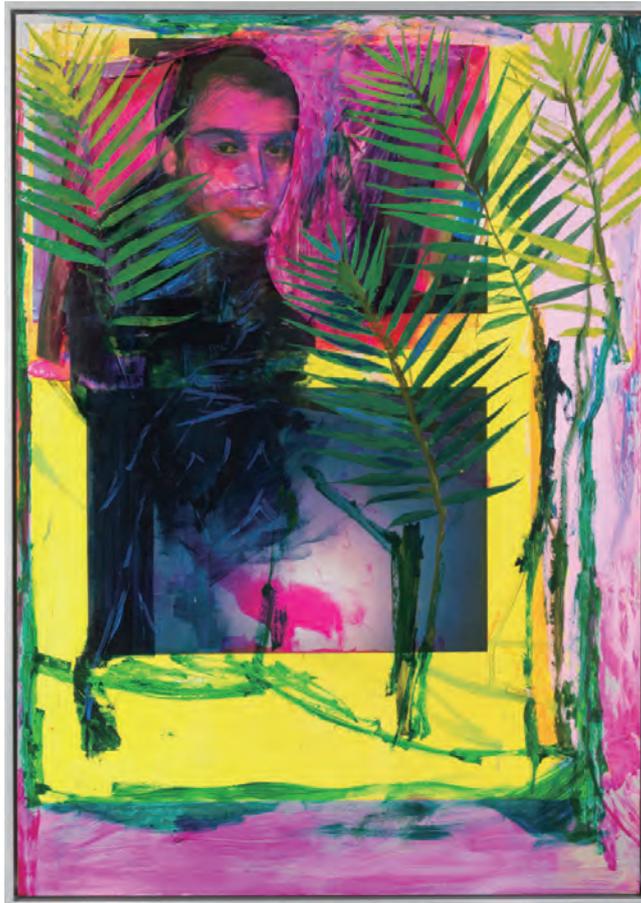


Home Sweet Home

Sat 12 October 2024 - Mon 13 January 2025

Reexamining the Diverse Meanings of “Home” in the Face of Bitter Social Realities



Andro Wekua, *Levan Portrait*, 2017, ©Andro Wekua, Courtesy of the artist, Gladstone Gallery, and Take Ninagawa

Exhibition title

Home Sweet Home

Date

Sat 12 October 2024 - Mon 13 January 2025

Closed

Mondays (except 14 October, 4 November, 13 January 2025), Tue 15 October, Tue 5 November, 25- 31 December

Venue

3F Gallery C, 2F Gallery B, 1F Entrance Hall

Press Inquiries:

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Web: www.mimoca.org

— About the exhibition

The word “home” evokes a number of different connotations, including house, family (or group of people who have assembled inside a house), and one’s own town or country. Moreover, the title of this exhibition, *Home Sweet Home*, has often been used to refer to the beloved place that we call home.

During the “stay-at-home” period of the Covid pandemic at the beginning of the 2020s, we had an opportunity to consider the meaning of home, both in a conscious and unconscious manner. And after the refugee crisis that occurred throughout the world grew even more severe due to a variety of international conflicts and other problems, we were forced to reflect on the nature of a homeland or hometown. What does home mean within the context of the bitter social realities we live in?

In this exhibition, we introduce works by a group of contemporary artists, from both Japan and abroad, who address keywords such as history, memory, identity, the places where we belong, and roles. Through these works, we strive to shed light on the meaning of home (as well as the house and family), the regions that we are a part of, and social changes along with concepts such as universality.



Yusuke Kamata, *Japanese Houses*, 2023, *Home Sweet Home*, installation view at The National Museum of Art, Osaka, 2023. Photo by Kazuo Fukunaga, Collection of the artist

Highlights

Resonances Among Works Fostered by the MIMOCA Venue

This traveling exhibition was first held from June to September 2023 at The National Museum of Art, Osaka, where it was highly lauded. At MIMOCA, it will take advantage of the distinctive properties of our venue, designed by globally renowned architect Yoshio Taniguchi, to foster subtle correspondences and resonances among works by various artists. Two of our museum galleries, with ceiling heights of 7m and 9m, are expected to serve as optimal spaces for this large-scale exhibition. We invite you to experience new landscapes made visible through these works in our uniquely spacious galleries.

Seven Internationally Active Artists

The exhibition features works by seven artists from both Japan and abroad. The lineup consists Maria Farrar and Umi Ishihara, both residing in the UK; Lydia Ourahmane, based in Spain; Andro Wekua, who lives and works in Germany; Ishu Han, originally from China, now based in Japan and active both here and internationally, as are Yusuke Kamata and Kei Takemura. The works of Ourahmane, Kamata, and Han have been specially updated for this exhibition.

Diverse Works Spanning Multiple Media

Visitors will encounter works in a variety of media such as painting, sculpture, video, and installation. These include pieces from Kei Takemura's *Renovated* series incorporating broken everyday items and dishware; Ishu Han's multimedia work, integrating video and photography, based on research in Wuhan, China during the pandemic; Andro Wekua's paintings and sculptures inspired by his displacement due to post-Soviet conflict; and Yusuke Kamata's installations that reconstruct vanishing narratives of modern Japanese history.

Exploring the Multifarious Meanings of "Home" Through Contemporary Art

This exhibition explores the multifaceted meanings of "home" through works that illuminate the complexities of contemporary society. Amid an ongoing global pandemic and escalating international conflicts, it presents intertwined histories, memories of loss, and visions of hope for the future, and explores circumstances surrounding present-day ideas of "home" that cannot be fully captured by the word "sweet."



Maria Farrar, *Home Sweet Home*, installation view at The National Museum of Art, Osaka, 2023. Photo by Kazuo Fukunaga



Andro Wekua, *Yet to be titled (the house)*, 2012, Photo by David Regen ©Andro Wekua, Courtesy of the artist, Gladstone Gallery, and Take Ninagawa

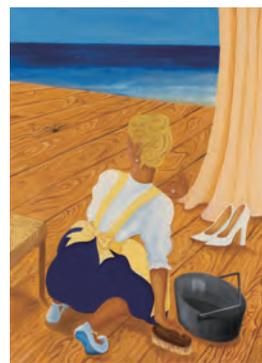


Kei Takemura, *Home Sweet Home*, installation view at The National Museum of Art, Osaka, 2023. Photo by Kazuo Fukunaga, Courtesy of the artist and Taka Ishii Gallery

— Featured Artist Profiles

Maria Farrar

Maria Farrar was born in the Philippines to a British father and a Filipino mother. As a child she lived in Shimonoseki, Yamaguchi Prefecture before moving to London, where she earned an MFA from the University College London Slade School of Fine Art and where she lives and works today. Farrar paints images of women encountered in the course of daily life, memorable everyday scenes, animals that draw her interest, and foods. In her paintings we can see the strong influence of Japanese culture, as well as that of the community of women in the Philippine diaspora, who live with strength and determination in foreign countries. Here she presents works including *Saving my parents from drowning in the Shimonoseki Straits* (2017), inspired by childhood memories from Shimonoseki, and a new triptych titled *Clutching onto rocks in a typhoon, Big boat rescuing punctured dinghy*, and *Teenage romance* (2023).



Maria Farrar, *The room with the terrace*, 2021, The National Museum of Art, Osaka

Ishu Han

Ishu Han was born in Shanghai, China, and moved to Aomori Prefecture as a child. He completed an MFA at Tokyo University of the Arts with a major in Intermedia Art, and is now based in Tokyo. Taking as a starting point his identity as someone born in China and raised in Japan, he expresses questions and conundrums that arise in relationships between society and the individual through diverse media including video, installation, photography, and painting, making use of his own body and everyday items in his surroundings. His work *Making Tofu at a place that is not home* (2023), created for this exhibition, was inspired by his experiences in a residency program in Wuhan, China, during February 2022 in the midst of the pandemic. Inspired by a traditional Chinese opera from the region, *Dǎ Dòufu* (lit. "Beating Tofu"), Han physically reinterprets the story in a contemporary manner so as to engage with the culture and society of his homeland.



Ishu Han, *Home Sweet Home*, installation view at The National Museum of Art, Osaka, 2023. Photo by Kazuo Fukunaga

Umi Ishihara

Umi Ishihara was born in Tokyo, received a BFA in Intermedia Art from Tokyo University of the Arts, and is currently enrolled at Goldsmiths, University of London while living and working in London. She makes experimental films and video installations that center around love, gender, personal memories and wider societal issues. Ishihara's video work in this exhibition, *Gravity and Radiance* (2021), is set in a church in Kitakyushu, Japan, and focuses on a biblical drama performed by the pastor and congregation. It explores spaces and relationships forged by people on the margins of society and those in search of salvation due to diverse reasons and personal histories.



Umi Ishihara, *Gravity and Radiance*, 2021, *Home Sweet Home*, installation view at The National Museum of Art, Osaka, 2023. Photo by Kazuo Fukunaga, Collection of the artist

Yusuke Kamata

Born in Kanagawa Prefecture, Yusuke Kamata earned an MFA in Intermedia Art from Tokyo University of the Arts and is now based in Fukuoka. He conducts fieldwork and research on Japanese houses constructed abroad between 1910 and 1945, producing works in which historical events intersect with the present day through architectural structures, photography, and video. Kamata's installation *Japanese Houses* (2023), created for this exhibition, reconstructs the layouts of Japanese houses in the venue, incorporating construction materials actually used in Korea, photographs, and archival materials, along with video related to Antonin Raymond, an architect who was active in Japan.



Yusuke Kamata, *Japanese Houses*, 2023, *Home Sweet Home*, installation view at The National Museum of Art, Osaka, 2023. Photo by Kazuo Fukunaga, Collection of the artist

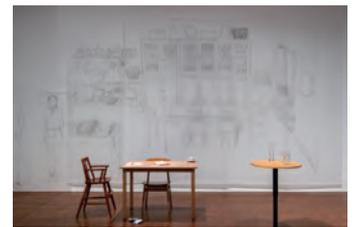
— Featured Artist Profiles

Lydia Ourahmane

Lydia Ourahmane was born in Algeria, studied at Goldsmiths, University of London, and currently lives and works in Barcelona. Her work interrogates her concerns surrounding contemporary geopolitics, migration, and the complex history of colonialism through a unique vocabulary articulated in video, sculpture, installation, and sound. Her work in this exhibition, *In The Absence of Our Mothers* (2015-2018), draws inspiration from an incident during her research on North African migrants, in which she was coerced into buying a gold chain by a man in an Algerian market. Following in the footsteps of her grandfather, who extracted all of his teeth to avoid fighting in the Algerian War, Ourahmane had her own tooth removed and replaced with gold dental implants made from the melted-down chain.

Kei Takemura

Kei Takemura was born in Tokyo and earned an MFA in Painting from Tokyo University of the Arts before moving to Berlin. She is currently based in Takasaki, Gunma Prefecture. Takemura primarily presents installations incorporating layers of embroidered fabric over photographs and drawings. Using the act of embroidery to restore things in an intentionally temporary manner, she physically reconstructs her own personal memories connected to family homes, people close to her, and lost objects. Here she presents works from her well-known *Renovated* series, incorporating broken tableware and everyday items, and a new installation titled *May I enter? scene 1, 2, 3, 4, 5* (2023).



Kei Takemura, *Home Sweet Home*, installation view at The National Museum of Art, Osaka, 2023. Photo by Kazuo Fukunaga, Courtesy of the artist and Taka Ishii Gallery

Andro Wekua

Born in Georgia, Andro Wekua lost his father in the civil war that followed the collapse of the Soviet Union, and subsequently moved to Switzerland. He currently lives and works in Berlin. Wekua employs a range of media including collage, painting, sculpture, installation and film to build dreamlike personal worlds in which he stages fragmented personal and political memories through assemblage-like visual strategies. His work shown here, *Yet to be titled (the house)* (2012), is among his best-known. It is a sculptural model of his former house in his hometown of Sukhumi, a place to which he can no longer return. Also on view are paintings and sculptures, such as *Window* (2010), which connect to elements of that house.



Andro Wekua, *Levan Portrait*, 2017, ©Andro Wekua, Courtesy of the artist, Gladstone Gallery, and Take Ninagawa

— Hours & Admissions

Exhibition title	Home Sweet Home
Organized by	Marugame Genichiro-Inokuma Museum of Contemporary Art, The MIMOCA Foundation, The National Museum of Art, Osaka
Venue	3F Gallery C, 2F Gallery B, 1F Entrance Hall
Date	Sat 12 October 2024 - Mon 13 January 2025
Hours	10:00 - 18:00 (Admission until 30 minutes before closing time)
Closed	Mondays (except 14 October, 4 November, 13 January 2025), Tue 15 October, Tue 5 November, 25 - 31 December
Admission	Adults ¥950, Students (college, university) ¥650, Children (0 years to high-school) free *Ticket valid for admission to the permanent collection. *Free admission day: Sat 23 November

Concurrent Exhibition

Permanent exhibition 「Genichiro Inokuma」

【Admission】Adults ¥300, Students (college, university) ¥200,

Children (0 years to highschool) free

*Separate admission fee for special exhibitions

— Press Preview

A press preview will be held prior to the opening, on Friday, October 11. Details will be released at a later date.

— Related Programs

Opening Talk

An opening talk will be held, featuring participating artists and the curator, Yuka Uematsu (Chief Curator, The National Museum of Art, Osaka).

Date: Sat October 12, 2024

Time: 14:00–15:30

Venue: Museum Hall (2F)

Performance by Kei Takemura

Kei Takemura will present a performance titled *May I enter? scene 1, 2, 3, 4, 5*

Date and time: 14:00-

Venue: 3F Gallery C

Curator Talk

The exhibition's lead curator (Mizuki Takezaki) will discuss its highlights in the galleries. Date: Sun 3 November 2024, 14:00- / Sun 1 December 2024, 14:00- / Sun 5 January 2025, 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.

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 19-Sun 20 October 2024, 10:00–18:00

*Other related programs will be announced on the Museum's website as soon as they are confirmed.

— Images for Press Use

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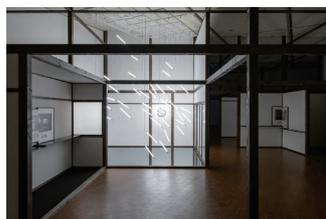
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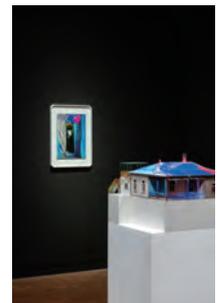
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01 **Maria Farrar, *The room with the terrace*, 2021, The National Museum of Art, Osaka**

02 **Maria Farrar, *Home Sweet Home*, installation view at The National Museum of Art, Osaka, 2023. Photo by Kazuo Fukunaga**

03 **Maria Farrar, *Home Sweet Home*, installation view at The National Museum of Art, Osaka, 2023. Photo by Kazuo Fukunaga**

04 **Ishu Han, *Home Sweet Home*, installation view at The National Museum of Art, Osaka, 2023. Photo by Kazuo Fukunaga**

05 **Umi Ishihara, *Gravity and Radiance*, 2021, *Home Sweet Home*, installation view at The National Museum of Art, Osaka, 2023. Photo by Kazuo Fukunaga, Collection of the artist**

06 **Yusuke Kamata, *Japanese Houses*, 2023, *Home Sweet Home*, installation view at The National Museum of Art, Osaka, 2023. Photo by Kazuo Fukunaga, Collection of the artist**

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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