. A multi-layered Asian history shines out from his work, transcending any single perspective. The world view that Ho develops—traversing the conventional genres of film, installation, sound, and theater—adorned in magnificence and splendor, revives tales that had fallen out of official histories, in the space between fiction and fact, like phantoms. His retelling of the past achieves dazzling transformations, sometimes dark and sometimes beguiling with its charm, illuminating the problems that persist in Asia from the modern era to today.



One or Several Tigers, 2017

2018 *The Critical Dictionary of Southeast Asia Volume 3: N for Names* (solo), Kunstverein in Hamburg, Hamburg, Germany
2014 *Asia Pacific Breweries Signature Foundation Art Prize 2014*, Singapore Art Museum, Singapore, Grand Prize
2012 MAM Project 016: Ho Tzu Nyen (solo), Mori Art Museum, Tokyo, Japan
2011 54th Venice Biennial, Singapore Pavilion, Venice, Italy

Anna HULAČOVÁ

Born 1984 in Sušice, Czechoslovakia. Based in Prague, the Czech Republic.

Anna Hulačová's expressive style combines the imaginative power of science fiction with ancient mythology, oriental thought, and traditional Czech culture and art. Her sculptures resemble extraterrestrial creations, in which organic and inorganic forms are mixed together, from living creatures to household electrical appliances. While referring to the art of the socialist era, in which healthy and beautiful bodies symbolized an ideal society, this seems to predict a future in which technological progress brings about radical social and ecological changes. Hulačová's sculptures, combining artificial materials such as cement and aluminum with natural materials such as honeycombs and fresh flowers—occupying a space between organic and inorganic, historical and futuristic, cruel and caring—depict a world that could be understood as both utopian and dystopian.



2018 *Open Space #3 Anna Hulačová* (solo), Fondation Louis Vuitton, Paris, France
2018 Baltic Triennial 13, *Give up the Ghost*, Contemporary Art Centre, Vilnius, Lithuania
2018 *Another Banana Day for the Perfect Fish*, Palais de Tokyo, Paris, France

Ascension Mark 1, 2017, Frieze London, UK
Copyright of the artist
Courtesy of hunt kastner (Prague)

IMAMURA Yohei

Born 1978 in Fukuoka, Japan. Based in Kanagawa, Japan.

Since his time as a student, Imamura Yohei has consistently used silkscreen-printing techniques to create sculptural pieces. The image transferred through silkscreen is not normally considered as having a thickness, but if the process is repeated about ten thousand times a model akin to a topographic map is created from the layering of ink on ink. The pieces resemble the products of a 3D printer, and the creator seems to work just like a data-driven machine. Imamura's pieces are not mapped out precisely at the planning stage, however; the form emerges in response to various difficulties and errors along the way, ultimately surpassing the original concept. Imamura focuses on the material nature of images, which in this day and age circulate as information, exploring the relationship between information and manual work while using the analog reproduction technique of printing.



2019 *The Universe Consists of Dots and Lines* (solo), Fujisawa City Art Space, Kanagawa, Japan
2016 *live printing* (solo), KAYOKOYUKI, Tokyo, Japan
2014 *CSP2*, Kuwasawa Design School, Tokyo, Japan
2008 *Draw print book*, esplanade, Singapore

tsurugi No. 1, 2016
Photo: Kei Okano
Courtesy of KAYOKOYUKI

IMAZU Kei

Born 1980 in Yamaguchi, Japan. Based in Bandung, Indonesia.

Imazu Kei completed her master's degree at Tama Art University. She creates sketches on Photoshop by enlarging and layering image data culled from a vast range of media—such as of classical masterpieces of painting and photos posted on social media—and uses these as the basis for executing her oil on canvases. The warped and intricately intertwined motifs are telling of how the artist has continuously grappled with the notion of painting itself. Her artistic practice, predicated on the fact that every possible subject has been treated over the course of art's history revolves around pursuing new technical approaches to painting, and reflecting on their significance. Imazu's work is created through an approach that merges today's technology with a traditional medium. It brings together contemporary social issues and the themes arising from the chosen motifs into one cohesive world.



2019 *Roppongi Crossing 2019: Connexions*, Mori Art Museum, Tokyo, Japan
2018 *Measuring Invisible Distance* (solo), YAMAMOTO GENDAI, Tokyo, Japan
2018 *Contemporary Art of the 21st Century – Exhibition of Taguchi Art Collection from Andy Warhol to Yoshitomo Nara*, The Hiratsuka Museum of Art, Kanagawa, Japan
2017 *In Focus: Contemporary Japan*, Minneapolis Institute of Art, Minneapolis, USA

Long-Term Memory, 2019
Roppongi Crossing 2019: Connexions, Mori Art Museum, Tokyo (Japan)
Courtesy of ANOMALY

ISHIBA Ayako

Born 1991 in Hyogo. Based in Aichi.

Ishiba Ayako graduated with a master's degree in Oil Painting and Printmaking from Aichi University of the Arts. By intervening only slightly in otherwise straightforward shots of commonplace daily items, she creates photographic pieces that engender a sense of visual incongruity and unease. In recent work, she has photographed objects partially outlined in black pen, exploring the flaws in human perception that result in the illusion of a partially flat space. Precisely because Ishiba manipulates her subjects in such minuscule ways, the viewer receives the impression that the space has been distorted, and experiences an awkward sense of unease. Like trompe-l'œil paintings, the effect of her works is easy to comprehend once the trick has been deciphered, getting to the heart of the inherent qualities of the photography medium, which fictitiously reproduces the reality of the 3D world in two dimensions.



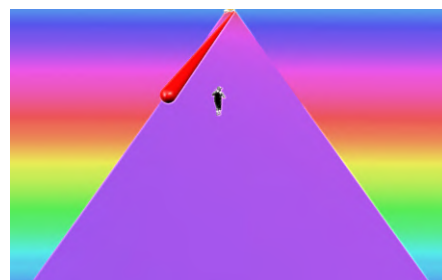
2019 VOCA 2019, The Ueno Royal Museum, Tokyo, Japan, VOCA Encouragement Prize
2018 *Pop-up Dimension*, Kodama Gallery, Tokyo, Japan
2018 *The Blur in Photographs*, KANAZAWA ART GUMMI, Ishikawa, Japan

Between 2 and 3 (My desk), 2017

ITO Gabin

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

Ito Gabin, who started out in editing, applies a similar approach to his wide-ranging activities, which span paper media, games, video, web design, and contemporary art. In 1992, he produced *Self-Portrait 1972–82* (a large-scale representation of himself created with instant noodles, consumed in enormous quantities when he was a growing teenager) for the legendary exhibition *Anomaly*, organized by art critic Noi Sawaragi. The following year, he participated in the establishment of BOCTOK Inc. Even after earning high praise in Japan and overseas for his ingenious writing for the *PaRappa the Rapper* music games, Ito has continued to deliver startlingly innovative projects: *modernfart*, a website collecting articles that “users can read to kill time”; *Tee Party*, a “wearable JPEG shop” which sells artists designed t-shirts online and on demand; and *Manba Tsūshin*, a platform for discussing manga.



2015 SOBO 28th Exhibition, *NNNNY's Electrical dai-0-kai*, SOBO, Tokyo, Japan
2007 *Roppongi Crossing 2007: Future Beats in Japanese Contemporary Art*, Mori Art Museum, Tokyo, Japan
1992 *Anomaly*, Röntgen Kunst Institut, Tokyo, Japan

LAXICALSHOOTER Ver.0.01, 2007

IWASAKI Takahiro

Born 1975 in Hiroshima, Japan. Based in Hiroshima, Japan.

Iwasaki Takahiro studied under the Faculty of Arts at Hiroshima City University. He mainly produces three-dimensional work and installations, creating intricate landscapes out of everyday objects including toothbrushes, towels, ribbon bookmarks attached to paperbacks, and duct tape. The appeal of his work lies in the instant cognitive leaps that accompany shifts in scale. For example, Iwasaki built tower cranes using the bookmark strings that come attached to paperback books: when the viewer comes closer and notices the cranes perched atop the pages, what had appeared at a distance to be books suddenly take on the appearance of buildings under construction. Born and raised in Hiroshima, the artist has always been aware of how this major city was instantly destroyed by the force of microscopic atoms. The characteristic way in which a small manipulation instantly and completely changes the viewer's perspective originates in this history of Hiroshima as a place.



2017 57th Venice Biennial, Japan Pavilion, Venice, Italy
2015 *Takahiro Iwasaki: In Focus*, Asia Society, New York, USA
2012 7th Asia Pacific Triennial of Contemporary Art, Brisbane, Australia
2011 Yokohama Triennale 2011, *OUR MAGIC HOUR —How Much of the World Can We Know?* —, Kanagawa, Japan
2009 La 10e Biennale de Lyon, *The Spectacle of the Everyday*, Lyon, France

A Large Sea of an Old House of the Peninsula of the Small Sea, 2017, Suzu 2017: Okunoto Triennale, Ishikawa, Japan
Photo: Keizo Kioku

KATO Tsubasa

Born 1984 in Saitama, Japan. Based in Tokyo, Japan.

Kato Tsubasa is known for *Pull and Raise*, an ongoing project in which he works together with local communities, both in Japan and abroad, to raise up simple large-scale wooden structures using ropes. These structures reflect the hardships each community has faced, from natural disasters and urban development to resource extraction. He has shown new developments in his recent works, which include a piece in which struggling, rope-bound musicians perform the national anthem of the United States. While all of his collaborations, which are fraught with physicality, are implemented as one-time-only performances, Kato films the projects from multiple angles and makes them into video pieces. By re-presenting in video the participants' solidarity and sense of accomplishment, he evokes the fragility and ephemerality of temporary communities, as well as the ambiguous flows of communication, such as its tensions and its releases.

2018 *Catastrophe and the Power of Art*, Mori Art Museum, Tokyo, Japan

2017 *Reenacting_history Collective Actions and Everyday Gestures*, National Museum of Modern and Contemporary Art, Gwacheon, South Korea

2016 *Uprisings*, Jeu de Paume, Paris, France

2016 *Spider's Thread – Spinning images of Japanese beauty*, Toyota Municipal Museum of Art, Aichi, Japan

2015 *Time of Others*, The National Museum of Art, Osaka, Japan



Woodstock 2017, 2017
Courtesy of MUJIN-TO Production

Kyun-Chome

Formed 2011 in Tokyo, Japan. Based in Tokyo, Japan.

Kyun-Chome is an artist unit comprised of the female-male duo Eri Homma and Nabuchi. Acting on their keen senses and curiosity, they conduct mid- to long-term residencies in various locations both at home and abroad, performing repeated research, interviews, video creations, and a series of "acts" in order to dig deep into the core of the reality of a particular place. They have created work, mainly in the form of video installation, in socially divided areas such as Fukushima Prefecture, Ishinomaki City, and Okinawa Prefecture, as well as in Hong Kong and Berlin. Kyun-Chome investigates the object of modern faith, which people seek out despite its transgressions of science and logical reasoning. Realized by way of unveiling this faith's underlying emotions and truth, their body of work blurs the boundaries between perpetrator and victim, parties involved and disinterested, and good and evil, poetically and humorously sublimating them.

2018 Gangwon International Biennale 2018: *The Dictionary of Evil*, Gangwon, South Korea

2017 Reborn-Art Festival 2017, Miyagi, Japan

2016 *Hi in the darkness* (solo), Komagome Soko, Tokyo, Japan



New Faces made here, 2016, *Hi in the darkness* (solo),
Komagome Soko, Tokyo, Japan
Photo: Kenji Morita
Courtesy of the artist

LEUNG Chi Wo + Sara WONG

Began collaboration 1992 in Hong Kong. Based in Hong Kong.

Leung Chi Wo majored in photographic culture at the Photography Research and Archiving Centre (CRAF) in Italy, and went on to earn an M.F.A. at the Chinese University of Hong Kong. Sara Wong received her B.A. from the Chinese University of Hong Kong, followed by a Master of Landscape Architecture from the University of Hong Kong. Leung and Wong began their creative collaboration in 1992, while continuing to pursue their individual practices. The pair was chosen to represent Hong Kong for the city's first contribution to the Venice Biennale, where they presented *City Cookie*—in which cookies were made in the shape of the sky that peeks through high-rise buildings. *Museum of the Lost*, a more recent photographic work, focuses on random bystanders in old snapshots. Here, an affection for the overlooked coexists with a commentary on the nature of photography—a medium that captures mechanically and indiscriminately.

2018 Echigo-Tsumari Art Triennial, Niigata, Japan

2018 *4th APB Foundation Signature Art Prize*, National Museum of Singapore, Singapore

2015 *Museum of the Lost* (Solo), Blindspot Gallery, Hong Kong

2014 *The Part In The Story Where A Part Becomes A Part Of Something Else*, Witte de With Center for Contemporary Art, Rotterdam, Netherlands

2011 *Instant · Eternal*, Pingyao International Photography Festival, China



Girl In A White Shirt With Ponytail, 2014

LIM Minouk

Born 1968 in Daejeon, South Korea. Based in Seoul, South Korea.

Lim Minouk is one of Korea's foremost artists exploring topics such as the potential of communities that transcend the framework of the nation state, or the power of latent solidarity existing between individuals. Lim attempts to bring to light communities that remain invisible within modern society, and—focusing on the common sorrow as yet shared between the peoples of the north and south, whose bodies and minds, as well as their histories, have been torn apart—has frequently expressed the possibilities of *jō* (情). The media and scale she works in span a diverse range across her projects: large-scale installations combining video, photography, or other visual media with elements calling attention to tactile qualities, such as fake fur or glass; theatrical works incorporating songs or performances into participatory tours; pieces accomplished through the audience's subtle interventions; and more.



2016 10th Taipei Biennale, *Gestures and Archives of the Present, Genealogies of the Future*, Taipei, Taiwan
2016 Artists-in-Berlin Program of the DAAD, Berlin, Germany
2015 *United Paradox*, PORTIKUS, Frankfurt am Main, Germany
2015 *The Promise of If*, PLATEAU Samsung Museum of Art, Seoul, South Korea
2015 Absolut Art Award 2015, Stockholm, Sweden

Amanda MARTINEZ

Born 1988 in Greenville, South Carolina, USA. Based in New York, USA.

Visually representing musical plurality is an on-going approach that Amanda Martinez takes in her sculpture. Sculpture hand-carved from styrofoam, and coated in latex or enamel, reminds one of digital special effects. Her carvings start with a point of focus from which an identical motif fans outward, but are not systematically designed ahead of time. The artist herself tries as much as possible to use old technologies, simple science, and nature. From her specialist musical education, Martinez is interested in expressing music in an abstract form, deeply rooted in academic theory. She considers a physical and poetic relationship to the materials as an important part of her creative process.



2018 *New Wave* (solo), VICTORI + MO, New York, USA
2018 *This Body*, VICTORI + MO at Garis & Hahn, Los Angeles, USA
2017 *Surface Tension*, E.TAY Gallery, New York, USA
2017 NADA (New Art Dealer Alliance), yours mine & ours gallery, New York, USA
2016 *Transforming Milk into Milk*, Redline Contemporary Art Center, Denver, USA

New Wave (solo), VICTORI + MO, New York, USA, 2018

Claudia MARTÍNEZ GARAY

Born 1983 in Ayacucho, Perú. Based in Amsterdam, the Netherlands.

Claudia Martínez Garay's artistic practice is concerned with socio-political issues related to Peruvian history. She focuses on how colonialism has influenced the use of tools from everyday life, questioning how such objects are created, preserved, transformed, and circulated. Her work is the result of research into how images are strategically built so that people will interpret history in a certain way; she reproduces, transforms, deconstructs, and reconfigures iconography used in war and terrorism, and motifs reminiscent of traditional South American crafts and rituals from before European invasion. The moment of (un)recognizing history is where the artist wants to situate her work, as she delves into (post)war and (de)colonial issues, and the relationship between memory and remembrance.



... imaywanpas quidakuwakmi ... (... but you can stay with my stuff ...), 2017
Photo: Arturo Kameya
Courtesy of the artist and GRIMM (Amsterdam/New York)

2018 12th Shanghai Biennale, *Proregress—Art in an Age of Historical Ambivalence*, Power Station of Art, Shanghai, China
2018 4th New Museum Triennial, *Songs for Sabotage*, New Museum, New York, USA
2015 4th San Juan Poly/Graphic Triennial, San Juan, Puerto Rico
2014 12th Bienal de Cuenca, Cuenca, Ecuador
2011 *Art on the Go*, *Contemporary Collection of the Lima Art Museum MALI*, Estação, Sao Paulo, Brazil

MASUMOTO Keiko

Born 1982 in Hyogo, Japan. Based in Shiga, Japan.

Masumoto Keiko graduated from Kyoto City University of Arts with a master's degree in ceramics. Familiar with the Japanese tea ceremony since childhood, she developed an interest in purely decorative tools with no practical purpose and began to create ceramics in forms that dismantle the hierarchical relationship between the tool itself and the motifs that decorate it. In *Sparrows/Plate set*, the sparrows fly off the dishes on which they were painted; *Pot/Tunnel* features cars with lit headlights traversing a tunnel bored through the center of a pot. For *Haniwa Pot(Warrior)*, surface ornamentation and essential function are turned upside-down when a *haniwa* figurine decorative motif is molded into the shape of the pot itself. Masumoto works with long-established traditional techniques, while simultaneously transcending existing frameworks with her flexible, contemporary ideas. Her uninhibited imaginative power is sustained by her masterful craftsmanship.



2018 Ascending Art Annual Vol.2, *Matsuri, Matsuru*, Spiral, Tokyo, Japan
2017 Art Fair Tokyo 2017, Gallery Murakoshi, Tokyo, Japan
2013 Hyogo Arts Promotion Award, Hyogo, Japan
2009 Tokyo Wonder Wall 2009, Tokyo, Japan, 3D / Installation Works Section, Grand Prize

Byodo-in the Phenix Hall/Plates, 2015
Photo: KENSE

Mónica MAYER

Born 1954 in Mexico City, Mexico. Based in Mexico City, Mexico.

Mónica Mayer is a pioneer of feminist art in Mexico who has produced numerous pieces that expose gender inequality. In *The Clothesline*, a participation project that she began in 1978, she invites the audience to write anonymously on pink sheets of paper about the experiences of sexual harassment or oppression they experience in their everyday lives. By providing a safe environment where people can share their feelings, Mayer makes the audience aware of the double standards in our social structures, creating a starting point from which to dialogue and develop solidarity.



2017 *The Clothesline Project* (solo), National Museum of Women in the Arts, Washington D.C., USA
2017 *Radical Women: Latin American Art, 1960–1985*, Hammer Museum, Los Angeles, USA
2016 *When in Doubt... Ask: A Retrocollective Exhibit of Mónica Mayer* (solo), Museo Universitario Arte Contemporáneo [MUAC], Mexico City, Mexico
2007 *WACK! Art and the Feminist Revolution*, Museum of Contemporary Art [MOCA], Los Angeles, USA
2007 27th NIPAF Asia Performance Art Series, Tokyo, Japan

El Tendedero (The Clothesline), 1978
Museo de Arte Moderno, Mexico City, Mexico
Photo: Victor Lerma
Courtesy of the Pinto mi Raya Archive

MURAYAMA Goro

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

Murayama Goro studied painting at Musashino University and at Tokyo University of the Arts, where he became interested in auto-generative methods of producing images, beginning work on maze or mesh-like paintings according to rules he set for himself. Given his strong interest in autopoiesis (a basic theory of biological systems,) as well as in the biological patterns formed in cellular automaton modeling, it is also characteristic for the supporting media for his works, such as the canvas, to appear to structurally grow outward. He has additionally been inspired by the conditions of perception, such that the viewer ends up discovering phantom images like faces in his art—even the works created autonomously, or systemically in accordance with rules—and is developing pieces that make use of camera facial recognition functions.



2019 *21st DOMANI: The Art of Tomorrow*, The National Art Center, Tokyo, Japan
2018 *Emergence of Order* (solo), Daiwa Foundation Japan House, London, UK
2015 *Fantasy in prison* (solo), Koganei Art Spot Chateau 2F, Tokyo, Japan
2010 *shiseido art egg 4, Goro Murayama Exhibition: The re-enchantment of painting system* (solo), Shiseido Gallery, Tokyo, Japan

The portrait to Umwelts & programs, 2015
Photo: Takafumi Kato

NAGATA Kosuke

Born 1990 in Aichi, Japan. Based in Tokyo, Japan.

Nagata Kosuke lived in Aichi up to his high school years, then went on to study architecture at Tokyo University of the Arts. Having received his masters from the same school, he engaged in research on digital design, creating work all the while. He is currently studying photography theory and working on artistic production as a Ph.D. candidate in the Graduate School of Film and New Media at the same university. While the popularization of digital photography and smart devices has made it simple to communicate through creating and processing images, such images are conditioned by a number of apparatuses: the cameras that take the photos, the software that processes them, the devices that display them. Overusing said software and devices, Nagata foregrounds these very functions, creating works that make us rethink the conditions under which our digitally-mediated experiences play out.



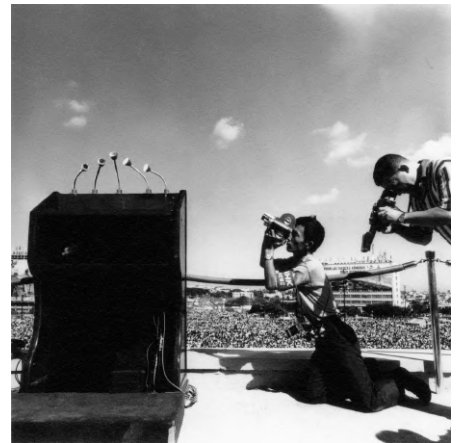
2018 *Open Space 2018: in transition*, NTT InterCommunication Center [ICC], Tokyo, Japan
2018 Yebisu International Festival for Art & Alternative Visions 2018, *Mapping the Invisible*, Tokyo Photographic Art Museum, Tokyo, Japan
2017 *Malformed Objects – Bricolage for myriads of other bodies*, YAMAMOTO GENDAI, Tokyo, Japan
2016 *Therapist (solo)*, Tokyo Wonder Site Hongo, Tokyo, Japan

Postproduction, 2018
Courtesy of the artist

Reynier Leyva NOVO

Born 1983 in Havana, Cuba. Based in Havana, Cuba.

Reynier Leyva Novo carefully examines official documents to create photographs, videos, and installations about a people and history that have started to be forgotten in Cuba, a country in the process of change. In his minimalist piece *El peso de la muerte* (The Weight of Death), Novo melted down bullets and converted them into a series of weights, conceptually questioning the weight of life. He deconstructed myth and history with his piece *A Happy Day FC*, in which he erased the figures of leaders such as Mao Zedong and Fidel Castro from archive photographs, evoking our imagination in relation to these past events. Novo's work looks critically at ideology and power, elegantly confronting us with past violence and history.



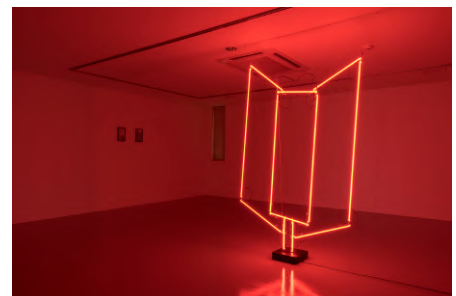
2018 *Going Away Closer: Japan-Cuba Contemporary Art Exhibition*, Spiral Garden, Tokyo, Japan
2018 *Going Away Closer: Japan-Cuba Contemporary Art Exhibition*, Centro de Arte Contemporáneo Wifredo Lam, Havana, Cuba
2017 57th Venice Biennale, Cuba Pavillion, Venice, Italy
2015 12th Havana Biennale, Havana, Cuba
2012 11th Havana Biennale, Havana, Cuba
2010 Liverpool Biennial, Liverpool, UK

A Happy Day FC No. 11, from the series "A Happy Day", 2016 (in process)

ODAWARA Nodoka

Born 1985 in Miyagi. Based in Tokyo.

Both sculptor and researcher, Odawara Nodoka deploys art and writing to critically engage with the topic of Japanese sculpture, specifically during the beginning of the modern period and the Second World War. Her work goes beyond dealing with sculpture as an artistic genre, bringing to the fore the underlying issues of Japan's modern and contemporary history. The trajectory of public sculpture closely reflects the shifting of eras and of society. Attesting to this are the arrow-shaped pillar that once marked the epicenter of the atomic bomb's explosion in Nagasaki, the statues of soldiers and the monument formerly known as the Hakkō Ichū Tower erected during the war, as well as the proliferation of statues of female nudes in the post-war period. Odawara is keenly aware of how public sculpture, to a greater extent than artwork in museums, is formed by the times, society, and the subconscious of the people that inhabit them.



2018 *Methods of Symbolise*, Tomonotsu Museum, Hiroshima, Japan
2017 *STATUMANIA (solo)*, ARTZONE, Kyoto, Japan
2016 *SHIRAKAWA Yoshio and ODAWARA Nodoka: Matters of Sculpture*, Satellite Gallery of Aichi University of the Arts, Aichi, Japan

↓ (2017), 2017

Pangrok Sulap

Formed 2010 in Ranau in Sabah, Malaysia.
Based in Kota Kinabalu in Sabah, Malaysia.

Pangrok Sulap is an art collective formed in 2010 in Ranau in Sabah, Malaysia. Their name comes from a combination of words meaning “punk rock” and “a hut farmers use as a resting place.” The collective is composed of roughly ten members united by their DIY spirit, including artists, musicians, social activists, and more. Influenced by the resistance activities of Taring Padi, a community of woodblock print artists based in Yogyakarta with whom they came into contact through the Indonesian punk band, Marjinal, Pangrok Sulap began producing woodblock prints depicting issues faced by local communities, as well as by the indigenous communities of Borneo, garnering attention from both inside and outside the region. The radical and the local equally inhabit the name “Pangrok Sulap,” which indicates the messages the collective sends out: to promote awareness around human rights, to speak out against political decadence arising from greed, and to urge different peoples to unite.



2018 Kochi-Muziris Biennale 2018, *Possibilities for a Non-alienated Life*, Kochi, India
2018 9th Asia Pacific Triennial of Contemporary Art, Brisbane, Australia
2018 *Lopung Is Dead! – Pangrok Sulap’s Inaugural Solo Exhibition* (solo), A+ WORKS of ART, Kuala Lumpur, Malaysia
2017 6th Asian Art Biennial, *Negotiating the Future*, Taichung, Taiwan

SEBARKAN CINTA (Spread the Love), 2017

PARK Chan-kyong

Born 1965 in Seoul, South Korea. Based in Seoul, South Korea.

Park Chan-kyong produces works containing philosophical readings of the issues faced by North and South Korea; the history of Asia’s art as well as its wars; and of the continent’s shared religious legacy. Since the first inter-Korea summit, held in 2000 following the ceasefire of the Korean War, he has additionally created many works and written many inquiries concerning the past and future of North and South Korea. In 2014, he acted as the artistic director of the SeMa Biennale, receiving high praise for his keen depiction of contemporary Asia with his use of metaphors involving ghosts, spies, and grandmothers. Foregrounding for contemplation the negative legacy of the Cold War era and of America’s relationship to all of East Asia (including the Korean peninsula and Japan,) he attempts, through both critical and poetic expressive means, to question the set of values in which the two Koreas and neighboring countries have been geopolitically entrenched by the 20th century’s various obsessions.



2017 *안녕 安寧 Farewell* (solo), Kukje Gallery, Seoul, South Korea
2017 *2 or 3 Tigers*, Haus der Kulturen der Welt [HKW], Berlin, Germany
2015 *Pa-gyong: Last Sutra Recitation* (solo), Institute of International Visual Arts [Iniva], London, UK
2013 *Homeworks 6*, Artheum, Beirut, Lebanon
2011 61st Berlin International Film Festival, Berlin, Germany, Golden Bear for the Best Short Film

Child Soldier, 2017
Courtesy of the artist

pascALEjandro

(Alejandro JODOROWSKY and Pascale MONTANDON-JODOROWSKY)

Based in Paris, France.

pascALEjandro refers to collaborations between filmmaker Alejandro Jodorowsky and artist Pascale Montandon-Jodorowsky, who are based in Paris, France. Over the course of 40 years, Jodorowsky has developed a therapy technique called “Psicomagia,” which consists of small rituals taking the form of “prescriptions” customized through a series of consultations. In exchange, Jodorowsky asked only that the counselee write in a letter to him what the problem had been, what prescription was given, and what the outcome of the situation turned out to be. As many of Jodorowsky’s prescriptions request that the counselee perform an action they had been dreading, his advice is often quite imaginative and radical. By utilizing the power of a ritual to carry out their action, the counselee is able to overcome the limitations that have been holding them back.



2018 *pascALEjandro: Alchemical Love* (solo), Blum & Poe, Los Angeles, USA
2017 *As Above, So Below: Portals, Visions, Spirits & Mystics*, Irish Museum of Modern Art, Dublin, Ireland
2017 *pascALEjandro - L'Androgyne Alchimique* (solo), Azzedine Alaïa Gallery, Paris, France
2015 *Alejandro Jodorowsky* (solo), CAPC musée d'art contemporain de Bordeaux, Bordeaux, France
2012 *Resisting the Present: Mexico 2000/2012*, The Musée d'Art moderne de la Ville de Paris, Paris, France

Tania PÉREZ CÓRDOVA

Born 1979 in Mexico City, Mexico. Based in Mexico City, Mexico.

Tania Pérez Córdova is known for work that transforms everyday materials into conceptual sculpture. Her practice focuses on the seemingly paradoxical relationship between the materiality and inherent narrativity of creation. The objects she creates remain fundamentally faithful to a specific material's original formal and conceptual coordinates. However, because personal narratives, fragments of imagined dialogues, or the sense of a mood or feeling are deliberately inserted, the viewer cannot avoid reading abstract ideas from them, transforming her sculptures into object-based performances. As well as her sculpture practice, Pérez Córdova runs *Juan de la Cosa / John of the Thing*, a publishing project based in London and Mexico City, with writer and artist Francesco Pedraglio.



Portrait of a woman unknown, 2014
Courtesy of the artist

2018 *Daylength of a Room* (solo), Kunsthalle Basel, Basel, Switzerland
2017 *Smoke, nearby* (solo), Museum of Contemporary Art Chicago, Chicago, USA
2017 *Ayrton*, Museo Tamayo, Mexico City, Mexico
2016 11th Gwangju Biennale, *The Eighth Climate (What Does Art Do?)*, Gwangju, South Korea
2015 3rd New Museum Triennial, *Surround Audience*, New Museum, New York, USA

Stuart RINGHOLT

Born 1971 in Perth, Australia. Based in Melbourne, Australia.

Stuart Ringholt is an artist working across a diverse range of media including sculpture, collage, performance, workshops and public art. Exploring human psychology and emotions, his *Laughter Workshops* and *Anger Workshops* enable a release of love, fear, shame, forgiveness and loss for the participants. His sculpture, *Untitled (Clock)* (2014), presents time as compressed based on the premise of one day being comprised of eighteen hours. The second hand of the clock ticks with a nervous rhythm proposing an alternative calendared life of shorter days and nights but many more yesterdays. It asks: what are the myriad of biological and environmental consequences of planet Earth turning faster on its axis?



Untitled (Clock), 2014
Collection MCA Sydney
Courtesy of Assembly New York

2016 *Proposals to Surrender*, Ming Contemporary Art Museum, Shanghai, China
2015 *Stuart Ringholt: Nudes, Signs, and a Contract* (solo), Osmos Gallery, New York, USA
2012 dOCUMENTA (13), Kassel, Germany
2011 3rd Singapore Biennale, *Open House*, Singapore
2008 16th Biennale of Sydney, *Sydney, Revolutions – Forms That Turn*, Sydney, Australia

Ugo RONDINONE

Born 1964 in Brunnen, Switzerland. Based in New York, USA.

Projecting symbolic images associated with Romanticism and the natural world (clouds, rainbows, mountains, etc.) into our everyday life, Ugo Rondinone's work reveals the ambivalent nature of our contemporary life. In *Vocabulary of Solitude*, clowns in psychedelic dress are representing 45 actions of an individual during 24 hours spent alone, such as dreaming, farting, wishing, lying. Their blank facial expressions and reflective poses contradict our expectations. According to Rondinone, "Timelessness, a fragmentary and subconscious relationship with the past and memory, and our ambiguous relationship with the details of our environment are the foundation of much of my work. Rather than a distorted reality, my work is an effort towards hyper-reality."



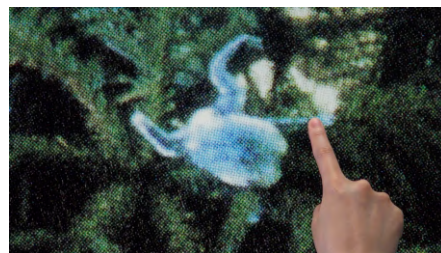
Vocabulary of Solitude, 2014-2016, Ugo Rondinone:
Vocabulary of solitude (solo), Museum Boijmans Van Beuningen,
Rotterdam, the Netherlands
Photo: Stefan Altenburger
Courtesy of studio rondinone

2018 *Ugo Rondinone: Liverpool Mountain*, Tate Liverpool, Liverpool, UK
2016 *Ugo Rondinone: Vocabulary of solitude* (solo), Museum Boijmans Van Beuningen,
Rotterdam, Netherlands
2011 Yokohama Triennale 2011, *Our magic hour : How much of the world can we know?*,
Kanagawa, Japan

SAWADA Hana

Born 1990 in Kyoto, Japan. Based in Kyoto, Japan.

Sawada Hana studied printmaking at Kyoto Seika University. She has created a series of installations based on the process of investigating, from a number of angles, the small unidentifiable objects that appear in photographs taken of printed materials or image-sharing websites. Sawada is known for artwork that touches on photography's inherent quality as a "mechanical eye" not limited by the photographer's intentions in what it captures. Focusing specifically on the errors that appear in the process of an image's creation, she highlights the presence of the photographic medium itself, which we often overlook, despite the role it plays in a large part of the information we habitually consume. Her work also contains, in some measure, an attempt to use photography to critically engage with our very consciousness, which reads meaning into images regardless of its actual presence.



Gesture of Rally #1805 (detail), 2018

2019 The 14th Gunma Biennale for Young Artists 2019, Gunma, Japan, Encouragement Award
2018 *Bouncing Sounds of an Invisible Ball* (solo), Gallery PARC, Kyoto, Japan
2017 New Cosmos of Photography 2017 [40th competition], Tokyo, Japan, Excellence Award
2017 1floor2017, *GOUMOKUTEKITEKI-FUMOURON*, Kobe Art Village Center, Hyogo, Japan

Sholim

Born 1985 in Belgrade, Serbia. Based in Belgrade, Serbia.

Sholim uses the GIF image format, which allows animation and has been used since the early days of the internet, to create video loops of several seconds in which human faces and landscapes transform in strange ways. His work is published on social media, and the fantastic world of his creations, which he describes as "digital surrealism" has received high acclaim. Sholim has a strong belief in the artistic potential of the GIF format, which can be played on any mobile device around the world, and draws his inspiration from the overflowing creativity, capacity to disseminate information, and even stupidity, of the internet. The artist applies his own keen humor to a satirical look at various socio-political topics, such as religion, corporate culture, global economics, and mankind's reliance on technology.



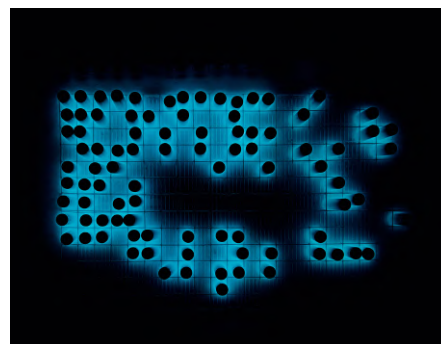
Dream no.6, 2017
Courtesy of the artist

2018 theGIFs Award of GIF creator 2018, SHIBUYA HUMAX CINEMA, Tokyo, Japan
2018 "NOISE" Digital Festival, Space Debris, Istanbul, Turkey
2015 ARTour Biennale 2015, Mons, Belgium
2015 First Look 2015, Museum of the Moving Image, New York, USA

Taryn SIMON

Born 1975 in New York, USA. Based in New York, USA.

Taryn Simon directs our attention to familiar systems of organization—bloodlines, criminal investigations, mourning, flower arrangements—making visible the contours of power and authority hidden within. A multidisciplinary artist who has worked in photography, text, film, sculpture, and performance, Simon turns our attention to the margins of power, where control, disruption, and the contours of its constructedness become visible. She reveals the imperceptible space between language and the visual world—a space in which multiple truths and fantasies are constructed, and where translation and disorientation occur. The technical, physical, and aesthetic realization of her projects reflects the control and authority that are the very subject of her work. Often invoking the form of the archive, Simon imposes the illusion of order on the chaotic and indeterminate nature of her subjects.



Nuclear Waste Encapsulation and Storage Facility, Cherenkov Radiation
Hanford Site, U.S. Department of Energy
Southeastern Washington State

An American Index of the Hidden and Unfamiliar, 2007
© Taryn Simon
Image courtesy of the artist and Gagosian

2018 *Taryn Simon: A Cold Hole + Assembled Audience* (solo), MASS MoCA, North Adams, USA
2018 *Taryn Simon: An Occupation of Loss* (solo), Artangel, London, UK
2018 *Taryn Simon: Shouting Is Under Calling* (solo), Kunstmuseum Luzern, Luzern, Switzerland
2017 *Taryn Simon: An American Index of the Hidden and Unfamiliar* (solo), Louisiana Museum of Modern Art, Humlebaek, Denmark
2015 56th Venice Biennial, *All the World's Futures*, Venice, Italy

Studio Drift

Established 2007 in Amsterdam, the Netherlands.
Based in Amsterdam, the Netherlands.

Studio Drift is an artist collective established in 2007 by Lonneke Gordijn (1980) and Ralph Nauta (1978). Gaining knowledge from nature and using contemporary technology, Ralph and Lonneke together with their team develop experiences and performances that unite people on an emotional level with themselves, their environment and other people. The team consists of artists, designers, architects, engineers and programmers. Studio Drift works across a range of media, navigating the boundaries of art, technology and mankind.

In recent years, their cross-disciplinary practice has moved towards large-scale installations that translate complex natural processes into performative environments such as *Franchise Freedom*, their flying sculpture with hundreds of drones. They are well known for their attempts to poetically articulate data extracted from natural phenomena, such as the flight patterns of birds or the structure of flowers blooming.

2019 *Studio Drift: Elemental* (solo), Amos Rex, Helsinki, Finland
2018 *Studio Drift: Coded Nature* (solo), Stedelijk Museum, Amsterdam, Netherlands
2017 *Franchise Freedom*, Art Basel | Miami, Miami, USA



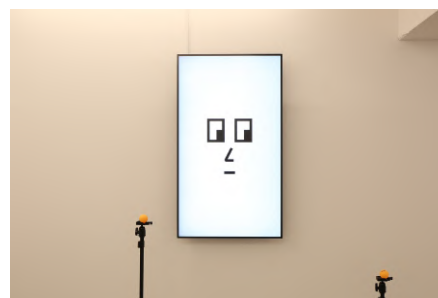
Drifter (with Lonneke and Ralph), 2018
Photo: Tom Cornelissen

SUGE Syunichi

Born 1980 in Tokyo, Japan. Based in Tokyo, Japan.

Suge Syunichi completed his post-graduate studies at Keio University in Media and Governance. He has been involved in the educational television program *Pythagora Switch* since his time studying under Sato Masahiko as an undergrad, exploring new forms of artistic expression that employ human perceptive faculties. Following a stint in product planning for children's educational toys, Suge began teaching at Tama Art University. In addition to his involvement in video production for NHK's television shorts *2355/0655* and concept planning/direction for exhibitions held at 21_21 DESIGN SIGHT, he has received high accolades for his writing, which includes *HENT-Economics* (a work using comics and experimental forms to engage readers in learning about behavioral economics) and *Kansatsu-no-Renshuu* (Exercise in observation) (an account of Suge's self-imposed routines.) Suge's work effortlessly catches our eye and piques our curiosity with its arrangements of simple lines and shapes; those who encounter it will see the world in a whole new light.

2019 The 753rd Design Gallery 1953 Plan Exhibition, *Syunichi Suge: You Have to Use Your Imagination*, Design Gallery 1953, Tokyo, Japan
2017 SOBO 28th Exhibition, *Principles of Directionality*, SOBO, Tokyo, Japan
2012 *2355-ID*, D & AD Awards, TV & Cinema Communications / TV Promotions & Programme Junctions, Yellow Pencil
2011 *Difference*, Paul Smith SPACE GALLERY, Tokyo, Japan



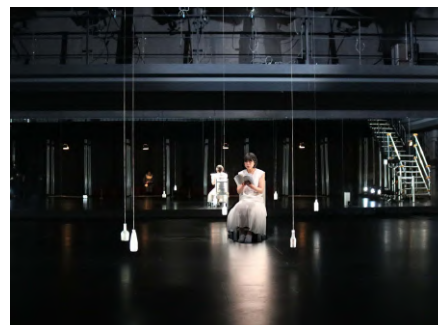
Principles of Directionality: Line of Sight, 2017

TAKAMINE Tadasu

Born 1968 in Kagoshima, Japan. Based in Akita, Japan.

Takamine Tadasu lays bare buried issues in society through the prism of his own personal experiences and physical sensitivities, employing various media including video, installation and stage performance. Created at the site of a former manganese mine which still bears traces of Japan's history of Korean forced labor, *A Lover from Korea* is a work inspired by his relationship with his partner. Another work, *The Unwelcomed*, takes as its theme an immigrant ship washed ashore on a nearby coast. Both works are laced with a sense of pain and frustration coming from the artist himself—emotions which can't be dismissed as mere empathy for others. Placing his audience in uncomfortable situations, Takamine pointedly calls into question their sense of belonging, while conveying, through untrained, awkward bodies, an underlying warm, naive humanity that longs for others.

2012 *Tadasu Takamine's Cool Japan* (solo), Contemporary Art Gallery, Art Tower Mito, Ibaraki, Japan
2011 *Too Far To See* (solo), Ikon Gallery, London and others
2010 Aichi Triennale 2010, *Arts and Cities*, Aichi, Japan
2003 *Z.O.U. - Zone of Urgency*, Arsenale, 50th Venice Biennale, *Dreams and Conflicts*, Venice, Italy
2003 *A Lover from Korea* (solo), NPO Tanba Manganese Memorial, Kyoto, Japan



The Unwelcomed, 2018, Japan Media Arts Festival in Kyoto Exhibition: *Ghost*, ROHM Theatre Kyoto, Kyoto, Japan
Courtesy of the artist

TANAKA Koki

Born 1975 in Tochigi, Japan. Based in Kyoto, Japan.

Through various methodologies such as documentary style video, installation work, critical writing, and also curating public talks and gatherings, Tanaka Koki explores the question of how people can share a past, present, or even future experience or events as one's own. He assembles temporary communities for his film and captures people's behavior including slippages and missteps; it unlock the very considerations to the social, the historical, and the institutional aspect of these human activities. In parallel to his artistic production Tanaka is vigorously developing his activities as a writer and speaker, following through on his critical intuition, which has led him to investigate the existing frameworks and institutions surrounding contemporary art, and to attempt to redefine them.

2018 *Vulnerable Histories (A Road Movie)* (solo), Migros Museum für Gegenwartskunst, Zürich, Switzerland

2017 Skulptur Projekte Münster, Münster, Germany

2017 57th Venice Biennial, VIVA ARTE VIVA, Venice, Italy



Provisional Studies: Workshop #7 How to live together, and sharing the unknown, 2017, Skulptur Projekte Münster 2017, Münster, Germany
Photo: Koki Tanaka

Courtesy of the artist, Vitamin Creative Space (Guangzhou), Aoyama Meguro (Tokyo)

Javier TÉLLEZ

Born 1969 in Valencia, Venezuela. Based in New York, USA

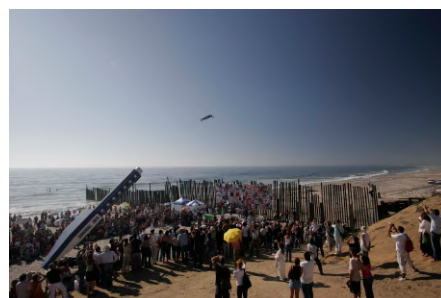
Javier Téllez's work focuses on the invisible situations of marginalized communities. He has created installations, film and videos all across the globe, in cities including London, Lima, Tokyo, Berlin, Sydney, Lisbon, Mexico City and New York. Often developed in collaboration with people with disabilities or mental illnesses, his projects question notions of the pathological and the normal that are related to the social and political context of the locations. Combining different approaches to filmmaking, Téllez opens dialogues that provide fresh interpretations of classical myths, private and collective memories, and historical references.

2018 *Shadow play* (solo), Guggenheim Museum Bilbao, Bilbao, Spain

2017 *NOSFERATU (the undead)* (solo), Memorial Art Gallery of the University of Rochester, New York, USA

2013 *Praise of Folly* (solo), Stedelijk Museum voor Actuele Kunst, Ghent, Belgium

2012 dOCUMENTA (13), Kassel, Germany 2008 Whitney Biennial 2008, New York, USA



One flew over the Void (Bala perdida), 2005

Courtesy of the artist, inSite 05 and Peter Kilchmann galerie, Zürich

Barthélémy TOGUO

Born 1967 in Mbalmayo, Cameroon.

Based in Bandjoun, Cameroon and France, Paris.

Barthélémy Togo, whose work encompasses watercolor, wood sculpture, installation, photography, video, performance, and other media, takes a strong interest in the relationship between African countries and their former colonies, as well as the flow of immigrants and merchandise between them. His project *The New World Climax* is centered around large sculpted wooden seals inspired by immigration passport stamps. The outdoor installation *Welcome* involved chairs of varying sizes placed in a clearing along a forest trail leading to a waterfall—a thoughtful gesture by the artist offering immigrants and travelers somewhere to sit and rest. In 2008, Togo founded Bandjoun Station, an art center located in Bandjoun, Cameroon that offers residencies to artists; he continues to manage its operations.

2018 *Paradise Is Now Palm Trees in Art*, Salon Dahmann, Berlin, Germany

2017 *A world view: The Tim Fairfax Gift*, The Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia

2016 *Deluge*, Carré Saint Anne, Montpellier, France

2015 56th Venice Biennale, Venice, Italy

2014 *An Afropolitan View*, Uppsala Art Museum, Uppsala, Sweden



Water Dance, 2015, WOMAD, Charlton Park, Malmesbury, UK

© Courtesy Galerie Lelong, Paris & Bandjoun Station, Cameroon

tomotosi

Born 1983 in Yamaguchi. Based in Tokyo.

tomotosi studied architectural engineering at Toyohashi University of Technology, and attended the Genron Chaos*Lounge New Art School. He applies an exquisitely balanced approach to his photography, video, and installations, which focus on the imperfection of cities. He is known for works that reveal the hidden interstices of the city, and that involve taking new actions which break unwritten social rules. For *Buying a 7-Eleven at 7-Eleven*, the artist photographed a 7-Eleven store opposite a gallery where he was exhibiting work and “copied and pasted” it onto the outside of the gallery (this was all done with the store’s printing services, and stationery bought there). By showing society’s reactions of acceptance or rejection of the sense of incongruity that he brings about, tomotosi presents alternative relationships between people and their city.



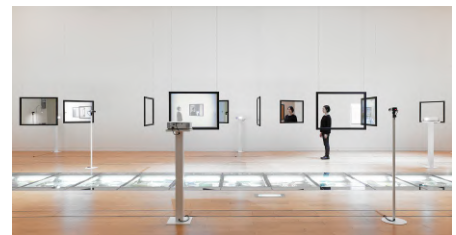
2018 *ttv* (solo), chuohonsengarou, Tokyo, Japan
2017 DailyPortalZ the Rookie of the Year Award, Second prize
2016 WIRED CREATIVE HACK AWARD 2016, Finalist

Buying a 7-Eleven at 7-Eleven, 2018
Courtesy of the artist

TSUDA Michiko

Born 1980 in Kanagawa, Japan. Based in Kanagawa, Japan

Tsuda Michiko received her Ph.D. in Film and New Media Studies from Tokyo University of the Arts. Her body of work includes installations composed of arranged mirrors, picture frames, and video apparatuses, as well as pieces created in collaboration with various performers. It allows the viewer to freely wander spaces organized around their own presence and that of the camera; with each shift in perspective, the boundaries grow indistinct between what is real and what is false, the acts of seeing and being seen, the roles of the viewer and the performer. Based on the inherent qualities of visual media and the viewer’s subjection to the gaze of the camera, Tsuda’s work is both simple and carefully calculated. It questions the act of seeing itself, as well as the cognitive processes or bodily sensations we unconsciously take to be self-evident.



2019 *Roppongi Crossing 2019: Connexions*, Mori Art Museum, Tokyo, Japan
2017 *Observing Forest* (solo), Zarya Center for Contemporary Art, Vladivostok, Russia
2017 20th Japan Media Arts Festival, Tokyo, Japan, Art Division, New Face Award
2016 *Open Space 2016: Media Conscious*, NTT InterCommunication Center [ICC], Tokyo, Japan
2015 *The Day After Yesterday* (solo), TARO NASU, Tokyo, Japan

You would come back there to see me again the following day., 2016, *Open Space 2016: Media Conscious*, NTT InterCommunication Center [ICC], Tokyo, Japan
Photo: Tadasu Yamamoto

USUI Yui

Born 1980 in Tokyo, Japan. Based in Kasukabe, Saitama, Japan.

As a woman living and working in Japanese society, Usui Yui creates work that unravels modern and contemporary history, questioning the viewer about the position of women. In *shadow of a coin* (2013-2016) and *shadow work* (2012-2016)—pieces that attack gender imbalances (the “shadowed” side of women and labor in capitalist society) and that characterize her expressive direction—organdy is embroidered with sharp, though at first glance delicate, messages. The very fact that Usui’s work is based on women eschews simply observing the history and experiences of the other, rather representing her commitment to attempting to intervene as a party directly concerned—a practice she is currently in the process of developing further.



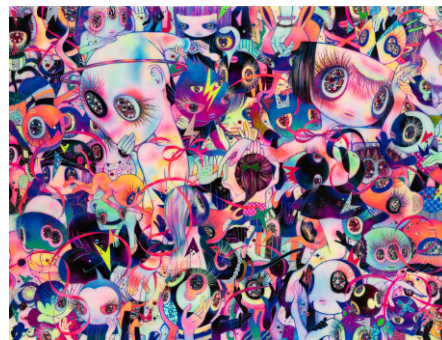
2018 *VOCA 2018*, The Ueno Royal Museum, Tokyo, Japan
2016 *Assembledge NAGOYA 2016, PANORAMA GARDEN -Discovering Signs in an Alternative Ecosystem-*, Former Minato Dormitory of Nagoya Customs, Aichi, Japan
2016 *shadow work* (solo), Oyama City Kurumaya Art Museum, Tochigi, Japan

shadow of a coin, 2013-2018, shadow work, Oyama City Kurumaya Art Museum, Tochigi, Japan
Photo: Shinya Kigure

WADA Yuina (Shinkazoku)

Born 1989 in Gifu. Based in Tokyo.

Wada Yuina received her B.F.A. from Nagoya University of the Arts's Oil Painting Course 2 and was part of the first graduating class of the Genron Chaos*Lounge New Art School. Her interest in kawaii culture has inspired her to create paintings that confront the audience like glittering gems, intricately composed with vivid colors. Wada runs the art class Home of Painting. In collaboration with her students, she put on the *Shinkazoku* (New, True and Evolving Family) exhibition, a project they have continued to pursue. The personal experiences and emotions of our acquaintances—as well as intimate relationships, including those between family members—constitute closed worlds. They consequently radiate a strong energy, which Wada captures in her work. The thoughtfulness of her ideas' elucidation and precision of her compositional logic can be seen in her research notes: a detailed log of her production process, which she exhibits along with her work.



2018 "Shinkazoku" Exhibition by Home of Painting, B. Esta337, Tokyo
2016 First Premise First Press, Genron Chaos*Lounge New Art School Achievement Exhibition, Tokyo, Takeshi Natsuno Award
2013 Solo Exhibition, Gallery Delaive, Amsterdam, Netherlands
2012 GEISAI#17, Tokyo, Shin Suzuki Award

Empty and Poke, 2018
Photo: Hideto Nagatsuka

WASHIO Tomoyuki

Born 1977 in Aichi, Japan. Based in Aichi, Japan

Washio Tomoyuki, who is self-taught, creates a diverse body of work which spans multiple media and genres: illustration, graphic design, animation, photography, murals exhibited both indoors and out, as well as sculpture and fashion featuring Tekun, a character of his own making. He is well versed in music and street culture, and playfully depicts a world that extends out of the everyday. His recent activities include the self-initiated project *Invader Ladutorm*, which brings together artists from different disciplines. For Aichi Triennale 2019, Washio will create a large-scale mural based on the festival's theme "Taming Y/Our Passion" on the stage for the music program, which will be held in the Shikemichi/Endoji area.



2019 *TEKUN WAS HERE* (solo), THE LITTLE HUT, Taipei, Taiwan
2016 *Tomoyuki Washio's WILD THINGS* (solo), Art Lab Aichi, Aichi, Japan
2016 *ACG Exhibition: Art Court Frontier 2016 #14*, ARTCOURT Gallery, Osaka, Japan
2016 *Very Addictive Re-Extension of Aesthetics in Daily Life*, MOCA Yinchuan, Yinchuan, China
2014 *Awazu Kiyoshi: Makurihirogeru (EXPOSE) 1 Art Running Wild: AWAZU Kiyoshi and Performance*, 21st Century Museum of Contemporary Art, Kanazawa, Ishikawa, Japan

seven years one day, 2014, Awazu Kiyoshi, Makurihirogeru (EXPOSE)1 Art Running Wild: Awazu Kiyoshi and Performance, 21st Century Museum of Contemporary Art, Kanazawa, Ishikawa
Photo: Atsushi Nakamichi / Nacása & Partners
Courtesy of 21st Century Museum of Contemporary Art, Kanazawa

Anna WITT

Born 1981 in Wasserburg am Inn, Germany. Based in Vienna, Austria.

Anna Witt is interested in people from a wide range of social strata, and brings these people into the performance and video installation work that she creates. Members of the community, whether that be a region or a business, and passersby appear in her video work. In *Sixty Minutes Smiling*, people who resemble the typical employee of the company maintained their professional smiles for 60 minutes. With *Care*, another of her works, the movements of those providing and receiving nursing care, in an aging region, were transformed into a group dance performance. Witt questions the meaning of human autonomy by making visible the social systems created by the logic of politics and economics, and emphasizing the movement of the human body, which carries those.



2018 *Unexpected Encounters – Artist in Residence Maebashi 2015-2018*, Arts Maebashi, Gunma, Japan
2018 *Human Flag* (solo), Museum Belvedere 21, Vienna, Austria
2010 6th Berlin Biennale for Contemporary Art, *What is waiting out there*, Berlin, Germany
2008 *Manifesta7, Principle Hope*, Rovereto, Italy

Sixty Minutes Smiling, 2014

YUAN Goang-Ming

Born 1965 in Taipei, Taiwan. Based in Taipei, Taiwan.

At the cutting edge of video installation in Taiwan, Yuan Goang-Ming uses drones and equipment of his own making to create video pieces in which questions concerning reality hide within daydream-like beauty. *Everyday Maneuver*, footage of an empty city with wailing sirens captured by drone, seems to the audience both extraordinary and also somehow real. It makes perfect sense once you learn that this is the actual state of the city during military exercises held in Taiwan. His videos bring us through time and space, challenging our physical senses and revealing political questions and uncertainties that lurk in the world like fissures.



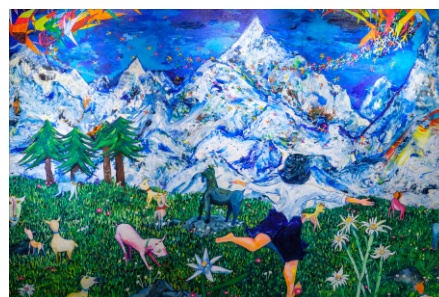
2016 *Memories through Cycle-Images by RongRong & Inri & Yuan Goang-ming*, Contemporary Art Center, Art Tower Mito, Ibaraki, Japan
2015 La 13e Biennale de Lyon, *La vie moderne (Modern Life)*, Lyon, France
2003 50th Venice Biennial, Taiwan Pavilion, Venice, Italy
2002 4th Gwangju Biennale, *PAUSE*, Gwangju, South Korea

Everyday Maneuver, 2018, Tomorrowland — Yuan Goang-Ming Solo Exhibition, TKG+, Taipei, Taiwan
Courtesy of the artist

YUMISASHI Kanji

Born 1986 in Mie, Japan. Based in Tokyo, Japan

Yumisashi Kanji is a painter who consistently returns to the themes of suicide and mourning. After graduate school he started a video production company in Nagoya with a university friend, but he resigned from his role as representative director in 2013 before going to Tokyo and starting out as an artist. His mother, who had suffered mentally and physically since an earlier traffic accident, died by suicide in 2015, while Yumisashi was studying in the first class at Genron Chaos*Lounge New Art School. He had a vision of a bird holding a gold ring before her funeral procession, and this has become a core motif that appears again and again in many of the pieces that Yumisashi has created since. His *Mourning O*, which took the death by suicide of a pop idol 30 years prior as its theme, was awarded the Toshiko Okamoto Award at the 21st Taro Okamoto Award for Contemporary Art in 2018. *Mermaid in April*, Yuminashi's exhibition from the same year, was a continuation from that piece and attracted widespread attention.



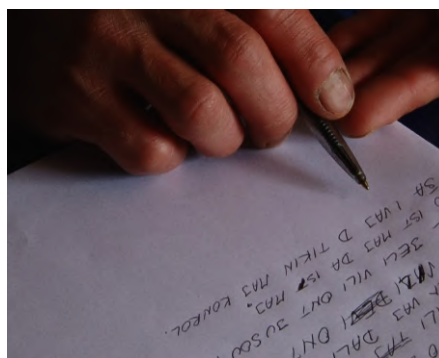
2019 *Dynamite Traveler*, SHEEP STUDIO, Tokyo, Japan
2019 *Taro went to the battle field*, Taro Okamoto Memorial Museum, Tokyo, Japan
2018 *Mermaid in April* (solo), Genron Chaos * Lounge Gotanda Atelier, Tokyo, Japan
2018 *The 21st Exhibition of the Taro Okamoto Award for Contemporary Art*, Taro Okamoto Museum of Art, Kanagawa, Japan, Toshiko Okamoto Award
2016 *First Premise First Press, Genron Chaos * Lounge New Art School Achievement Exhibition*, Tokyo, Japan, Gold Prize

Mountains of Switzerland, 2018
Photo: Takumi Suizu
Courtesy of the artist

Katarina ZDJELAR

Born 1974 Belgrade, Yugoslavia. Based in Rotterdam, the Netherlands.

Katarina Zdjelar works with different modes of expression, including video and performance, that focus on the relationship between speech and language. "When I speak a language other than my mother tongue, my speech falls between me speaking language and language speaking me," notes the artist, whose homeland is former Yugoslavia, a country described as having "seven frontiers, six republics, five nationalities, four languages, three religions, two alphabets, and one state." In *Shoum*, two Serbian men replay a British band's 80s hit and try to transcribe its lyrics. In Zdjelar's work, language is depicted in a state of ambiguity and contingency, bringing to relief the implicit connection between language and identity in contemporary society, the tension which arises in the liminal space between different cultures and languages, and the plight of today's immigrants who inhabit these zones of in-betweenness.



2019 *Katarina Zdjelar: AAA (Mein Herz)* (solo), Hartware MedienKunstVerein [HMKV], Dortmund, Germany
2018 *Katarina Zdjelar Vladimir* (solo), Salzburger Kunstverein, Salzburg, Austria
2016 Kochi-Muziris Biennale 2016, *forming in the pupil of an eye*, Kochi, India
2013 5th Moscow Biennale, *Space of Exception*, Moscow, Russia
2009 53rd Venice Biennial, Serbian Pavilion, Venice, Italy

Shoum, 2009

Film Program

KOMORI Haruka

Born 1989 in Shizuoka, Japan. Based in Miyagi, Japan

Rather than following and documenting the immediate effects of the 2011 Tohoku earthquake and tsunami, Komori Haruka's videos focus on people, lending a keen ear to their stories. Her highly received documentary *Trace of Breath* (2016) follows a year in the life of a man who runs a seed store and nursery in the city of Rikuzentakata in Iwate Prefecture. Its sister work, *Listening to the Air* (2018) portrays a female radio host for Rikuzentakata Saigai FM (a disaster-related station) and her efforts of giving a voice to the memories and sentiments of the countless people affected by the disaster. Since volunteering in the coast of the Tohoku region in March 2011, Komori has also been active as a duo with painter and writer Natsumi Seo under the name "Haruka Komori + Natsumi Seo." They have created multiple works comprised of text written by Seo and video shot and edited by Komori. While creating works that document the scenery and the accounts of people, the duo also plans and organizes events that serve as a platform for dialogue.



2018 *Listening to the Air*
2016 *Trace of Breath*
2014 *Under the Wave, on the Ground* (Haruka Komori + Natsumi Seo)
2012 *The Place Named*

Listening to the Air, 2018
© Haruka Komori

TOMITA Katsuya

Born 1972 in Yamanashi, Japan. Based in Yamanashi, Japan.

Tomita Katsuya, along with screenwriter and film director Toranosuke Aizawa and other members, heads the film production collective Kuzoku, which operates under the motto "creating and showing films on our own terms." Tomita interpolates the reality of the streets into his fictional narrative through in-depth interviews with real people who lead their lives in the places where his films are set, and by actively casting non-professional actors. His representative work includes *Off Highway 20* (2007), which portrays young delinquents in a suburban city, and *Saudade* (2011), a tale of manual labor, immigrants, and hip-hop music against the backdrop of Japan's atrophying economy. In *Bangkok Nites* (2016), created as part of a long-term residency in Thailand and Laos, Tomita traces the scars left by the wars that ravaged the Indochina peninsula in the 20th century, while his multilayered narrative throws light on contemporary Japan through the prism of South East Asia.



2016 *Bangkok Nites*
2011 *Saudade*
2007 *Off Highway 20*
2003 *Above the Clouds*

TENZO, 2019
Courtesy of All-Japan Young Soto Zen Buddhist
Priest Association

Performing Arts

Monira AL QADIRI

At the age of 16 Monira Al Qadiri moved from Kuwait to study in Japan, and received her Ph.D. in Intermedia Art from Tokyo University of the Arts. She works in a variety of mediums, including video, sculpture, and installation, bringing together her early fascination with Japanese anime and her acute insight on the Middle East, where she was born and raised. Her artwork emerges from this intersection of a Japanese imaginativeness, and a critique of Middle Eastern society, which has been held at the mercy of both fossil energies and an historical void left in the wake of the establishment of nation states. Al Qadiri blends phenomena that society and religion have deemed separate—the sacred and the profane, men and women, the dead and the living, good and evil—transgressing these boundaries with her unique sorrow and humor. In 2017, she created and performed *Feeling Dubbing*, appearing as an anime character dressed in men's clothing; she has additionally begun focusing on playwrighting.

The title of her new theatrical work is *Phantom Beard*. Employing as a metaphor the 40 bearded Arab men a Japanese psychic once divined to be her guardian spirits, Al Qadiri will attempt to access the blanks left in Middle Eastern history.

(International co-production with Wiener Festwochen and Kunstenfestivaldesarts)



Feeling Dubbing, 2017,
Kunstenfestivaldesarts, Brussels, Belgium
Photo: Catherine Antoine
Courtesy of the artist

2018 Asia Pacific Triennial, Brisbane, Australia
2018 6th Athens Biennale, Athens, Greece
2017 *The Craft* (solo), Gasworks, London, UK
2017 *Feeling Dubbing*, Kunstenfestivaldesarts, Brussels, Belgium
2017 20th Contemporary Art Festival Sesc Videobrasil, Sao Paulo, Brazil

ICHIHARA Satoko (Q)

Ichihara Satoko has led the theater company Q since 2011. She writes and directs plays that deal with human behavior, the physiology of the body, and the unease surrounding these themes, using her unique sense of language and physical sensitivity. In one of her works, themes such as sex, cross mating and breeding are clinically portrayed through the viewpoint of women; the audience is showered with physically stimulating, verbal rampages and the actors execute their lines using their entire bodies—at times in the manner of caricature, at times in the manner of confession. Here, the patriarchal, anthropocentric narrative of sexuality and reproductive behavior is invalidated, and even the ethics and morals of the social majority are radically called into question.

For Aichi Triennale 2019, Ichihara will present the international premiere of a new work of fantasy. The piece will explore contemporary sexuality, reproduction, and madness through a liberal interpretation of the themes and structure of *The Bacchae*, the ancient Greek tragedy written by Euripides.



The Underground Fairy, 2017 SCOOL, Tokyo, Japan
Photo: Mizuki Sato
Courtesy of Q

2018 *Me and Sailor Moon's Subway Trip* (South Korea/Hongkong/Japan co-production), Namsan Arts Center, Seoul, South Korea
2018 *Favonia's Fruitless Fable*, The Question of Faeries, KYOTO EXPERIMENT, Kyoto, Japan
2017 *Favonia's Fruitless Fable*, the Seoul Marginal Theater Festival, Seoul, South Korea
2017 *Favonia's Fruitless Fable*, nominated as the finalist for the 61st Kishida Prize for Drama, Kunio Playwriting Prize, Tokyo, Japan
2013 *Qlobe of Life II*, Festival/Tokyo Emerging Artists Program, Tokyo, Japan
2011 *Insects*, 11th Aichi Arts Foundation Drama Award, Aichi, Japan, Drama Award

KOIZUMI Meiro

Through experimental video and performance works that mingle reality with fiction, Koizumi Meiro explores the relationships between the state/collective and the individual, and between the body and the emotions. Can an individual give up their life for their country and what they hold dear? Can murder ever be justified? Ultimate questions that arise from fissures in the fabric of history and daily life are addressed in interviews he conducts with Japanese veterans who were part of the special (suicidal) attack forces; former-soldiers who have committed assault or murder during their service; as well as United States veterans of the Iraq War—through this, Koizumi examines how violence and motivations for self-sacrifice transpire. His video works incorporate elements of theater that invite the viewer to experience the emotions of their subjects. By placing the audience in ambivalent positions—torn between reality and dreams, past and future, despair and redemption, love and hate, perpetrator and victim—Koizumi critically portrays a society in which no one is simply an onlooker.

Commissioned by Aichi Triennale 2019, Koizumi will try his hand at creating his first full-fledged theater piece, which takes Aeschylus's ancient Greek tragedy *Prometheus Bound* as its point of departure.

2018 *Sacrifice*, MMCA Performing Arts: Asia Focus 2018, Seoul, South Korea
2018 *Battlelands* (solo), Pérez Art Museum Miami, Miami, USA
2017 *Today My Empire Sings* (solo), Vacant, Tokyo, Japan
2015 *Trapped Voice Would Dream of Silence* (solo), Arts Maebashi, Gunma, Japan
2013 *Project Series 99:Meiro Koizumi* (solo), Museum of Modern Art, New York, USA
2010 Aichi Triennale 2010, Arts and Cities, Aichi, Japan



Rite for a Dream (Today My Empire Sings), 2016, *Today My Empire Sings*, VACANT, Tokyo, Japan
Photo: Shizune Shiigi
Courtesy of the artist, Annet Gelink Gallery (Amsterdam) & MUJIN-TO Production, Tokyo (Japan)

Nature Theater of Oklahoma + EN-KNAP Grou

The Nature Theater of Oklahoma is a performing arts group under the direction of Pavol Liska and Kelly Copper. The name is derived from "The Nature Theater of Oklahoma," the final destination that the protagonist of Kafka's novel *The Man Who Disappeared (Amerika)* is heading toward. The performing arts group has been based in New York since the 90s, and is known for its extreme performance style and challenging artistic limits with every work; it boasts a cult-like popularity wherever the group goes.

The work to be staged for Aichi Triennale 2019 is commissioned and performed by, internationally active Slovenian dance company EN-KNAP Group. The exaggerated literary style of the dialogue and the razor-sharp gestures take the absurdity to new heights in this allegorical parody Western, as told through the bodies of highly trained performers. This work brings to the fore both the ambition and the emptiness of the United States of America, a nation founded on the principle of "the pursuit of happiness."

Co-production with Théâtre de la Ville and Steirischer Herbst



Pursuit of Happiness, 2016, Ljubljana, Slovenia
Photo: Andrej Lamut
Courtesy of EN-KNAP Productions

2019 *Die Kinder der Toten*, Berlin International Film Festival, Berlin, Germany, International Film Critics Prize for Best Film
2018 *No President*, Dusseldorf, Germany
2018 *Die Kinder der Toten*, Nestroy Prize, Vienna, Austria, Nestroy Special Prize for Theater
2017 *Deutschland 2071*, Cologne, Germany 2016 *Pursuit of Happiness*, Ljubljana, Slovenia

Milo RAU (IIPM) + CAMPO

Director, playwright, film director, and journalist, Milo Rau has led the International Institute of Political Murder (IIPM) since 2007. IIPM's approach is to carefully investigate terrible incidents or historical events that occurred in reality, and to reconstruct them on the stage. As well as being a kind of accusatory re-enactment, their many works—woven together from sources such as testimony from both assailant and victim, and contemporary media and records—have a clearly designed political condemnation and aesthetic force which draw the audience in physically and mentally, inspiring discussion as well as a sense of revulsion.

The work to be staged for Aichi Triennale 2019 is the product of CAMPO (a theater in Ghent, Belgium) inviting Rau to create a piece with local children as the cast. This work concerns a case of the confinement and murder of a young girl that shook Belgian society in the 90s. The performance violently shakes the emotions of the audience, as children “re-enact” documents relating to the perpetrator and victim of this crime.



Five Easy Pieces, 2016, Kunstenfestivaldesarts, Brussels, Belgium
Photo: Phile Deprez
Courtesy of IIPM

2017 National Dutch Theatre Festival, the Netherlands, Final Selection
2017 Het Theaterfestival, Belgium, Final Selection
2017 Theaterfestival, Berlin, Germany, 3-sat award
2017 Theater Heute, Germany, Award for Best production, Best dramaturge
2017 Mess Festival, Sarajevo, Bosnia and Herzegovina, Golden Laurel Wreath for Best Performance, Golden Laurel Wreath for Best Director, Audience Award for Best Performance, Critics Award
2017 Premio Ubu, Italy, 2016/2017 Best foreign performance
2016 Theater and Dance Critics Award, Belgium, Special jury prize
2016 *Five Easy Pieces*, KUNSTENFESTIVALDESARTS, Brussels, Belgium

Saeborg

Saeborg creates latex body suits as extensions of her own skin, deploying them in performances. Motivated by her strong desire to transcend fixed identities (such as gender) and even the human body itself, she dons bodysuits that caricature sows or insects as toy-like figures, creating playful dystopias composed of the ecosystem's basest creatures. The lives of livestock—their procreative activity, the delivery of their offspring—are strictly managed, and then they're sent off to the slaughterhouse. In Saeborg's work, this world is portrayed with an innocent cheerfulness, resulting in a sense of irony. All of her pieces to present have been shown in international exhibitions and museums in both Japan and abroad, following premieres at the Tokyo fetish party Department-H.

For her first theatrical installation, she will present a play space inhabited by creepy-cute animal characters. Invited into the world of the livestock, the audience, too, will be asked to participate in the performances/behaviors specific to its laws.



Slaughterhouse-9, 2014, 17th Taro Okamoto Award for Contemporary Art, The Taro Okamoto Museum of Art, Kanagawa, Japan
Photo: Kyoichi Tsuzuki
Courtesy of Kyoichi Tsuzuki

2018 6th Athens Biennale, Athens, Greece
2018 TAG: Proposals on Queer Play and the Ways Forward, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, USA
2016 Roppongi Art Night 2016, Roppongi Hills A/D Gallery, Tokyo, Japan
2014 The 17th Exhibition of the Taro Okamoto Award for Contemporary Art, Taro Okamoto Museum of Art, Kanagawa, Japan, Toshiko Okamoto Award

TAKAYAMA Akira (Port B)

Takayama Akira formed the creative collective Port B in 2002. He produces a wide range of works and projects that include tour-style performances, video installations, social experiments, discussions, and sightseeing tours. Underlying all of his work is the question, “What is theater?,” which he explores by expanding the possibilities of the medium and the ways in which it can engage society. Drawing on theories of spectatorship, Takayama proposes a form of theater that serves as a device enabling creative and thought-provoking encounters with parts of the city and society that remain invisible. In 2013, he founded Port Urban Research Center, which applies theatrical methods to tourism, urban planning, social practices, and media development, among other activities.

In response to the festival’s theme—“Taming Y/Our Passion”—Takayama will develop an urban project based on Aristotle’s *Rhetoric*, holding lectures, workshops, rehearsals, and more during the two-and-a-half months of the festival, and transforming the city of Nagoya into a stage for oration and performance.



Wagner Project, The Master-Singers of Nuremberg, 2017,
KAAT Kanagawa Arts Theatre, Kanagawa, Japan
Photo: Naoya Hatakeyama

2018 *Our Songs – Sydney Kabuki Project*, Biennale of Sydney 2018, Sydney, Australia
2017 *McDonald’s Radio University*, Kunstlerhaus Mousonturm Frankfurt, Frankfurt, Germany
2014 *Yokohama Commune*, Yokohama Triennale 2014, Kanagawa, Japan
2014 *Evakuieren*, nachtkritik-Theatertreffen 2015, Germany
2013- *Tokyo Heterotopia*, Festival/Tokyo, Tokyo, Japan

Theater Urinko + MIURA Motoi + KUWAKUBO Ryota

Founded in 1973 in Nagoya by a group of eight young artists, Theater Urinko is a company that specializes in productions for children and youth. It takes its name from the Japanese word *urinko*, meaning “wild boar piglet.” Based in its own dedicated theater in Nagoya’s Meitō district, the company brings their shows to schools in Aichi, Mie, and Gifu prefectures, and frequently tours within and outside of Japan. In their 45-year history, Theater Urinko has created as many as 211 works and has held an astonishing 450 performances each year, shaping children’s experiences of theater in the Tokai region.

For their new work at Aichi Triennale 2019, they will perform a play by Russian children’s author Samuil Marshak, who is best known for *Twelve Months*. The production invites Motoi Miura of the theater company Chiten as director and media artist Ryota Kuwakubo as set designer, both of whom have established their own distinct techniques and vision. The outcome of their collaboration will be a magical, otherworldly performance sure to captivate the hearts and minds of children and adults alike.



Otogizōshi/Gikyoku (The fairy tale book of Dazai Osamu: a drama), 2010,
Urinko Theater, Aichi, Japan
Photo: Jiro Shimizu
Courtesy of Theater Urinko

Miura Motoi is a representative, and the director, of Chiten. He spent two years in Paris as part of the Japanese Agency for Cultural Affairs’ Artist Overseas Training program. Upon his return to Japan in 2001, Miura got up and running with Chiten, which moved from Tokyo to Kyoto in 2005. Representative works include Chekhov’s *Three Sisters*, and Jelinek’s *Kein Licht* (No light) and *Sports Play*. In 2013 Chiten opened the studio Under-Throw. He has been the recipient of many awards, including: The Kyoto City Award for New Artists in 2011; and the Yomiuri Theater Award Special Jury Prize in 2017. His publications include: *Omoshirokereba OK ka?* *Gendai Engekikō* (Is just being interesting OK?: A meditation on contemporary theater, Goryu Books), and *Yappari Higeiki Datta. “Wakaranai” Engeki e no Omāju* (Iwanami Shoten).

Kuwakubo Ryota is an artist, and Associate Professor at the Institute of Advanced Media Arts and Sciences (IAMAS). After studying contemporary art, he started creating work using electronics from 1998. His unique style, “device art,” emerged from work that takes a close-up view of phenomena arising at the various boundaries between digital and analog, human and machine, information transmitters and receivers, etc. Since his installation *The Tenth Sentiment*, first exhibited in 2010, Kuwakubo has focused on work of a kind in which visitors weave their own experience. He is also active as a member of Perfektron, an art unit exploring life themes and experimentation.

Music Program

Junretsu

Junretsu Presents

“Kiyoshi Maekawa and Keiko Fuji in 1969: The Rock and Blues Animating the Showa Era”

Venue: Main Theater, Aichi Prefectural Art Theater
Show dates: September 15 (Sun), 16 (Mon; public holiday), 2019
Performers: Junretsu, Marcia and more

Vocalists Kiyoshi Maekawa and the late Keiko Fuji were icons of the Showa *kayō* (mid-20th century Japanese pop) genre. They are less well-known, however, for being musically talented singers with roots in Western rock and blues who transcended the framework of the more traditionally inflected Japanese *enka* music. This showcase will consist of covers of these legendary Japanese musicians' repertoires and beloved Western classics, as interpreted by a number of young artists. Produced and headlined by *kayō* style vocal group Junretsu—who achieved their first appearance on the prestigious television special *NHK Kōhaku Uta Gassen* in 2018—, “Kiyoshi Maekawa and Keiko Fuji in 1969” will be a new musical experience for young and old, men and women alike.



*Kiyoshi Maekawa will not make an appearance.

Junretsu is a *kayō* style vocal group formed in 2007. It consists of four members: Kazuyoshi Sakai, Shota Gogami, Yujiro Shirakawa, and Ryohei Odai, many of whom formerly portrayed heroes on *sentai* shows (a distinctive television genre featuring color-coded costumed superhero teams). With their classic approach to the *mūdo kayō* sub-genre, they won the support of a primarily older female audience and made their major label debut with the 2010 single *Namida no Ginzasen* (Tears on the Ginza line). Junretsu proceeded to build up their fanbase through regular performances at public bathhouses nationwide, achieving their first appearance on the prestigious *NHK Kōhaku Uta Gassen* in 2018.

Sakanaction

“Aichi Triennale 2019 Sakanaction Live Performance: Darkness”

Venue: Main Theater, Aichi Prefectural Art Theater
Show Dates: August 7 (Wed), 8 (Thurs), 10 (Sat), 11 (Sun), 2019
Performers: Sakanaction

Sakanaction will present a unique performance merging live music with spatial installation at the Main Theater of Aichi Prefecture Art Theater. This will be an ambitious and experimental undertaking unlike their usual performances, using a state-of-the-art sound system that presents a rich musical experience quite distinct from conventional L/R stereo. This is not a one-night show, but an elaborate spectacle only made possible by a four-day span at the same venue.



Sakanaction is a five-part band established in 2005, comprised of Ichiro Yamaguchi (vocals, guitar), Motoharu Iwadera (guitar), Ami Kusakari (bass), Emi Okazaki (keys), and Keiichi Ejima (drums). After their 2013 album *sakanaction* reached number one on the Japanese music charts, they went on to perform at the prestigious television special *NHK Kōhaku Uta Gassen* in December of that year. In 2016, the band received the Best Music Award at the 39th Japan Academy Film Prize for the music of the film *Bakuman*. From headlining major rock festivals around the country to holding regular events at clubs, their expressive repertoire goes well beyond that of a typical rock band. Their literary lyrics, beautiful melodies, and continuous experimentation have garnered a strong fan following. Sakanaction will go on an arena tour in the spring of 2019, with ten performances in seven cities across Japan.

Learning

ENDO Mikiko and HIBINO Katsuhiko

ENDO Mikiko| Born 1971 in Tokyo, Japan. Based in Fukuoka, Japan.

HIBINO Katsuhiko| Born 1958 in Gifu, Japan. Based in Tokyo, Japan.

Endo Mikiko co-leads workshops on playground safety, along with her work as an architect on designing museums, public spaces, and other environments that can be enjoyed by adults and children alike. She has garnered attention for her involvement of locals in her design and construction methods, as well as her use of design techniques expanded to include provisions for community building among a space's patrons. Hibino Katsuhiko organizes collaborative projects with people from different regions and industries, while experimenting with methods to integrate art into society as an effective force for change. With his use of cardboard, which he has employed since the beginning of his career, he challenges the canvas as a supporting medium, the permanence of the finished work, and other assumptions about the nature of art. His activities mainly consist of workshops, and often can even be understood as foregrounding support for the creativity of participants and collaborators over his own expressivity and ideas as an artist. For their collaboration, Endo and Hibino will work on creating the base for one of Aichi Triennale's "art playgrounds": a park that will encourage creativity in children.



ENDO Mikiko
Mie Prefectural Museum, Mie, Japan
Photo: Osamu Kurihara



HIBINO Katsuhiko
DNA RIVER, 2006

HIBINO DNA AND... Katsuhiko HIBINO, Please respond!!, the Museum of Fine Arts, Gifu, Japan

ENDO Mikiko

2018 *Cloud Bed*, exterior furniture design for Hoshino Resort Tomamu, Hokkaido, Japan

2017 Space and exhibition design for Fukuoka Science Museum, Fukuoka, Japan

2014 Space and exhibition design for kids exhibition "MieMu," Mie Prefectural Museum, Mie, Japan

2011-2017 *Maternity House in Zambia*, participatory architecture for rural health clinics in Copperbelt Province, Zambia

2011 Set design for kids educational program "Inai-Inai-Bah!," NHK E-television, Japan

HIBINO Katsuhiko

2015 The Minister of Education, Culture, Sports, Science and Technology Award at the 66th Japan's Art Encouragement Prize

2010 Setouchi International Art Festival, Kagawa, Japan

2003 Echigo-Tsumari Art Triennale 2003, Niigata, Japan

1995 46th Venice Biennial, Japan Pavilion, Venice, Italy