

Weekly News Roundup: July 7, 2025

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Editorial

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THE EDITORS



View of the Sharjah Architecture Triennial's headquarters, the Al-Qasimiyah School, Sharjah. Photo by [unintelligible] and courtesy the Sharjah Art Foundation.

Sharjah Architecture Triennial Announces Theme for Third Edition

The Sharjah Architecture Triennial has announced the theme of its third edition, “Architecture Otherwise: Building Civic Infrastructure for Collective Futures,” opening in November 2026. The triennial will be curated by Vyjayanthi Rao, an anthropologist and teacher at the Yale School of Architecture, with Tau Tavengwa, a writer and co-founder of *Cityscapes Magazine*, as associate curator. This year’s theme aligns with the event’s mission to recenter West Asian, South Asian, and African perspectives, exploring how architecture can reclaim its role as a critical and imaginative force particularly in fast-developing regions. “We are especially

interested in exploring migratory movement and the rapid extension and localization of urbanism as building blocks of contemporary social life,” Rao commented. She added that the triennial “will foreground propositions for building civic infrastructure hospitable to these [migratory] flows, creating new pathways for collective life to prosper in an uncertain and rapidly mutating world.”







Portraits of (left to right) **HITOMI IWASAKI**, **MACK COLE-EDELSACK**, and **TIA WILLIAMS**. Courtesy the Noguchi Museum, New York.

The Noguchi Museum Appoints Hitomi Iwasaki as New Head Curator

The Noguchi Museum has appointed Hitomi Iwasaki as its new head curator and director of curatorial affairs, effective this September. Iwasaki is currently the director of exhibitions and head curator at the Queens Museum in New York, where she has served on its curatorial team for nearly three decades. During her tenure, Iwasaki was known for her cross-disciplinary approach, organizing and supervising landmark exhibitions including “Global Conceptualism: Points of Origin, 1950s-1980s” (1999), “Caribbean: Crossroads of the World” (2012–13), and “After Midnight: Indian Moderns and Contemporary Indian Art” (2015). She

also devoted significant efforts to championing emerging artists and shaping the museum's artist residency and fellowship programs alongside spearheading institutional expansions. In addition to Iwasaki's appointment, the Noguchi Museum welcomed two new senior leadership team members in April this year: Mack Cole-Edelsack joined as director of operations and Tia Williams joined as director of finance.

DUAN JIANYU, *Yúqiáo (The Fisherman and The Woodcutter) No.7-2*, 2024, oil and acrylic on canvas.
Courtesy the artist and Vitamin Creative Space, Guangzhou.

London Nonprofit YDP Announces Inaugural Duan Jianyu Exhibition and Permanent Commissions by Christine Sun Kim and Danh Võ

YDP (Yan Du Projects), a new contemporary art space in central London founded by arts philanthropist Yan Du, will open on October 4 with the inaugural exhibition “Duan Jianyu: Yúqiáo,” a solo show presenting new works by the Chinese artist. Featuring 20 new paintings alongside sculptures, earlier works, and archival materials, the exhibition marks Duan’s first major solo show in the UK in over a decade. Concurrently, YDP will unveil permanent site-specific commissions by Christine Sun Kim and Danh Võ. Kim’s mural will explore themes of home, movement, and dialogue, while Võ’s open-ended project will activate the venue’s reception area. From September to November, Bangkok-based artist Harit Srikhao will undertake an artist residency at YDP, continuing his research on theatrical storytelling and the history of dolls and puppetry. YDP plans to host two to three exhibitions annually, along with residencies, performances, film screenings, and other public programs.



Portraits of (left to right) Newcastle Art Gallery’s director **LAURETTE MORTON**, **CATRIONA MORDANT**, and **SIMON MORDANT**. Photo by Max Mason-Hubers. Courtesy the Newcastle Art Gallery.

Australia’s Mordant Family Gifts Major Artworks to Newcastle Art Gallery

Simon Mordant and Catriona Mordant have donated a major gift of 25 artworks to Newcastle Art Gallery. For the largest single donation the philanthropists have made to any institution, gallery director Lauretta Morton was invited to review the Mordant’s collection to select works

that align with the gallery's vision. Encompassing paintings, photographs, textiles, sculptures, prints, and installations by Australian and international artists, the acquisition includes Mexican Canadian media artist Rafael Lozano-Hemmer's interactive video *Make Out (Shadow Box 8)* (2008); Australian environmental artist Janet Laurence's *Liquid Green* (2003); and two works on paper by Ngarrindjeri artist Ian Abdulla. The Mordant's bequest arrives as the gallery nears completion of its major expansion, which will double its size. A preview of the expanded space is scheduled for September 26, with a special exhibition planned in 2026 to honor the philanthropists' generosity.



Portraits of **GÜNEŞ TERKOL** (left) and **ONUR GÖKMEN** (right). Courtesy the artists and Salt, Istanbul.

Turkish Nonprofit Salt Announces 2025–26 Artistic Research and Production Grant Recipients

Salt—an Istanbul not-for-profit cultural institution committed to interdisciplinary art programs in Turkey—has awarded its Artistic Research Grant to Güneş Terkol and the Production Grant to Onur Gökmen. Now in its second edition, the program supports contemporary Turkish artists engaging with social issues through research-driven practices. Selected from 210 proposals, each recipient will be given EUR 20,000 (USD 23,600) to further their projects. Terkol's *Layers of a Migration Story* is a collaborative work with her mother, tracing a multistage migration from Russia to China to Turkey through interviews, archival materials, and found objects. Developed over two decades, the project was praised for its “poetic and documentary depth.” Gökmen's *Subsoil* revisits Turkey's overlooked environmental and institutional histories, focusing on the radioactive contamination in Black Sea tea after the 1986 Chernobyl disaster. His proposal was noted for its “rigorous research and compelling artistic vision.” Both completed works will be presented at Salt in 2026.