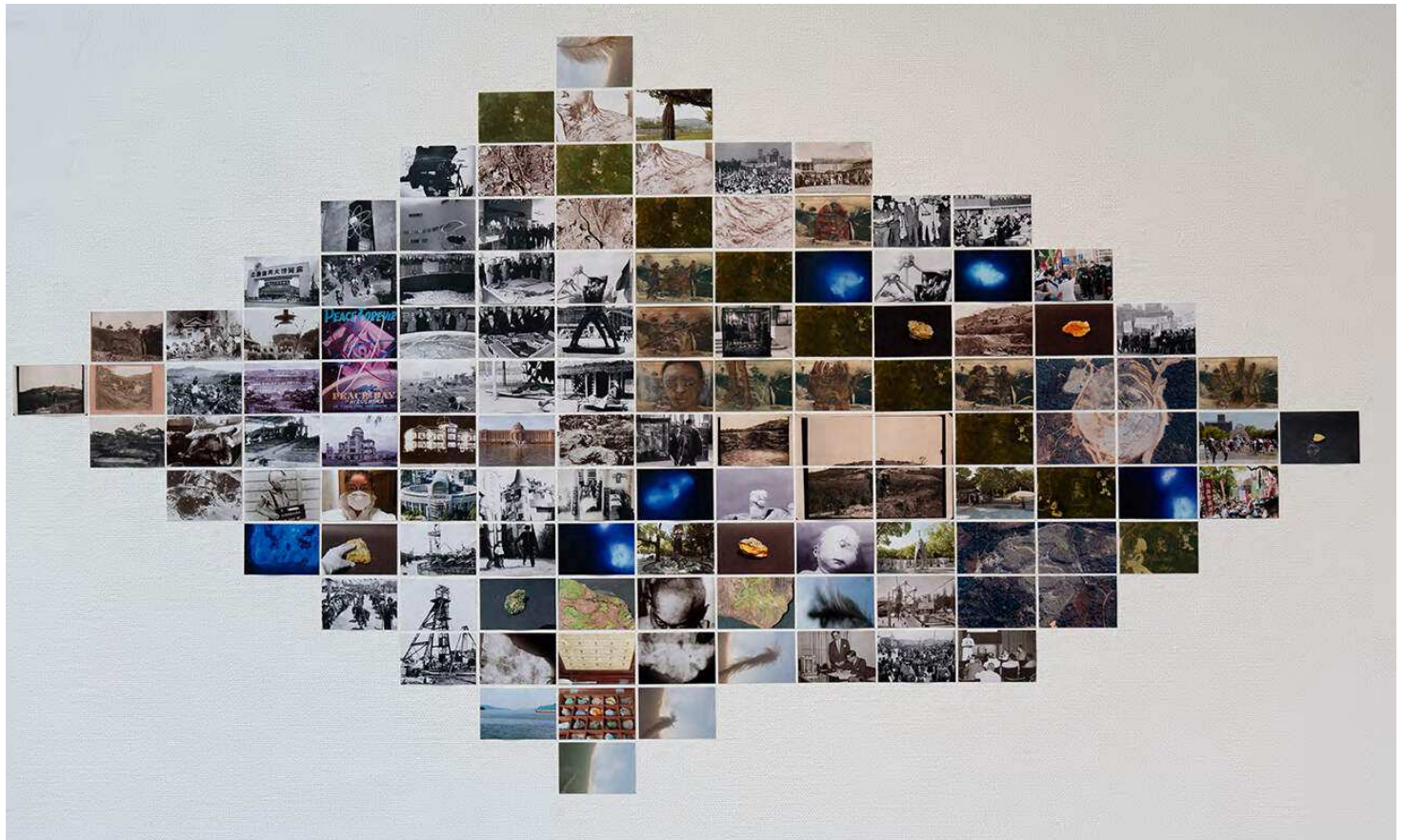


Refuturing the Soil 2. – Mapping the other side of modernity and peace, guided by the radioactivity of Shinkolobwe's uranium ore – ver 2. 2025

Each drawings and photos: 152x102 mm. On the wall: Approx 2,7 x 1,5 m. On the table: Approx 1 x 0.6 m.

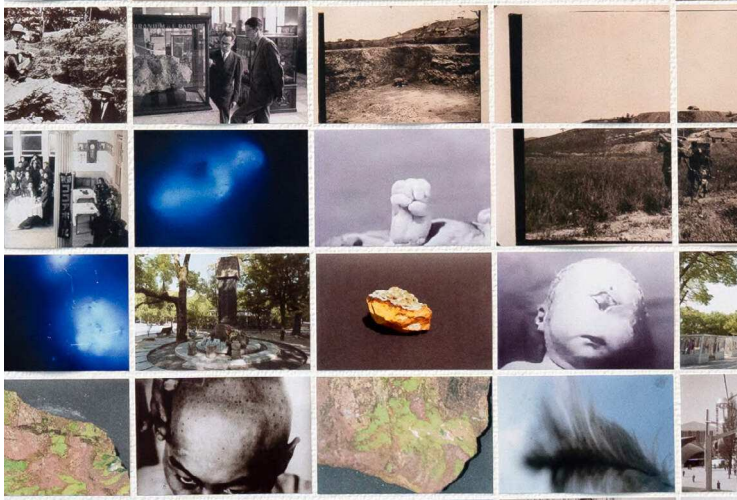
The installation consists of 129 postcard-size images (details are different depending on versions) and is created in combination with the artist's own works, historical archives and satellite archives. Gallery G, Hiroshima 29. July to 10. Aug 2025



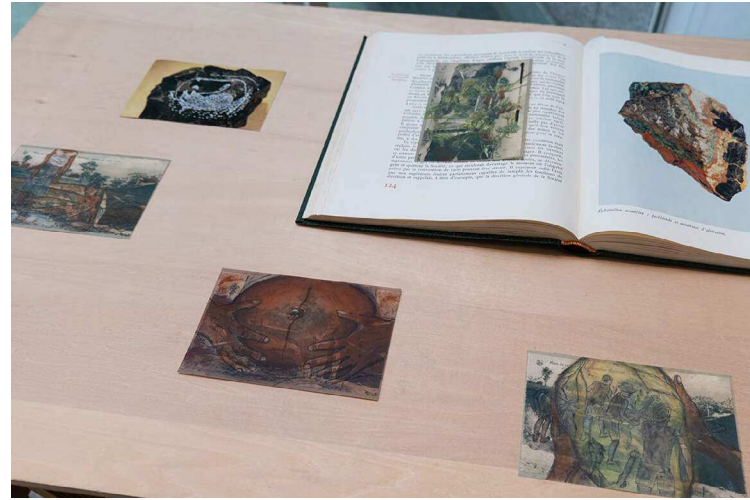
This is a part of group exhibition '*Shinkolobwe Between Power and Memory*', an artistic conversation between 3 artists from Congo, Japan, and the USA, about DR Congo's Shinkolobwe mine, source of the uranium used to develop the first atomic bombs. The Shinkolobwe mine contained the most powerful uranium ore ever found on earth, and its astonishing power enabled the US Army to design, develop and detonate the first atomic bomb in just 3 short years, and then to build thousands more. During the Manhattan project and the first decade of the Cold War, the Belgians sold several thousands of tons of uranium ore from the Shinkolobwe mine to the USA. This mine was also the main source of uranium for the entire development of the Western nuclear industry during this period. The Shinkolobwe mine was kept secret, and its name was stricken from both news reports and from maps. The legacy of this erasure includes the missing stories of the Congolese workers who dug the uranium ore, and the ways in which the West's greed to control Congolese minerals led to the most profound interventions in Congolese sovereignty- a tradition which continues to the present day. The artists of this project explore the erased stories and memories of the Shinkolobwe mine from political, cultural and ecological perspectives. The project reexamines the colonial, imperial, and nuclear history of the western allies as well as of Japan, in order to reflect on how these histories have influenced our understanding of the notion of history, land, and power.

My work particularly aims to make visible the continuity of radioactive contamination, mineral exploitation around the mine. While tracing the evolution of the mine site from its colonial dawn to its historical abandonment into the contemporary era of copper and cobalt extraction, this work weaves in historical events from the post-WWII development in Japan and Europe, with particular focus on modern/colonial duality of nuclear history. The DR Congo was paradoxically both a visible and invisible part of post-war development and its significance shaped by the whims of U.S. and European interests. This colonial paradox is also clear after the Manhattan project. E.g. at the Brussels Expo 58, the colonial ethnological exhibition was still exercised. Congolese people were exhibited in fake villages mimicking traditional Congolese houses, alongside the Atomium tower. On the other side, in Japan, U.S. research dehumanized atomic bomb survivors by using them as scientific research materials of residual radioactivity. Simultaneously, these survivors were placed in a position to promote nuclear power (during the Atoms for Peace campaign) to all over Japan through festivals and expos like the Hiroshima Reconstruction Expo 58 (Hiroshima Fukkō Dai Hakurankai 58). The work tries to deconstruct the narratives and aesthetic of modernity and peace.

The images of the installation includes: a series of photos of autoradiography of radiation by Shinkolobwe's uranium ore conducted by the artist, a series of hand-drawings on colonial postcards of the mine published by Union Minière du Haut-Katanga in 1923, a series of photos of uranium rocks and field research in Hiroshima. A series of satellite images around the mine (2014-2024). A series of historical archives from the following contributors: ©Collection RMCA Tervuren, ©RMCA Tervuren/Stalin, ©Sofam, ©Koushi Akeda, ©Hiroshima city archive, ©Brussels Royal Library, ©Hiroshima Peace Memorial Museum and United States Army, ©Google, ©ESRI | World Imagery Wayback.



(Detail) 'Refuturing the Soil 2. – Mapping the other side of modernity and peace, guided by the radioactivity of Shinkolobwe's uranium ore' ver 2, 2025



(Detail) A series of drawings on the postcards of Shinkolobwe mine published by U.M.H.K in 1923. Material: Dry pastels and pens on inkjet paper. 102 x 152mm



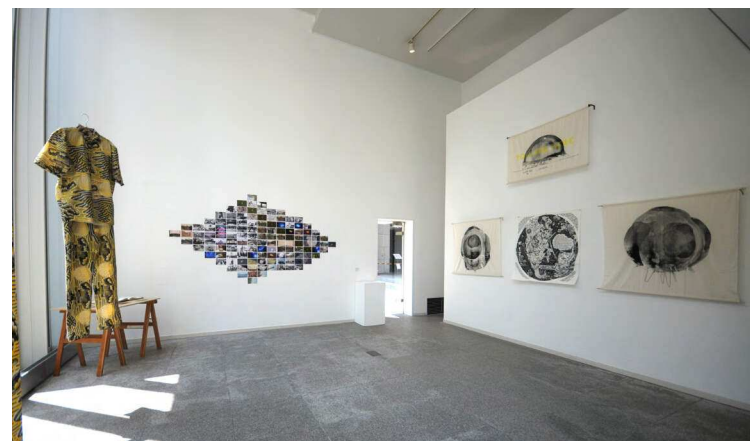
(Detail) Drawing of an invisible young miner. On the postcards of Shinkolobwe mine published by U.M.H.K in 1923. Material: Dry pastels and pens on inkjet paper. 102 x 152mm



Interview Video, 4k and Hd 28mins: with Donatien Dibwe dia Mwembu, professor in history, Lubumbashi University, 2025
[Video Link Here](#)



(Detail) Autoradiography of the Shinkolobwe's uranium ore conducted by the artist. The ore borrowed from Paul Gonze's collection. 102 x 152mm

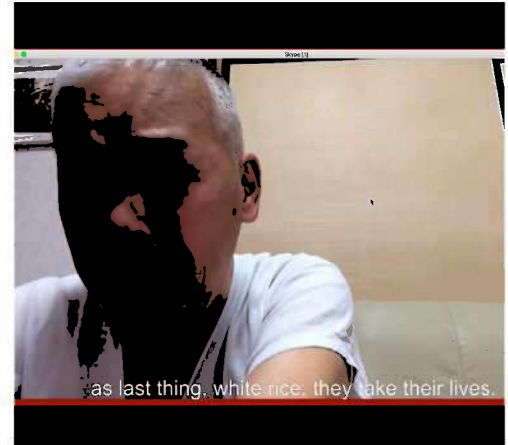


Exhibition Over view: 'Shinkolobwe: Between Power and Memory'. 2025, Gallery G, Hiroshima, JP

'Refuturing the Soil' 1. from the lost memory of Hikoshichi' (2023)

Solo Exhibition at Eks-Rummet Copenhagen, 16 -24. June 2023, Mixed media installation, Paper kites, Gips sculpture, A5 booklet and video, dimension of kite installation about 2 x 2.5 m. sculpture about 80 cm x 50 cm. Supported by Statens Kunstfond DK

This work is derived from my reflection on my difficult relationship with my father, and on my father's distant relationship with his father, Hikoshichi- my grandfather.



When I was having repeated troubles with someone, a therapist asked me if I had other relationships that made me react in similar ways. This brought up forgotten/suppressed childhood wounds, which made me wonder if my father was also carrying subconscious trauma from his childhood. Until that moment, I hadn't well reflected on the Asia Pacific War from the perspective of my own family or that of their local community. When my father was eight years old, he survived the US air raid on Handa City in the Aichi district. The air raid killed at least 264 people, including my grandfather, Hikoshichi; however, my family rarely spoke about memories of the war or Hikoshichi's death. As a child, I was only told that "he was hit by a bomb and died". I regret that I accepted this explanation, as if this was an ordinary and unremarkable way to die, and as if there were no regard for the emotions tied to the aggressor's responsibility or the victim's suffering. My grandfather wasn't drafted into the military due to his disabled leg, which might have led my father's family (in fascist nation) to subconsciously diminish both his life and the circumstances surrounding his death.

The exhibition consists of eight kites with hand-draw scenes based on interviews with my father and local victims who were of a similar age. It also draw inspirations from archives and testimonies published by the Society to Remember the War and Air Raid in Handa. The members of the Society have been documenting local testimonies for more than thirty years since the 1980s. Although most testimonies were collected in the early years, new accounts from air raid survivors continued to emerge even as recently as a few years ago. The kite installation is accompanied by a sculpture of hands holding the kites in the sky, and a video incl. the interviews with my father and historian and archivist Akio Satou. In the interview, my father admitted that he had believed that Hikoshichi's death was a source of shame for the family for a very long time. He cried, first time, in front of me.



The detail of the drawing on the kites

[Interview video link:](#)

Workshop: 'You are the history. You are the future' 4. and 7. June 2022 Yole! Africa, Goma

This workshop was created in June 2022 in Goma, North Kivu in DR Congo. I was invited by the film director Petna Ndaliko Katondolo and his community Yole!Africa, who among other activities, helps mamas and children who had been displaced from their home. Since Jan 2025, the city has been in a very disastrous and critical situation, because territory of the militia M23 has rapidly expanded and they took control of Goma. The description of the workshop below is originally written based on my learning at that time of 2022.

For more than 20 years, the city Goma in North Kivu, DR Congo has been the central in the armed conflicts for minerals and has become the center of international NGOs for this reason. M23 or MONUSCO are the names that people often associate with Goma. But how the locals want to highlight the city seemed different: Goma is located beneath the magnificent volcanic mountain Nyiragongo, which is still active. It has erupted every 15-20 times over the past 50 years. The city of Goma has been literally built with Nyiragongo's lava; e.g. its walls, streets and foundations of houses.

Yole!Farm where I've facilitated the workshop is also built with lava. Through indigenous farming methods and arts, the communal space Yole!Farm serves women and children who have been affected by the volcanic eruption in 2021. I got inspired by this basis of the ground of the city and conducted a 2 day workshop, in which I asked the participants to reflect on the personal meanings of these lava stones. By using the stones as the foundation, they created clay objects that remind them of their home – e.g. the mountain, mother, baby, tables, chairs, sofas, fireplace and wood bike called Chukudus. Through the workshop, the mutual relationships



'bØN Odori - in the making of a land' (2019)

An interdisciplinary art project consisting of 5 thematic movement workshops, performance and exhibition. It took place in different locations in Møn in Denmark and Møns Museum.

The project is inspired by Japanese folk dance called Bon Odori, which is a folk tradition calling for ancestors during summer, Obon period. Origin of Bon Odori can be found in both Buddhism and Mountain worship. The form of dance varies depends on the geography and local communities. In this project, we applied the essence behind this culture, that the forms of dance were born out of specific time, climate, landscape and culture around them.

Between 2. - 14. August 2019, we facilitated 5 movement workshops in different locations of Møn: The movements were created after e.g. archival studies in Lokalhøstisk Forening Møn, after sensory walks and environmental explorations in Ulvshale, or after reflections about community building in På Den Anden Side. As a result of the 5 workshops, a participatory-performance took place in and around the site-specific stage sculpture 'Møns Yagura' at Møns Museum on 17. Aug. We also organised an exhibition with research materials and documentations of the workshop (17 Aug - 21. Sep).



Workshop nr.1 'Når arkiverne er i bevægelse' 2. aug. Møns Museum with Lokalhøstisk Forening Møn



Above: Workshop nr.2 'Migration' 4. aug. Ulvshale to Nyord

Bottom: Exhibition, Møns Museum 17. Aug - 21. Sep 2019 (by Toshie, JOU, K-O-N-T-O)



Participatory performance, with the workshop participants, Mixed with choreographed and improvised. 45 mins 17. aug 2019 Møns Museum ([Documentation Video: Link](#))



Credits:

Workshop, Stage direction: JOU Odoru

Stage Sculpture: K-O-N-T-O

Music Composer: Kei Wada,

Singing: Anne Kirstine Eisensee

Direction, Production, Workshop: Toshie Takeuchi,

Co-production: Thomas Bagge

In collaboration with Møns Museum, Lokalhøstisk

Forening Møn, Alette Scavenius, Gunhild Borggreen

(University of Copenhagen)