

Recovery

Tactics for Living Now, Learned from Contemporary Art



1.Oscar Oiwa, *Rainbow*, 2003, collection of Takamatsu Art Museum

2.Tomoko Yoneda, *Horse, Evacuated Village, Iitate Fukushima*, 2011, collection of Tokyo Photographic Art Museum ©Tomoko YONEDA
Courtesy of ShugoArts

3.Hiroyo Kaneko, *Simon's self-dialogue*. from *Mirrors of Happiness*, 2023 ©KANEKO Hiroyo Courtesy of The Third Gallery Aya

4.Takehito Koganezawa, from *Double Sisters*, 2022

Exhibition title	Recovery
Date	Sat 23 December 2023 - Sun 10 March 2024
Closed	Mondays(except 1, 8 January, 12 February 2024), 26-31 December 2023, 4, 9 January, 13 February 2024

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For more than three years since the outbreak of the COVID-19 pandemic, we have doggedly moved forward one day at a time, focusing on today, then tomorrow and the next day, while hoping for an end to long days of anxiety. Our recovery from the pandemic has been uneven—some people have returned to life as they previously knew it, while others still face adversity. Meanwhile new conflicts and disasters arise making it difficult, overall, to expect peaceful days again soon. Yet we carry on, having previously overcome small hurdles in our lives. Even on encountering a major crisis, we tend to our wounds and look to the sense of hope we have built over time.

When unable to get back to normal again and forced to adjust to new circumstances, what attitudes are there for us to take, to even then get on with living? Actively questioning ourselves and society, sharing time with others, awaiting time's passage—steady persevering attitudes become our driving force. Through artworks mindful of that patient strength and imbued with hope, this exhibition offers viewers opportunities to think about the way to live in acceptance of physical weaknesses and mental vulnerabilities.



Naoya Hatakeyama, 6 October 2019, Rikuzentakata, Iwate Prefecture, 2019 ©Naoya Hatakeyama Courtesy of Taka Ishii Gallery

Point

Artworks That Evince Light

How do we recover from difficult experiences and move forward? Ways of finding the light of hope—such as looking well at the present, learning from nature’s strength, and discovering the joy of living—are demonstrated in works by seven artists: Genichiro Inokuma, Oscar Oiwa, Hiroyo Kaneko, Takehito Koganezawa, Naoya Hatakeyama, Mona Hatoum, and Tomoko Yoneda.

Using Various Media

Artworks imbued with light are expressed using various media—painting, photography, video, and installation. Each artist has chosen a means and thereby attained expression. Their struggle demonstrates that, whatever the circumstances, a way forward becomes possible by making your own choice.

New Works

Takehito Koganezawa, for whom “Living means to keep drawing while moving about,” * will present a new work evolving from his drawing and video creation activities in recent years. Hiroyo Kaneko also presents a new work, created at a community gardens in Oakland, California where former prison inmates work and prepare themselves to return to society. She captures scenes of the gardens and staff while working there along with them. “I want to keep recording moments when hope and happiness are born,” Kaneko says.

*DOMANI 2022-23 The Art of Tomorrow, Agency for Cultural Affairs, 2022



Hiroyo Kaneko, *Rachel, reading a poem*. from *Mirrors of Happiness*, 2022 ©KANEKO Hiroyo Courtesy of The Third Gallery Aya



Takehito Koganezawa, from *Double Sisters*, 2022

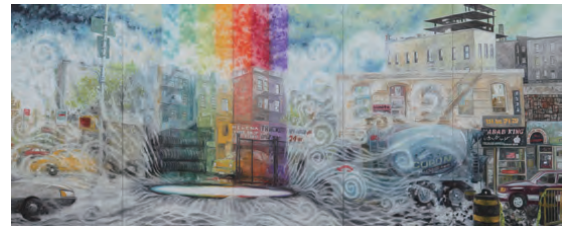
— Exhibition Structure and Featured Artist Profiles

1.Thinking about the World

Gazing on the present world we see around us. Our society, formed by people coming together with a common purpose, is fragile and liable to collapse under the impact of a crisis. Yet, it can also build a world filled with the light of hope.

Oscar Oiwa

Born in São Paulo (Brazil) in 1965. Graduated from the School of Architecture and Urbanism, São Paulo University in 1989. After moving to Tokyo from São Paulo in 1991, relocated to New York City (USA) in 2002 and continues to live and work there. Oscar Oiwa depicts the world that he sees, and hopes to see, from a perspective superimposing his daily reality on the situation of society. Featured is a work he painted after seeing a rainbow appear amid clouds and sensing a bright future on his arrival in New York in 2002, the year after the 9.11 terror attacks.



Oscar Oiwa, *Rainbow*, 2003, collection of Takamatsu Art Museum

Mona Hatoum

Born in Beirut (Lebanon) in 1952. Based in London (U.K.), she studied art at the Byam Shaw School of Art and the Slade School of Fine Art in London after being unable to return to Lebanon due to the outbreak of the Lebanese Civil War while she was on a visit to London in 1975. Her performances, videos, photographs, sculptures, installations and works on paper deal with gender issues as well as themes of conflict and displacement. The work on display is a world map made of clear glass marbles which are not fixed to the floor making this map vulnerable and unstable as the vibration caused by the viewer's movement can shift parts of it and threaten to destroy it. At the same time, it makes the floor surface treacherous and impassable alluding to an unstable geography.

Tomoko Yoneda

Born in Hyogo Prefecture in 1965. Now lives in London (England). Graduated in photography from the School of Art & Design, University of Illinois in Chicago in 1989 and completed her masters at the Royal College of Art in London in 1991. Visiting locations where historical events such as conflicts, war, and earthquake disaster have occurred in Asia (including Japan) and in Europe and other global regions, Tomoko Yoneda conducts thorough research. On that basis, she photographs the location's current appearance and awakens memories and history residing in its landscape. Her featured Cumulus series (photographed 2011-2012) overlays Hiroshima Peace Memorial Park, Yasukuni Jinja, and litate Village, Fukushima Prefecture in an attempt to question Japan's modern and contemporary history. By pondering the present, a starting point is established for creating the society to come.face treacherous and impassable alluding to an unstable geography.



Tomoko Yoneda, *Black Doves, Hiroshima Peace Day*, 2011, collection of Tokyo Photographic Art Museum ©Tomoko YONEDA Courtesy of ShugoArts

2.As Individuals

We are always with other people. Accepting and absorbing happenings of all kinds occurring at our points of intersection with others, we reflect on and update those points, and move ahead with life.

Takehito Koganezawa

Born in Tokyo in 1974. Uses Tokyo as his production base. After graduating from the Department of Imaging Arts and Sciences, Musashino Art University, moved to Germany in 1999 and worked as a Berlin-based artist until 2017. In addition to video and drawing, Takehito Koganezawa employs light, smoke, sound, and everyday objects to transform spaces. To create his featured drawing and video work, he overlapped two sheets of paper and drew on their overlap, under a camera, while viewing a fixed range of the overlap in the monitor. As he shifted, rotated, and connected portions of the upper paper and hidden lower paper that inadvertently appeared, he continued drawing impromptu to complete the work.



Takehito Koganezawa, *Lemon+Tomato*, 2023

3.Inspiration from Nature

The forces of nature beyond the will of human beings: they can cause enormous destruction, but they also open our eyes to an unexpected and overwhelming strength to keep living.

Naoya Hatakeyama

Born in 1958 in Iwate Prefecture. Studied under Kiyoji Otsuji at the Tsukuba University School of Art and Design, completing his graduate studies there in 1984. Uses Tokyo as his production base. Naoya Hatakeyama creates photographic works exploring the relationship between cities, nature, and photography through such subjects as limestone mines and cement plants, moments of blasting in a mine, and underground waterways in cities. His “Tsunami Tree” series featured here began when he encountered a Japanese Walnut tree, half of whose branches had died in the Great East Japan Earthquake tsunami but half were thick with green leaves. We marvel at the strength of a tree which, despite grave injury, continues to thrive.



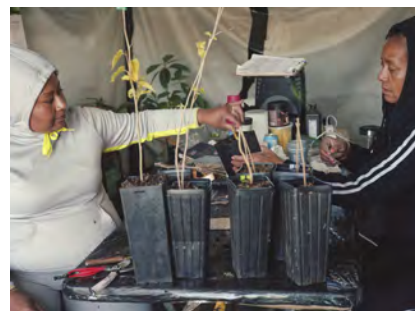
Naoya Hatakeyama, *6 October 2019, Rikuzentakata, Iwate Prefecture*, 2019
©Naoya Hatakeyama Courtesy of Taka Ishii Gallery

4. Finding Hope Again

Even if things happen and cause you to lose yourself, you can still find hope and regain your dignity.

Hiroyo Kaneko

Born in Aomori Prefecture. Now based in Oakland, California. After receiving a BA in French Literature from Meiji Gakuin University, Tokyo, and brief employment as an office worker, studied photography in London (England). In 2002, relocated her production base to the USA. Since 2021, Hiroyo Kaneko has worked with Planting Justice, a community gardens in Oakland, Northern California, where she undertakes art creation with staff. Her work in this exhibition captures the hope of restoring one's dignity, in scenes of staff and their activities at the gardens, and the gardens' surroundings.



Hiroyo Kaneko, *Adela and Yenni, grafting Russian mulberries.* from *Mirrors of Happiness*, 2023
©KANEKO Hiroyo Courtesy of The Third Gallery Aya

Genichiro Inokuma

Born in Kagawa Prefecture in 1902. Dropped out of Tokyo School of Fine Arts (now Tokyo University of the Arts). In 1955, relocated his production base from Tokyo to New York (USA). Based in Tokyo and Hawaii (USA) from 1975 until his death in 1993. This exhibition features the "Faces" series Genichiro Inokuma began painting as a means of recovering from the loss of his wife. In the early days of this series, Inokuma worked with a hope of capturing his wife's face, but as he continued to paint, he returned to his original approach of creating paintings having "beauty as a picture."



Genichiro Inokuma, *20 Faces*, 1989, collection of Marugame Genichiro-Inokuma Museum of Contemporary Art
©The MIMOCA Foundation

Exhibition title	Recovery
Organized by	Marugame Genichiro-Inokuma Museum of Contemporary Art, The MIMOCA Foundation
Subsidized by	Japan Center for Local Autonomy
Venue	3F Gallery C
Date	Sat 23 December 2023 - Sun 10 March 2024
Hours	10:00-18:00 (Admission until 30 minutes before closing time)
Closed	Mondays (except 1, 8 January, 12 February 2024), 26-31 December 2023, 4, 9 January, 13 February 2024
Admission	Adults ¥950, Students (college, university) ¥650, Children (0 years to highschool) free *Ticket valid for admission to the permanent collection.

Concurrent Exhibition

Permanent exhibition 「Genichiro Inokuma Curiosity and Honesty」

【Admission】Adults ¥300 (¥240), Students (college, university) ¥200 (¥160),
Children (0 years to highschool) free

*Separate admission fee for special exhibitions

Advance ticket information

Rakuten Ticket: <https://leisure.tstar.jp/event/rlikggm/>

ARTLAND Gallery: 0877-24-0927

OKURA HOTEL MARUGAME: 0877-23-2222

— Related Program

Workshop

「Photograms and painting with light—Let's create blueprints!」

Outline: A workshop held by the featured artist. Participants will create images on photographic paper without a camera by means of cyanotype, a type of photogram distinguished by beautiful dark blues. Artist will explain her featured works in the exhibition.

Teacher: Hiroyo Kaneko (photographer)

Venue: Creative Studio, other sites

Target audience: From 1st-year elementary school children to general visitors

Admission: Free

※Details and how to apply will be announced on the museum's website as soon as decided.

MIMOCA Family Day

Up to two adults will be admitted free with each high school or lower grade student, or visitor aged 18 or younger.

Sat 20-Sun 21 January 2024, 10:00–18:00

Curator Talk

The exhibition's lead curator (Madoka Matsumura) will discuss its highlights in the galleries (only in Japanese).

Date: Sun 7 January 2024, 14:00- / Sun 4 February 2024, 14:00- / Sun 3 March 2024, 14:00-

Admission free, but Special exhibition admission ticket required.

No application required, please gather in front of the 1st floor reception on the day.

※Details and how to apply will be announced on the museum's website as soon as decided.

— Announcement of the next exhibition

Special exhibition 「Genichiro Inokuma Exhibition」

Date: Sat 23 March – Sun 2 June 2024 (Sun) (scheduled)

※Information on special exhibitions scheduled to be held in 2024 will be announced in a press release around January 2024.

— Images for Press Use

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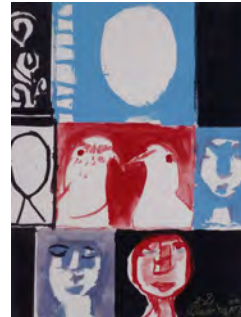
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- 2 Tomoko Yoneda, *Black Doves, Hiroshima Peace Day*, 2011, collection of Tokyo Photographic Art Museum
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- 4 Takehito Koganezawa, *Lemon+Tomato*, 2023
- 5 Takehito Koganezawa, from *Double Sisters*, 2022
- 6 Naoya Hatakeyama, *6 October 2019, Rikuzentakata, Iwate Prefecture*, 2019
- 7 Hiroyo Kaneko, *Simon's self-dialogue*. from *Mirrors of Happiness*, 2023
- 8 Hiroyo Kaneko, *Adela and Yenni, grafting Russian mulberries*. from *Mirrors of Happiness*, 2023
- 9 Genichiro Inokuma, *7 Faces*, 1988, collection of Marugame Genichiro-Inokuma Museum of Contemporary Art
- 10 Genichiro Inokuma, *20 Faces*, 1989, collection of Marugame Genichiro-Inokuma Museum of Contemporary Art

Credits 2-3 : ©Tomoko YONEDA Courtesy of ShugoArts, 6 : ©Naoya Hatakeyama Courtesy of Taka Ishii Gallery

7-8 : ©KANEKO Hiroyo Courtesy of The Third Gallery Aya, 9-10: ©The MIMOCA Foundation

— About MIMOCA

Marugame Genichiro-Inokuma Museum of Contemporary Art

The Marugame Genichiro-Inokuma Museum of Contemporary Art (MIMOCA) was opened November 23, 1991 as a project commemorating the 90th anniversary of the city of Marugame, Kagawa Prefecture and with the full cooperation of the artist Genichiro Inokuma, who spent his youth in and around Marugame. The beautiful station-front museum designed by architect Yoshio Taniguchi has a permanent collection introducing some 20,000 works personally donated by Inokuma and holds special exhibitions focusing primarily on contemporary art. A diverse program of lectures, concerts, and other events, including workshops to foster sensitivity and creativity among children, are part of the Museum's dedication to education.

These features of the Museum are the result of discussions held by Inokuma with the city of Marugame. It was Inokuma's fervent wish that MIMOCA be a facility for contemporary art that would actively introduce new art. The sunlight-filled and spacious spaces of the building fulfill the aspiration architect Taniguchi shared with Inokuma for beautiful spaces in an art museum. Inokuma also wanted to encourage opportunities to expose children to art, advocating free admittance to the Museum for children and proposing the establishment of the "Creative Studio" space for children.

Inokuma wanted the Museum to be a place people would visit frequently. The experience of beautiful spaces and the sight of quality works of art are the source, he believed, of the fresh and exhilarating stimuli that is healthy and energizing. He even thought of MIMOCA as a kind of "health resort for the spirit." We hope everyone will think of MIMOCA, which embodies the ideals Inokuma held dear, as that kind of "resort" for mind and spirit.



Photo by Yoshiro Masuda



Photo by Akira Takahashi

On the founding of the Museum

I am delighted that the Museum has been built in Marugame, the place that is associated with many vivid memories of my youth. Specializing in contemporary art, the Museum is unique in Japan and has been realized with the support of all the citizens of Marugame. I hope the Museum will help the city as a whole to become a rich cultural environment.

Genichiro Inokuma 1991