

AI IKEDA

Born 1979 in Nara, Japan / Lives and works in Montréal

Website: AI IKEDA – ART SITE <https://ai-ikeda.com>

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BIOGRAPHY

Ai Ikeda is a visual artist from Nara, Japan, currently living in Montréal, Canada. She holds an MFA from Concordia University in Montréal, Canada, and a BFA from the Kanazawa College of Art in Japan. Her work has been shown in numerous solo and group exhibitions internationally. Ikeda explores social, psychological, ecological, gender, war-related, and nuclear themes from historical, global, and contemporary perspectives across a variety of mediums such as painting, drawing, printmaking, photography, video, animation, ceramic, and installation.

ARTIST STATEMENT

My body of work and creative practices are based on contextual investigation and visual arts research, hybridizing Japanese aesthetic sensibilities and political theories developed in contemporary art. In my projects, I express artistic fluidity across media and thematic concerns and work on subject matters that reflect important issues for sustainable futures. I explore a wide range of themes depicting multifaceted dimensions of energy and culture, from ecological to psychological health, and from the environmental to the sociopolitical consequences of the Anthropocene. I recontextualize the visual manifestations and discourses of mutation ecologies.

FORMATION / EDUCATION

2016-2019 MFA Painting and Drawing, Concordia University, Montréal, Québec, Canada

2000-2004 BFA Oil Painting, Kanazawa College of Art, Kanazawa, Ishikawa, Japan

SOLO EXHIBITIONS

2019 “MU - Mutation Ecologies,” MFA Thesis Exhibition, MFA Gallery, Concordia University, Montréal, Québec, Canada

2018 “Les Temps Mutants,” Calaboose, Montréal, Québec, Canada

2016 “Shadows of Crisis,” CLC Montréal, Montréal, Québec, Canada

2015 “In/visible Matters,” held during the International Conference: “Rethinking Radiation Ecologies,” University of Montréal, Montréal, Québec, Canada

2013 “In the Interval of Memories,” HANARART, Registered Tangible Cultural Property – Sugiyama Shounikaiin, Yamatokōriyama, Nara, Japan

2013 “Existence of the Goldfish,” HANARART, Koriyama Chamber of Commerce and Industry, Yamatokōriyama, Nara, Japan

- 2012 "Old Toys and the Future Seen Through Cats," Sabo Kouenjishorin, Suginami, Tokyo, Japan
- 2010 "Live in Nature," Ring Cafe, Nara city, Nara, Japan
- 2002 "Ai Ikeda Exhibition," Deux Egg Gallery, Kanazawa, Ishikawa, Japan

GROUP EXHIBITIONS

- 2020 "Salon des Refusés," McBride Contemporain, Montréal, Québec, Canada
- 2018 "Spoor," Pilotenkueche, Leipzig, Germany
- 2018 "The Day After," Das Japanische Haus, Leipzig, Germany
- 2018 "Speech Bubble," Alte Handelsschule, Leipzig, Germany
- 2018 "Rutschbahn," Projektwohnung Krudebude, Leipzig, Germany
- 2018 "Accept the Cookies," PING•PONG, Leipzig, Germany
- 2018 "Laboratoire Peinture," Galerie Deux Poissons, Montréal, Québec, Canada
- 2018 "Concordia's MFA Department of Studio Arts Exhibition: Maureen III," Darling Foundry, Montréal, Québec, Canada
- 2018 "Stack Effect 9," Graduate Students' Association Award Exhibition, Concordia University, Montréal, Québec, Canada
- 2017 "Nuclear Body," Concordia's MFA Department of Studio Arts Exhibition: Maureen II, École des Beaux arts de Montréal, Montréal, Québec, Canada
- 2017 "HŌSHANŌ: penser l'après Fukushima / HŌSHANŌ: Art and Life in a Post-Fukushima World," Visual Voice Gallery, Montréal, Québec, Canada
- 2017 "Femme," Galerie Mile-End, Montréal, Québec, Canada
- 2011 "Hanafuda de Goldfish," HANARART, Old Kawamoto House (Registered Tangible Cultural Property), Yamatokōriyama, Nara, Japan
- 2011 "Prayer – Everlastingness of Mujō," HANARART, Masaki Seminar House (Registered Tangible Cultural Property), Nara city, Nara, Japan
- 2011 "Japanese Scenery – The Flowers of the Four Seasons," HANARART, Tsuneoka Residence, Kashihara, Nara, Japan
- 2011 "21 Spirits of Kanazawa," NY Coo Gallery, New York, NY, USA
- 2011 "Wa – Art," Onishi Gallery, New York, NY, USA / Ginza Art Hall, Chūō, Tokyo, Japan / 21st Century Museum of Contemporary Art, Kanazawa, Kanazawa, Ishikawa, Japan
- 2004 "22ch," Ishikawa Ongakudo, Kanazawa, Ishikawa, Japan
- 2003 "Precious Day," Hamachidori Park and City Hall, Uchinada, Ishikawa, Japan

AWARDS

- 2018 "Graduate Student Mobility Award," Concordia University, Montréal, Québec, Canada
- 2017 "Joseph-Armand Bombardier Canada Graduate Scholarships" (SSHRC), Montréal, Québec, Canada
- 2012 "Graphic Grand Prix by Yamaha," Award of Excellence, Shinjuku, Tokyo, Japan

ARTIST RESIDENCIES

- 2018 Pilotenkueche / International Art Program, Leipzig, Germany
2018 The de Gaspé Nanoresidency, Montréal, Québec, Canada

PUBLICATIONS

- “Sievertian Human –Wisdom, Impression, Sentiment,” 2017, digital printing, in Decamous, Gabrielle. *Invisible Colors: The Arts of the Atomic Age*, The MIT Press (Leonardo Series), Cambridge: Mass., USA, 2019, p.290.
- El-Sheikh, Tammer. “2018 Critic’s Picks,” Akimblog, *Akimbo*, December 19, 2018.
<https://akimbo.ca/akimblog/critics-picks-tammer-el-sheikh/>
- “Nuclear Plant Workers,” 2018, digital collage, in School Schmool 2018-2019, The Québec Public Interest Research Group at Concordia (QPIRG-Concordia), Montreal, Canada, September 2018, p. 232.
- El-Sheikh, Tammer. “Ai Ikeda at Calaboose,” Akimblog, *Akimbo*, May 9, 2018.
- “Uchū” (Cosmos), 2010, mixed media, book cover of Yasuda, Nakahiko. “*A collection of haiku poems by Nakahiko Yasuda – The Human Race*,” YOU shorin, Hyōgo, Japan, 2017.
- “Leaky Hands,” 2017, digital printing, in Simon, Eric, Regine Halter, and Catherine Walthard, eds. *Eau! Wasser! Acqua! Water! Agua!*, Drawing Lab Dessin of Concordia University, HyperWerk (the Cultural Spaces and Design International Workshops and Colloquium), Basel, Switzerland, June 2017, pp. 32-33.
- Itzkovich, Claudia. “Hōshanō: how to portray an invisible enemy,” *Montréal Serai*, April 2, 2017.
<https://Montralserai.com/article/hoshano-how-to-portray-an-invisible-enemy/>
- Itakura, Alan. “HŌSHANŌ: Art and Life in a Post-Fukushima World,” *Montréal Bulletin*, Vol. 72, No. 3, Montréal, Canada, March 25, 2017, pp. 13-15.
- “Nucleo-Synthesis,” 2016, mixed media, digital collage, in Carpenter, Ele, ed. *The Nuclear Source Book*, Black Dog Publishing, London, UK, 2016, p. 107.
- Itakura, Alan. “Kizuna Japon Update, Remembering Fukushima 2016 – 5 Years Later,” *Montréal Bulletin*, Vol. 71, No. 3, Montréal, Canada, March 19, 2016, p. 2.
- “The Art Festival of Nara and Machiya HANARART 2013,” HANARART 2013 Executive Committee Secretariat, Nara, Japan, February 2014, p. 116.
- Yamasaki, Akiko. “HANARART – Art Festival of Machiya, Nara,” *Art Action History Research Society News*, Vol. 124, Chiba, Japan, January 2012, pp. 1–5.
- “The Art Festival of Nara and Machiya HANARART, Document Book,” Nara prefectural government (public works department / city planning and local design promotion), Nara, Japan, January 2012, p. 80.
- “Video Images about Every Day Scenes,” *The Hokkoku Shimbun*, Ishikawa, Japan, August 19, 2003.
- “Ambition – Challenging Other Mediums,” *Yomiuri Shimbun*, Ishikawa, Japan, January 1, 2003.
- “Exhibition of the Animal Series,” *The Hokkoku Shimbun*, Ishikawa, Japan, October 22, 2002.