

3F Gallery C

J-1  
 Janet Cardiff  
 The Forty Part Motet  
 (A re-working of Spem in Alium Nunquam Habui 1573, by Thomas Tallis)  
 2001

Audio installation with 40 speakers, stands, and computer.  
 14 min. loop with 11 min. of music and 3 min. of conversation.

Courtesy of the artist, Luhring Augustine, New York. Fraenkel Gallery, San Francisco and Gallery Koyanagi, Tokyo.

Sung by: Salisbury Cathedral Choir  
 Recording and Postproduction by: SoundMoves  
 Edited by: George Bures Miller  
 Produced by: Field Art Projects  
 Tuned in-situ: Titus Maderlechner

Following videos are archival material concerning the works of Janet Cardiff and George Bures Miller.

J-A  
 Alter Bahnhof Video Walk  
 2012  
 8min. 28sec.

Night Walk for Edinburgh  
 2019  
 3min. 37sec., 1min. 56sec.

J-B  
 The Murder of Crows  
 2008  
 3min. 32sec.

FOREST (for a thousand years)  
 2012  
 6min. 38sec., 4min. 20sec.

J-C  
 The Paradise Institute  
 2001  
 8min.

The Cabinet of Curiousness  
 2010  
 1min. 9sec.

J-D  
 The Killing Machine  
 2007  
 4min. 37sec.

The Marionette Maker  
 2014  
 11min. 12sec.

Genichiro Inokuma: Arrangements of Dreams

Notes - The information for each works is listed in the following order. Exhibit number of the work, Title, Year of production, Dimensions [height × width (cm)], Techniques and materials  
 - All works in this exhibition are by Genichiro Inokuma  
 - All works are from the collection of Marugame Genichiro-Inokuma Museum of Contemporary Art

1F Entrance

1  
 Playing with Birds  
 1990  
 152.0 × 182.0  
 Acrylic on canvas

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2  
 11 Faces  
 1988  
 126.9 × 91.0  
 Acrylic on canvas

3  
 Conversation of Portraits  
 1988  
 194.0 × 130.0  
 Acrylic on canvas

4  
 Sun and Primitive Bird  
 1988  
 194.0 × 259.0  
 Acrylic on canvas

5  
 Carnival in Broad Daylight  
 1992  
 121.0 × 101.5  
 Acrylic on canvas

6  
 Reptile and Television  
 1987  
 136.0 × 121.0  
 Acrylic on canvas

7  
 Fantasia of Two Nudes  
 1989  
 121.5 × 101.5  
 Acrylic on canvas

8  
 Dolls Festival  
 1990  
 126.5 × 96.0  
 Acrylic on canvas

9  
 Diary for Birds  
 1990  
 193.8 × 259.0  
 Acrylic on canvas

10  
 Primitive Bird and Machine  
 1987  
 193.5 × 259.0  
 Acrylic on canvas

11  
 Circles and Pairs  
 1990  
 97.0 × 130.5  
 Acrylic on canvas

12  
 Simple Schedule  
 1992  
 96.0 × 127.0  
 Acrylic on canvas

13  
 1 Nude 11 Birds 2 Horses  
 1991  
 135.0 × 122.0  
 Acrylic on canvas

14  
 White Word  
 1986  
 122.0 × 101.0  
 Acrylic on canvas

15  
 Holiday for Nudes and Animals  
 1991  
 127.0 × 96.0  
 Acrylic on canvas

16  
 Playing Birds in the Winter  
 1991  
 135.0 × 122.0  
 Acrylic on canvas

17  
 Faces are in a Wide Space  
 1992  
 121.5 × 100.8  
 Acrylic on canvas

18  
 Beautiful Face in Green  
 1992  
 110.0 × 96.0  
 Acrylic on canvas

19  
 Faces and a Cat  
 1991  
 91.0 × 72.8  
 Acrylic on canvas

20  
 80 Faces  
 1989  
 194.0 × 194.0  
 Acrylic on canvas

2F Gallery B

21  
 Venus and Dogs  
 1991  
 194.0 × 130.0  
 Acrylic on canvas

22  
 Festival Day for Faces  
 1992  
 194.0 × 259.0  
 Acrylic on canvas

23  
 Three Words  
 1989  
 194.0 × 258.8  
 Acrylic on canvas

24  
 Faces Dogs Birds  
 1991  
 194.0 × 259.0  
 Acrylic on canvas

25  
 Ninja and Propeller  
 1991  
 194.0 × 162.0  
 Acrylic on canvas

26  
 Words Remained by Hand  
 1991  
 389.0 × 259.0  
 Acrylic on canvas

27  
 Masks and Space  
 1993  
 194.0 × 162.0  
 Acrylic on canvas

28  
 Robot, Faces, Dogs  
 1992  
 194.0 × 194.0  
 Acrylic on canvas

29  
 Nude and Birds  
 1993  
 137.0 × 121.9  
 Acrylic on canvas

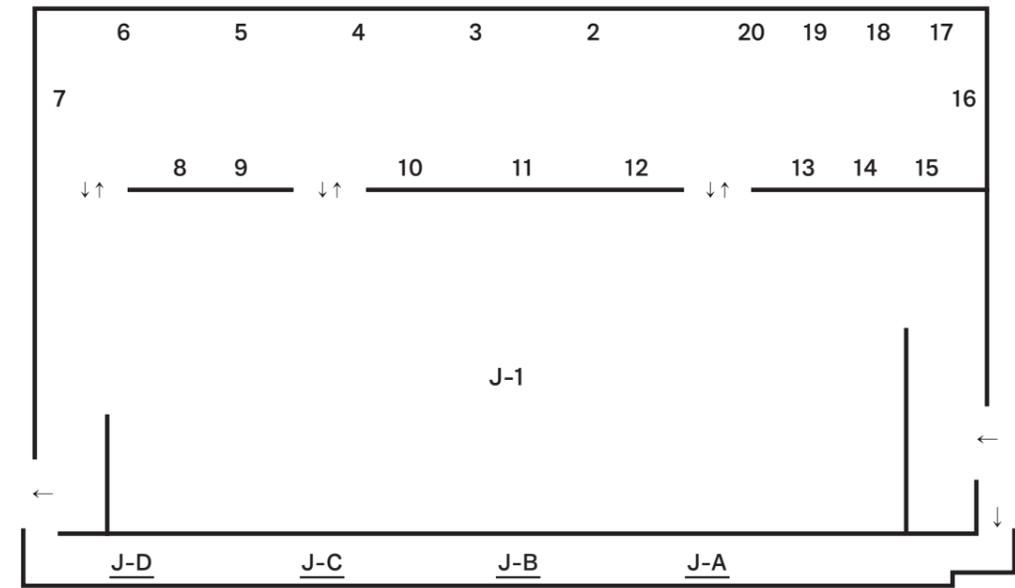
30  
 Scarecrow and Birds  
 1993  
 110.7 × 91.0  
 Acrylic on canvas

Since these structures are complete compositions, those who understand them are free to make them into their own pictures. There are various things, like the ones here that look like bubbles floating up, but these aren't bubbles at all, and there also things like this that look like a jumbo jet whizzing past, but they have nothing to do with whales or airplanes. This makes it fun for the viewer to suck out an image that they like from the picture as they're looking at the painting. It would be nice if a painting could be each viewer's parents, and enable them to extract the images that are best for them.

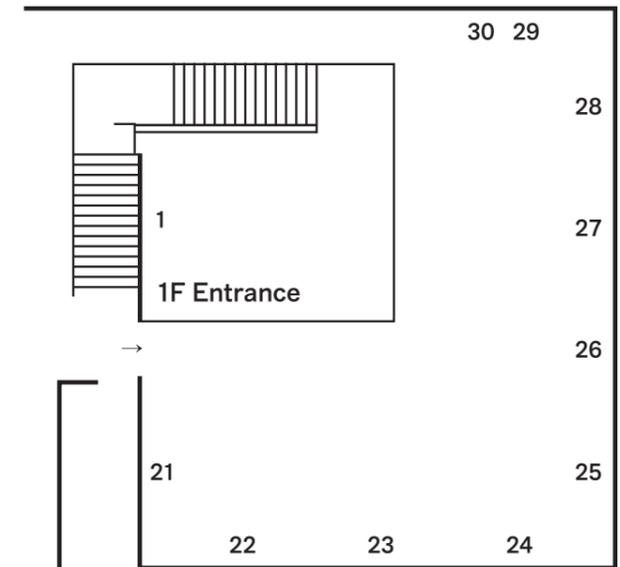
Everybody asks what these things are. They say, "Sensei, what are you painting?" But all I'm doing is arranging my own dreams into a picture in my own way. I always say, "Look at this picture, feel it, and make your own picture out of it."

Genichiro Inokuma

From *Guén: The Face of Marugame - A Program Commemorating the Opening of the Marugame Genichiro-Inokuma Museum of Contemporary Art* (Nishinippon Broadcasting, 17 Nov 1991)



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Sat. 13 December 2025 –  
 Sun. 15 February 2026

Marugame Genichiro-Inokuma  
 Museum of Contemporary Art

Organized by  
 Marugame Genichiro-Inokuma  
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 The MIMOCA Foundation

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