

## Mary Magdalene

art & river bank exhibition text , Tokyo, 2005

KOGA Akiko's photographic works in "Mary Magdalene" were taken around the Christianity Churches, such as a believer who prays and the lights through the stained glass. However, she does not have the courageousness, which is going to stare fixedly at holinesses full of the church. She seems to carry out timidly so that it may try to peep into some bad things. Her attitude, which is sometimes, frightened means only not collecting images as documents. KOGA is saying that the cause of taking photographs in to the church was the encounter with one lady.

The lady who does desire has the holiness, and the artist drawn near to the lady. Although KOGA will become estranged from her soon, it seems that illusion and the weakness of two ladies rise behind her works calmly.

Weakness of the person, who is going to be become God. And foolishness of the person, who is going to worship God. There was the most essential thing of her and me.

KOGA's such statement is common also in her conventional work. KOGA met a lady attached for the consciousness of being fortunate. While KOGA called at her house frequently, she became to have the cruel viewpoint as for her happiness. In her previous work "Hera's gentle and long hair, the happy scenes taken by KOGA were becoming to be choked ferments unawares and release heavy malice. If "God" in her statement is replaced with "happiness" , the figure of the artist, who is going to fight firmly and is being perplexed with her own position, is in sight.

The work of KOGA suggests the work of Eija-Lisa AHTILA, Kutlug ATAMAN, Emmanuelle ANTILLE et al. The weak-looking however serious tales, they were going to be spun by facing the ladies of neurosis (AHTILA) , the lady caught by the obsession (ATAMAN) , and her own mysterious dreams (ANTILLE). KOGA composes the weak stories from her own experiences. Although it is a moderates style if compared with ANTILE's works, however and therefore, it may be teaching the complexity of the bottom of our mind with which ever one is bound. Reverse-side of God and happiness, which, is KOGA.gazes.Of course, not only KOGA and the ladies whom KOGA met hide it. Everyone who stands in front of her works hides it.

