

Press Kit / Ai Ikeda

1. Biography

Ai Ikeda is a multidisciplinary visual artist working and living in Montreal, Canada. She is currently an MFA candidate in Painting and Drawing in the Studio Arts at Concordia University. Previously she earned a BFA in Oil Painting from the Kanazawa College of Art in Japan and stayed in England and Germany to immerse herself in art. In her early career, she studied Eastern and Western art history and philosophy, as well as classical and modern techniques. In her recent works, Ikeda tackles social issues and uses art as a means to reflect upon important matters, without abandoning aesthetic ideals. She expresses her artistic vision through various types of visual media, such as drawing, painting, print, graphics, photography, video, animation, ceramic, sculpture, and installation. Her work has been shown in several solo and group exhibitions in Nara, Kanazawa, Tokyo, New York, Montreal, and Leipzig.

2. Artist Statement

Japanese traditional aesthetics and thought have had a major influence on my early works, as I was mostly interested in the relations between nature and living beings. However, increasingly influenced by European and North American contemporary art, I was discovering the power of art as a thinking and communication tool. As I began to gradually form a more informed understanding of modern and contemporary art, philosophy, and critical theory, the tsunami and Fukushima nuclear disaster happened in Japan in March 2011. The disaster changed my perspective, and I realized that my perception of Japanese society and international relations and politics were becoming more critical. It became clear to me that art can not only affect people and inspire them to help others, can not only assuage pain and heal trauma, but it also has the power to stimulate social debate and even lay the groundwork for social change. Since the March 2011 triple disaster, the issues I have been expressing in my art are mostly “political”: gender, ecological, war-related, and nuclear issues.

3. Exhibitions

Solo Exhibitions

- 2018 “Les temps mutants,” Calaboose, Montreal, Quebec, Canada
- 2016 “Shadows of Crisis,” CLC Montreal, Montreal, Quebec, Canada
- 2015 “In/visible Matters,” held during the International Conference: “Rethinking Radiation Ecologies,” University of Montreal, Montreal, Quebec, 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

- 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 “I Accept the Cookies,” Kunstraum PING•PONG, Leipzig, Germany
- 2018 “Laboratoire peinture,” Galerie Deux Poissons, Montreal, Quebec, Canada
- 2018 “Concordia’s MFA Department of Studio Arts Exhibition: Maureen III,” The Darling Foundry, Montreal, Quebec, Canada
- 2018 “Stack Effect 9,” Graduate Students’ Association Award Exhibition, Concordia University, Montreal, Quebec, Canada
- 2017 “Nuclear Body,” Concordia’s MFA Department of Studio Arts Exhibition: Maureen II, École des beaux-arts de Montréal, Montreal, Quebec, Canada
- 2017 “HŌSHANŌ: penser l’après Fukushima / HŌSHANŌ: Art and Life in a Post-Fukushima World,” Visual Voice Gallery, Montreal, Quebec, Canada
- 2017 “Femme,” Galerie Mile-End, Montreal, Quebec, Canada
- 2011 “Hanafuda de Goldfish,” HANARART, the Old Kawamoto House, Yamatokōriyama, Nara, Japan
- 2011 “Prayer – Everlastingness of Mujō,” HANARART, Masaki Seminar House, Nara city, Nara, Japan
- 2011 “Japanese Scenery – The Flowers of the Four Seasons,” HANARART, Mr. Tsuneoka’s 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

4. Awards

- 2018 “Graduate Student Mobility Award,” Concordia University, Montreal, Quebec, Canada
- 2017 “Joseph-Armand Bombardier Canada Graduate Scholarships” (SSHRC), Montreal, Quebec, Canada
- 2012 “Graphic Grand Prix by Yamaha,” Award of Excellence, Tokyo, Japan

5. Residencies

- 2018 Pilotenkueche / International Art Program, Leipzig, Germany
2018 The de Gaspé Nanoresidency, Montreal, Quebec, Canada

6. Publications

- “Sievertian Human – Wisdom, Impression, Sentiment,” 2017, digital printing, in Decamous, Gabrielle, Roger F. Malina, Sean Cubitt, eds. *Invisible Colors: The Arts of the Atomic Age*. Leonardo Series, The MIT Press, Massachusetts, US, February 2019, p. 290.
- El-Sheikh, Tammer. “2018 Critic’s Picks,” Akimblog, *Akimbo*, December 19, 2018.
<http://www.akimbo.ca/akimblog/?id=1425>
- “Nuclear Plant Workers,” 2018, digital collage, in *School Scmool 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.
<http://www.akimbo.ca/akimblog/?id=1356>
- “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, October 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://montrealserai.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, Montreal, Canada, March 25, 2017, pp. 13-15.
- “Nucleo-Synthesis,” 2016, mixed media, digital collage, in Carpenter, Ele, ed. *The Nuclear Culture Source Book*, Black Dog Publishing, London, UK, September 2016, p. 107.
- Itakura, Alan. “Kizuna Japon Update, Remembering Fukushima 2016 – 5 Years Later,” *Montréal Bulletin*, Vol. 71, No. 3, Montreal, 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.

7. Contact Information

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8. Website

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