

## ***Take it home, for ( ) shall not repeat the error.***

Curated by Souya Handa

March 28 - May 24, 2025

*Following Left Wall*

**Souya Handa, 6 AUG 1945, 2023, acrylic on canvas, 13.8 x 9.8 inches**



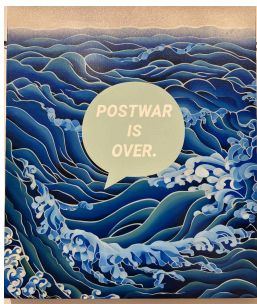
This painting, set against a black background, features numbers and letters. The artist depicts the date of the Hiroshima atomic bombing in the style of On Kawara's date paintings, using acrylics and embedding the duration of their contemplation of the event into the work.

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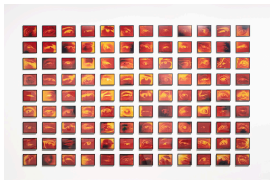
This painting, set against a black background, features numbers and letters. The artist depicts the date of the Nagasaki atomic bombing in the style of On Kawara's date paintings, using acrylics and embedding the duration of their contemplation of the event into the work.

**Layla Yamamoto, therefore I want it (Postwar is over), 2019, acrylic on canvas, 17.9 x 20.8 inches**



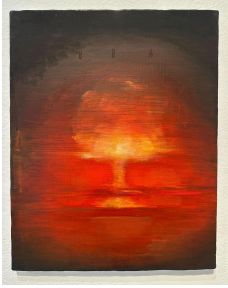
The artwork features a depiction of ocean waves in shades of deep blue, accented with white foam and curving lines reminiscent of traditional Japanese woodblock prints. The waves (visual metaphor for the tsunami that led to the Fukushima nuclear disaster) appear dynamic, swirling, and layered. At the center, a pale green speech bubble emerges, contrasting sharply against the dark blue sea. Inside the speech bubble, bold white text reads: "POSTWAR IS OVER."

**Kei Ito, Eye Who Witnessed, 2020-2021, Unique c-print photograms (historical archive, sunlight, artist's breath), wooden frame", Installation: 13 ft. x 9 ft. x 1.5 inches. (108 of 8 x 10 in. prints)**



The artwork consists of a grid of 108 framed images, each capturing a close-up of a human eye in a thermal-like color palette. The dominant hues are deep reds, oranges, and yellows. The eyes, some framed by wrinkles, or shadows, appear distorted or blurred. Each image features the eyes of atomic bombing survivors in Japan and American Downwinders—individuals exposed to radiation from U.S. nuclear testing, including weapons development technicians.

**Layla Yamamoto**, *birthday(red)*, 2017, acrylic on canvas, 12.5 x 16.1 inches



The painting depicts a fiery, glowing mushroom cloud rising from the ground, symbolizing the Trinity test—the first detonation of a nuclear weapon by the United States. The explosion is rendered in vivid shades of red, orange, and yellow, while the surrounding environment is darkened, almost fading into blackness. At the top of the painting, faint numbers "7 1 6" are inscribed, likely referencing July 16, 1945, the date of the test.

**Souya Handa**, *We Still Hold the Errors (Glazed)*, 2025, raspberry Pi Pico W, LCD, woodcut, glass, 13.5 x 13.5 x 3 inches



This artwork is housed within a square wooden frame, with its interior edges featuring a textured, dark surface of carved wood. Irregularly shaped, transparent glass pieces with visible textures and trapped bubbles are molded across the entire piece. Beneath the glass, a Raspberry Pi Pico 2 W and a small LCD screen are embedded at the center of the work, partially obscured by the layers. The LCD screen displays the time elapsed since the atomic bombing of Hiroshima in ISO 8601 duration format (e.g., P0079-11-24T10:12:24).

**Souya Handa**, *Time is Moving But the Clock is (Glazed)*, 2025, raspberry Pi Pico W, LCD, woodcut, glass, 13.5 x 13.75 x 3 inches



This artwork is housed within a square wooden frame, with its interior edges featuring a textured, dark surface of carved wood. Irregularly circle-shaped, transparent glass pieces with visible textures and trapped bubbles are molded across the entire piece. Beneath the glass, a Raspberry Pi Pico 2 W and a small LCD screen are embedded at the center of the work, partially obscured by the layers. The LCD displays the date and time of the atomic bombing of Hiroshima (1945-08-06T08:15:17) as a blinking display.

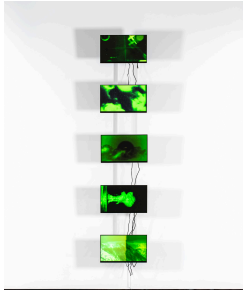
**Souya Handa**, *Our Postwar is NOT Over (Glazed)*, 2025, raspberry Pi Pico W, LCD, woodcut, glass, 13.25 x 13.5 x 3 inches



This artwork is housed within a square wooden frame, with its interior edges featuring a textured, dark surface of carved wood. Irregularly circle-shaped, transparent glass pieces with visible textures and trapped bubbles are molded across the entire piece. Beneath the glass, a Raspberry Pi Pico 2 W and a small LCD screen are embedded at the center of the work, partially obscured by the layers. The LCD displays the number of seconds elapsed since the atomic bombing of Hiroshima.

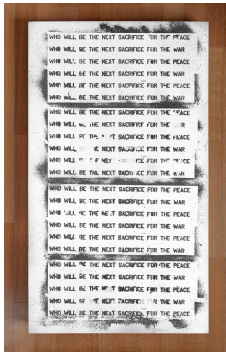
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**Kei Ito**, *ABORNING NEW LIGHT*, 2021-2023, looped video (scanned and sequenced c-print prints made with US nuclear testing footage, sunlight, and artist's breath), monitor, monitor mount, 2min 43sec



This video installation consists of five screens hanging vertically, one above the other. The greenish visuals are sourced from archival footage of nuclear testing on American soil. Thousands of film stills from declassified nuclear test footage were printed onto transparencies, exposed onto light-sensitive paper, and then rescanned to create a single film. During the exposure process, objects such as Godzilla figurines or Enola Gay toys were occasionally placed on the darkroom paper.

**Kei Ito**, *Riddle of Peace and War*, 2022, loose ash on a 24 x 42 x 3 inches pedestal



In this work, the phrases "WHO WILL BE THE NEXT SACRIFICE FOR PEACE" and "WHO WILL BE THE NEXT SACRIFICE FOR WAR" are stenciled in ash onto a white pedestal.

**Layla Yamamoto**, *A girl in Los Alamos*, 2019, acrylic on canvas, d. 11.8 inches



This circular painting, dominated by warm tones, presents a reinterpretation of a historical photograph of a young girl from daily life in Los Alamos, the site of the Manhattan Project. The girl's face is cropped at the top, removing her eyes and leaving only her mouth and chin visible. She wears a vibrant red dress adorned with intricate, cloud-like graphic style patterns in white, resembling atomic mushroom clouds. The realistic rendering of her arms and legs are shaded in cool, muted tones. Behind her, ominous billowing clouds of smoke and explosions rise, blending seamlessly into the background of geometric orange and red planes.

**Layla Yamamoto**, *American flag on a document of Trinity*, 2019, pastel, collage on canvas board, 10.7 x 8.7 inches



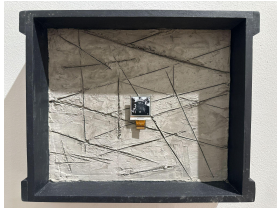
This mixed-media artwork displays the American flag. The familiar red, white, and blue stripes appear rough and textured, with smeared and uneven pastel strokes. The flag's surface is further disrupted by dark, abstract marks and overlays. Beneath the flag, a collaged newspaper article about the Trinity test—America's first atomic bomb detonation—emerges through the layers, partially obscured but still visible in places.

**Sixte Kakinda**, *Intimate Moments/Monologue*, 2019, video installation (3ch), 51min 55sec



This three-channel video installation examines the intertwined histories of the Democratic Republic of Congo, which supplied uranium for U.S. nuclear weapons development, and Japan, where the artist studied and which was targeted by those weapons. One video is a documentary of the artist's travel to Hiroshima, while the other two capture his performances in the streets of Hiroshima. In these performances, the artist counts the number of nuclear weapon tests and scatters pills on the ground, as a metaphor of the medicine used to heal the scars left by atomic bombings in both Hiroshima and Congo.

**Souya Handa**, *Framed Stratum (The Atomic Bomb Dome)*, 2024, concrete, painted wooden frame, e-paper, 12.2 x 9.8 x 2.8 inches



This artwork is a mixed-media piece featuring a square black wooden frame with a recessed concrete surface inside. The concrete is textured with an uneven, rough finish, and intersecting etched lines crisscross the surface. At the center of the piece, an e-paper display is embedded, showing a black-and-white photograph of the Atomic Bomb Dome, a preserved ruin in Hiroshima, Japan. The e-paper screen is connected to a small ribbon cable, which extends downward from the display.

**Souya Handa**, *Take the "Target" Home*, 2025, installation (printer, paper)



This installation consisting of a printer on a white pedestal prints real-time images of the Atomic Bomb Dome and Aioi Bridge, the target of the bombing.

**Souya Handa**, *Hiroshima to me; Nagasaki to me*, 2023, a personal essay



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