

Aichi Triennale 2013: Awakening – Where Are We Standing? Earth, Memory And Resurrection.

By [News Editor](#) [26 Aug 2012](#) Share this post:

Aichi Triennale 2013: August 10 – October 27, 2013

While reflecting on arts in the wake of the 2011 East Japan Earthquake, the coming second Aichi Triennale, **“Awakening – Where Are We Standing? – Earth, Memory and Resurrection”**, will bring together from within and outside Japan cutting-edge contemporary arts, performing arts including dance and theater, and operas which manifest and resonate with the socio-political reverberations occurring in various areas of the world.

Aichi Triennale accommodates both contemporary art and stage performances, which is one of its unique features. Art works which traverse different genres will be eagerly pursued to encourage lovers of both art and performing arts to easily encounter arts outside their preferred genres.

Previously, arts journeyed out from within the museums' walls and entered into the urban spaces of Nagoya city. This time, they will extend further into the city of Okazaki and ornament its spaces.

Devices that will deliver arts to various locations within Aichi will also be planted.

To make visits to the Triennale more fruitful, tour maps will be provided for the historically and architecturally significant buildings visitors will encounter throughout the course of the venues. It will be an opportunity to open some of these architectures to the public since they are usually

restricted.

Director Taro Igarashi about his concept for Aichi Triennale 2013:

“Triggered by the terrible earth-shaking force of the 2011 Great East Japan Earthquake, the ocean, once bearer of so much natural bounty, assailed towns along the coastline in a catastrophe compounded by a nuclear power plant accident.

The international arts showcase that is the Aichi Triennale comes at a time of enormous challenges for Japan, and a pressing need to turn the nation’s fortunes around.

Thus, while naturally retaining the best elements of the first Triennale in terms of presenting cutting-edge artistic practice, Aichi Triennale 2013 will incorporate new plans and contemporary developments aimed at helping us to navigate these choppy waters.

In the late nineteenth century Paul Gauguin produced a painting titled “Where do we come from? What are we? Where are we going?” In contrast, at this Triennale we seek to ponder the question: “Where are we standing?”

Bereft of the very foundations we took for granted, and with existing frameworks in a state of flux, we need to work out what has happened to the ground we stand on: our identity.

It is a question, in my view, that also prompts us to ponder in a specific way the inherent character of places. Festive scenes that spill out onto the streets, as opposed to remaining inside the box of the museum, are a feature of the Aichi Triennale, and by interposing the arts afresh, we not only open up the possibilities of urban spaces, but through the works presented, rediscover the everyday places in which we already stand.

Drawing out the power of place and altering the meaning of space are not

just about art and architecture.

At this Triennale, in the field of performing arts too spaces characterized by experimental fusion with the visual arts will emerge that are only accessible in the here and now.

The catastrophe of March 11 2011 in which so many lives were lost sparked debate on what role art could possibly play in the face of such monumental tragedy.

Nor is this a solely Japanese question.

Opinions vary, but I'm certain most would agree that one role art ought to play is that of the most powerful cultural memory device ever created by humanity to ensure the past is not forgotten.

Art should also summon up memories, and resurrect hope. So that we can pick ourselves up and begin to walk, gazing up at blue skies.

The aim of Aichi Triennale 2013 will be to probe society about the power of art via memories and resurrection linked to particular places, and make the communities where we live brighter and better."

Director

Taro Igarashi

Born in Paris, 1967. Igarashi has taught as Lecturer at Chubu University and Assistant Professor at the Graduate School of Tohoku University, and was appointed Professor of the Graduate School in 2009.

He was the commissioner for the Japanese Pavilion of the 2008 Architecture Biennale in Venice. He was also a member of the selection committee for the Choja-machi Curatorial Competition for the Aichi Triennale in 2010.

Igarashi is currently Professor of Architecture and Building Science at

Tohoku University Graduate School of Engineering.

Curators Exhibition of Arts

Lewis Biggs

Born in 1952. Biggs was the Director of Tate Liverpool from 1990 to 2000. He is the founding director of Liverpool Biennial and also has held the position as Artistic Director from 2000 to 2011.

Biggs is currently working as a freelance curator based in London.

Fumihiko Sumitomo

Born in 1971. Sumitomo is one of the curators of the Beppu Contemporary Art Festival 2012, 'Mixed Bathing World'. He is also Curator for the reparatory office of the upcoming museum of Maebashi City, and is a part-time lecturer at Tokyo University. He has previously worked at the NTT InterCommunication Center (ICC), 21st Century Museum of Contemporary Art, Kanazawa, and the Museum of Contemporary Art Tokyo, etc.

Shihoko Iida

Born in 1975. Iida was involved in the opening of Tokyo Opera City Art Gallery from 1998 and has held position as Curator until 2009. From 2009 to 2011, she was a visiting curator at Queensland Art Gallery in Brisbane and is currently working as a freelance curator.