

## Japan Pavilion Announces Three Museum Partnerships Ahead of Venice Biennale 2026

**20 February 2026** — Commissioned by the Japan Foundation, the Japan Pavilion is pleased to announce three museum partnerships supporting its presentation at the Venice Biennale 2026. Artist **Ei Arakawa-Nash** will work with the **J. Paul Getty Museum** (Los Angeles), **Kestner Gesellschaft** (Hanover), and **The Isamu Noguchi Foundation and Garden Museum** (New York) on three separately commissioned projects.

### ■ Japan Pavilion Presentation

Presenting *Grass Babies, Moon Babies* by Japanese American queer performance artist Ei Arakawa-Nash, co-curated by **HORIKAWA Lisa** and **TAKAHASHI Mizuki**, the Japan Pavilion will invite audiences to “adopt” one of many baby dolls. Visitors can then participate in acts of care—such as changing a doll’s diaper—which activates a QR-code experience that delivers an oracular poem linked to the baby’s assigned birthday. These birthdays are shaped at the intersection of the artist’s intimate, personal experiences and the long arc of historical and social forces within and beyond Japan.

### ■ Museum Partnerships

The Japan Pavilion presentation is further enriched through partnerships with the J. Paul Getty Museum, Kestner Gesellschaft, the Isamu Noguchi Foundation, and Garden Museum.

As a prelude to the Japan Pavilion exhibition, the Asian American performance collective **FAC XTRA RETREAT** (Ei Arakawa-Nash, Patty Chang, Pearl C. Hsiung, Amanda Ross-Ho, Anna Sew Hoy, Shirley Tse, and Amy Yao) will stage a new performance *24 HOUR CARE* at the **Getty Museum** in Los Angeles on **15 March**, marking the first chapter of an extended artistic project that continues in Venice on **8 and 10 May**. *24 HOUR CARE* by FXR is a co-production with the Getty Museum and the Japan Pavilion.

**Kestner Gesellschaft** will be the first institution to host *Grass Babies, Moon Babies* after the Biennale, where the artist will recontextualize the Venice presentation for a specific regional setting starting in December 2026.

The Japan Pavilion exhibition includes selected works by **Isamu Noguchi** within the installation. Noguchi notably represented the United States at the Venice Biennale in 1986—the first time that the U.S. Pavilion was dedicated to a single artist. He was

also the first Japanese American artist to be presented, underscoring the Pavilion's transnational dialogue across generations. The inclusion of Noguchi's works also commemorates this 40th anniversary.

■ **Forthcoming Announcement (24 March 2026)**

Further details regarding a first-time inter-pavilion initiative with the Korean Pavilion will be announced on **24 March 2026** in **Hong Kong**.

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■ **Press Kit:** <https://egnyte.suttoncomms.com/fl/WP4vcqjP3MTQ>

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■ **Exhibition Details**

The Japan Pavilion at the 61st International Art Exhibition, La Biennale di Venezia

Title of Exhibition: **Grass Babies, Moon Babies**

Dates: Saturday, May 9 – Sunday, November 22, 2026

Venue: The Japan Pavilion (in the Giardini, one of the Biennale venues)

Artist: **Ei Arakawa-Nash**

Co-curators: **HORIKAWA Lisa** (National Gallery Singapore, Senior Curator and Director

(Curatorial & Collections), **TAKAHASHI Mizuki** (Centre for Heritage, Arts and Textile, Hong Kong, Executive Director and Chief Curator)

Organizer/commissioner: The Japan Foundation (JF)

Special support: Ishibashi Foundation

**NOTES TO EDITORS**

■ **About the Artist**

**Ei Arakawa-Nash** (born 1977 in Fukushima, Japan) is a Japanese American queer performance artist based in Los Angeles. Since the early 2000s, Arakawa-Nash has been at the forefront of expanding the international visibility and possibilities of performance art, drawing on—and reworking—its historical lineages, from Japan's Gutai to New York's Fluxus, Happenings, and Judson Dance Theater, as well as

Viennese Actionism. After becoming a queer parent to twins in 2024, *Grass Babies*, *Moon Babies* marks their first major performance installation, framing care as a collective practice.

By continuously working with others, he destabilizes the subjective “I.” His group performances emphasize the ever-present precarity of art objects and artist subjectivities. He is a professor in the Graduate Art program at ArtCenter College of Design in Pasadena, Los Angeles. He recently participated in exhibitions at; Haus der Kunst (Munich, 2025), National Art Center, Tokyo (2024), CHAT - Centre for Heritage, Arts and Textile (Hong Kong, 2024), Tokyo Photographic Art Museum (2024), Kunsthalle Friart Fribourg (2023), Museion Bozen (Bolzano, 2023), Artists Space (New York, 2021), Tate Modern (London, 2021), Musée d’Art Moderne Grand-Duc Jean (Luxembourg, 2021), Honolulu Biennial (2019).

### ■Co-Curators' Biographies

**HORIKAWA Lisa** is Senior Curator and Director (Curatorial & Collections) at the National Gallery Singapore, overseeing the strategic development of collections including artworks and archives. Her current research interest is on the comparative examination of intersecting modernisms in Southeast Asia, East Asia and beyond, particularly in the 1930s to 1940s. She was a lead curator of “Between Declarations and Dreams: Art of Southeast Asia since the 19th century,” 2015, “(Re)Collect: The Making of Our Collection,” 2018, and co-curated “Reframing modernism: Painting from Southeast Asia, Europe and Beyond,” 2016, and “City of Others: Asian Artists in Paris 1920s-1940s,” 2025. Prior to joining the Gallery, she was curator at Fukuoka Asian Art Museum in Japan from 2003 to 2012 and a part of the Long March Project’s curatorial team in Beijing from 2002-2003.

**TAKAHASHI Mizuki** is Executive Director and Chief Curator, Centre for Heritage, Arts and Textile (CHAT) in Hong Kong, taking charge of supervising the museum’s institutional direction, organisation structure and curatorial programmes since 2020. From 2017 to 2020, as co-director, she was in charge of setting CHAT’s mission, vision, and artistic direction and management as well as executing exhibition, co-learning and public programmes. In Japan, she worked for Mori Museum Project Office (1999-2003), Contemporary Art Center, Art Tower Mito (2003-2016). She has curated numerous exhibition in and outside Japan including at CHAT, “Jakkai Siributr: Everybody Wanna Be Happy,” 2023, “Yee I-Lann: Until We Hug Again,” 2021, “Sudō Reiko: Making NUNO Textiles,” 2019, “Unfolding: Fabric of Our Life,” 2019, at the Contemporary Art Center, Art Tower Mito, “Tadasu Takamine’s COOL JAPAN,” 2012, “8 Days : Beuys in Japan,” 2009.

## ■ About the Commissioner

The Japan Foundation (JF) is an independent administrative corporation that promotes exchanges of culture and art, Japanese-language education, and Japanese research and international dialogue based on its mission: “Cultivating friendship and ties between Japan and the world.” The JF has been the organizer/commissioner of the exhibition in the Japan Pavilion at La Biennale di Venezia since 1976.

## ■ About La Biennale di Venezia

La Biennale di Venezia is a festival of the arts that uses locations in the island city of Venice as venues. It has made its mark on history for almost 130 years, starting with the first art exhibition in 1895. In recent years, international arts festivals focused on art have been held around the world—La Biennale di Venezia is the most celebrated of these, and has served as an ideal model for the others. “Biennale” means “once every two years” in Italian, and many similar arts festivals are said to be named “Biennale” or “Triennale” (once every three years) because they took La Biennale di Venezia as their example. In the present day, La Biennale di Venezia embraces its art exhibition, architecture exhibition, music festival, cinema festival, theater festival, etc. as independent departments; among these, the art exhibition draws the attention of the global art world as a place to get an overview of current artistic trends and as an unusual international exhibition where each country adopts its own method of participation.

Japan officially participated in La Biennale di Venezia for the first time in 1952, and has continued its involvement in every exhibition following the completion of the Japan Pavilion in 1956. The JF has organized the Japan Pavilion exhibitions from 1976 to the present day. See the Japan Pavilion’s official website for more information about its previous representative creators.