

Ai Iwane Solo Exhibition “ARMS”

- Period Friday, May 17th, 2019 - Saturday, June 15th, 2019
- Venue KANA KAWANISHI PHOTOGRAPHY
2-7-5-5F, Nishiazabu, Minato-ku, Tokyo 106-0031 / Tel: +81 3 5843 9128
- Hours Tuesdays through Fridays, 13:00-20:00
Saturdays, 12:00-19:00 (closed on Sundays, Mondays, and National Holidays)
**Open for shortened hours on May 25 (Sat) and June 1 (Sat) [12:00-17:00]*

▼OPENING RECEPTION

Friday, May 17th, 2019 18:00-20:00

▼TALK EVENT

Ishiuchi Miyako × Ai Iwane

Date: Friday, June 7th, 2019 19:30-20:45 (doors: 19:15-)

Venue: KANA KAWANISHI PHOTOGRAPHY

Speakers: Ishiuchi Miyako (photographer) × Ai Iwane (photographer)

*Talk will be held only in Japanese. *Reservation: <https://bit.ly/2vIXYLz>



from the series *ARMS* © Ai Iwane, courtesy KANA KAWANISHI PHOTOGRAPHY

KANA KAWANISHI PHOTOGRAPHY is pleased to present Ai Iwane's solo exhibition *ARMS* from Friday, May 17th through Saturday, June 15th, 2019.

Iwane found a deep historical connection in between two locations afar in Hawaii and Fukushima through the culture of “Bon Dance,” and fruitified a massive body of work over her twelve years of field work into her first monograph *KIPUKA*. This exhibition showcases her new series, *ARMS*, that newly derived from here.

■Please contact below for any image enquiries■

“Early summer” is probably the season that many would imagine when asked when fresh green leaves could be found, however, for Iwane, it was the raining season in winter that she had the vivid experience of being embraced with them in Hawaii.

After encountering the fully-spread fluorescent green in Hawaii, Iwane returned back to Tokyo, where she surprisingly found that the same colors in the trees in the city. As she paid further attention, she noticed those moments she’d find the fresh greens were the same as the moment she’d find the tombs of the first generations of Japanese immigrants in Hawaii, where she describes to her “those faceless people both strongly stretch their arms towards me..”

The freshly newborn lives, and the quiet remains of the lives that existed. Or, the massive trees in Hawaii that loudly and vividly celebrate their lives, and the trees in Tokyo surviving in the artificial surroundings. Like her series *KIPUKA* where she combined the grandeur borderless narrative of the immigrants into one story, Iwane finds cores of elements with her unique sensitivity, even though they may transcending time and space, or seemingly appear as opposing elements, and weaves them together as one story in her photography.

It would be our profound pleasure to welcome you at Iwane’s *ARMS* series shown for its very first time as a solo exhibition at our space in front of the Aoyama cemetery, when the new leaves will arise and the raining season would be coming.



from the series *ARMS* © Ai Iwane, courtesy KANA KAWANISHI PHOTOGRAPHY

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Artist Statement

ARMS —Faceless People—

It was in the afternoon of the raining season at the South Point, Hawaii Island. Those grasses shining in fluorescent green had awoken from their sleep under ground by the sunlight at the most Southern point of the United States, and were freely and dynamically swaying in the trade winds making a rumbling sound. As I walked through the ocean of the fluorescent green filling the horizon in which I was seeing for my first time in life, it felt as though the color was infusing into my body. In Hawaii, the place of perpetual summer, the season for the fresh greens were winter.

Later in spring, I noticed the presence of that same green color from South Point in Tokyo. It was my eyes that were missing those colors; they were appearing there on the tips of the boulevard trees. With my expanded perspective, I continued my journey looking for those greens. The day after the rain, in the season of those fresh greens, under the light with the sun above us, those newly born arms were stretching out to me.

When I encountered those moments the fresh greens were stretching out to me, I noticed I had seen them before.

Those moments I walk in the remains of a sugar cane farm and notice “it’s here, I’ve found”—and notice the first tomb of a cemetery.

I’d descend from the bridge of a highway, and proceed the trackless shrubs, and notice a somewhat indescribable presence. I’d shift my perspective down to the slight resonance of a spider thread that I had just broken, and there under the grass, a tomb is hidden. Next to the water storage tank; in the abandoned fields; in the flow of lava—they’d appear neatly sitting. The mossy tombs with illiterate engraved letters find me with a human silhouette.

The freshly newborn lives, and the quiet remains of the lives that existed. The moment I see these seemingly contrasting two objects, those faceless people both strongly stretch their arms towards me.

—Ai Iwane

Artist Profile

Ai Iwane was born in Tokyo. She relocated to the United States and enrolled in Petrolia High School in 1991. She led an off-grid and self-sufficient life while studying. In 1996, she became an independent photographer after working as an assistant back in Japan. Since 2006, Iwane has focused on the Japanese community’s culture in Hawaii and she settled her second base in Miharu, Fukushima in 2013. Since then, she has continuously examined the relevance between Hawaii and Fukushima from the aspect of immigration and put her research into her works. Her first monograph *KIPUKA* was published by Seigensha Art Publishing in 2018. Her solo exhibitions were presented simultaneously in the same year: *KIPUKA* (Nikon Salon Osaka, Nikon Salon Ginza, Japan), *FUKUSHIMA ONDO* (KANAZAN GALLERY, Tokyo, Japan), and *KIPUKA—Island in My Mind* (KANA KAWANISHI PHOTOGRAPHY, Tokyo, Japan). Iwane was awarded The 44th Kimura Ihei Photography Award (2019).