



ΜΑΣΑΚΙ ΝΟΔΑ

ΕΠΕΤΕΙΟΣ ΤΩΝ 2500 ΧΡΟΝΩΝ ΑΠΟ ΤΗ ΜΑΧΗ ΤΟΥ ΜΑΡΑΘΩΝΑ
2500TH ANNIVERSARY OF THE BATTLE OF MARATHON

ΤΟ ΠΝΕΥΜΑ ΤΟΥ ΕΡΜΗ
THE SPIRIT OF HERMES

ΠΑΡΑΣΚΕΥΗ 10 ΣΕΠΤΕΜΒΡΙΟΥ 2010
Friday, September 10, 2010

ΔΗΜΟΣ ΜΑΡΑΘΩΝΑ, ΕΛΛΑΣ
Marathon Municipality, Greece

Masaaki Noda in Marathon 2010

Σπυρίδων Ζαγάρης

Δήμαρχος Μαραθώνος, Ελλάδα

Τα βουνά ατενίζουν τον Μαραθώνα
και ο Μαραθώνας κοιτά την θάλασσα.
Μόνος για λίγο με τις σκέψεις μου εκεί,
την Ελλάδα ονειρεύτηκα ελεύθερη.
Γιατί στεκόμουνα στου Πέρση τον τάφο
και δεν θεωρούσα τον εαυτό μου σκλάβο.
(Λόρδος Βύρων)

Υπάρχουν τόποι με εξαιρετικές φυσικές ομορφιές και πλούσια ιστορία και άλλοι που σηματοδοτούν την επιστροφή στην ουσία των πραγμάτων.

Σ' αυτούς τους μαγικούς τόπους μνήμης ανήκει ο Μαραθώνας. Εδώ, «στη γη του Μαραθώνα » 2500 χρόνια πριν, θεμελιώθηκε το μεγαλείο της Αθηναϊκής δημοκρατίας και το ήθος μιας μεγάλης εποχής.

Το όνομα της πόλης μας για πολλά εκατομμύρια ανθρώπους, είναι συνυφασμένο με ένα ολυμπιακό άθλημα. Για όσους όμως πραγματικά μετέχουν της ελληνικής παιδείας και της ευρωπαϊκής κληρονομιάς, δεν είναι μια απλή ιστορική αναφορά σε σπουδαίες πράξεις του παρελθόντος. Είναι το

συνεχές κάλεσμα για καθημερινή πάλη για την ελευθερία και την δημοκρατία .

Είμαι ευγνώμων, που ο μεγάλος καλλιτέχνης κ. Masaaki Noda, συμμετέχοντας στον εορτασμό της μεγάλης επετείου, των 2.500 ετών από την Μάχη του Μαραθώνα, επέλεξε την πόλη του Μαραθώνα για να παρουσιάσει το ξεχωριστό γλυπτό του.

Ο Masaaki Noda είναι από τους λίγους γλύπτες που γνωρίζουν πώς να παρουσιάσει τη σύνθεση, κάνοντας χρήση της ευαισθησίας των υλικών τα οποία χρησιμοποιεί στα έργα του.

Από τα πιο απλά μέχρι τα πιο πολύπλοκα συνθετικά σχήματα της γλυπτικής του προσεγγίζει το περίγραμμα των έργων του με επίκεντρο το ερέθισμα, στοχεύοντας στη δημιουργία συνειρμών στους οποίους εμπλέκονται μια σειρά από αρχέτυπα και συμβολισμούς.

Αυτό το γλυπτό βρίσκει την τέλεια θέση του, στην Αφετηρία του κλασικού μαραθώνιου δρόμου.

Masaaki Noda in Marathon 2010

Spyridon Zagaris

Mayor of Marathon, Greece

“The mountains are looking at Marathon,
and Marathon looks at the sea.
Alone for a while with my thoughts there,
I dreamed of a free Greece.
For I was standing at the Persians tomb
and I considered myself slave no more.”
(Lord Byron)

There are places of exquisite natural beauty and rich history and other places that signal the return to the essence of things. The city of Marathon belongs to these magical grounds of memory and cogitation. Here, “in the land of Marathon,” 2500 years ago, the majesty of the Athenian Republic was founded along with ethical teachings of a great era. The name of our city, for millions of people, is synonymous to an Olympic sport. For all those, however, who really comprehend and appreciate Greek classical education and European civilization, the Battle of Marathon is not

solely historical reference to a significant event of the past. It is rather the continuous call to fight for the preservation of Freedom and democracy.

I am grateful that the great artist Masaaki Noda, in participating to the celebration of the 2500 year anniversary since the Battle of Marathon, chose Marathon to place his exceptional sculpture .

Masaaki Noda, knows, as few other sculptors do, how to bring out the composition and to make use of the sensuousness of the materials which he negotiates in his art. From the simplest to the most composite patterns of his sculpture, he approaches form as a stimulant nucleus for the creation of associations which involve a series of archetypes and symbolisms.

These are going to find the perfect place, right at the starting point of the classical marathon run.

The Japanese Marathon Runner

H.E. Mr. Nikolaos Tsamados
Ambassador of Greece to Japan

Noda's latest work is another extremely important and symbolical sign of the quality of artistic exchanges between Greece and Japan and proof, if need be, of the profound osmosis between the two countries and their cultures.

In Noda's SPIRIT OF HERMES, offered in this world event, it seems to me that the artist is deeply penetrated in his Japanese poetical soul by the light and the spirit of Ancient Greece.

In the past, the atypical Japanese New Yorker has produced brilliant work in and for Greece, always captioning the essence of what constitutes the uniqueness of HELLAS.

As psychoanalysis would have it, Noda finds peace by bringing to the surface his personal experience of having lived where the atomic bomb annihilated humans in an unequal battle, mixing it up with the unjust invasion of Greece by a formidable opponent. Both Japan and Greece came out as winners, the ones producing a miracle of economic order, the others by proving to future generations that liberty and thus democracy will always supersede brute force.

We are greatly indebted to Masaaki san and wish him well, hoping that Marathon will remain eternally in his sensitive heart.



ΤΟ ΠΝΕΥΜΑ ΤΟΥ ΕΡΜΗ
THE SPIRIT OF HERMES

The spirit of Hermes

Μπάμπης Πλαϊτάκης, συγγραφέας-σκηνοθέτης

Εδώ και μερικά χρόνια ο Ιάπωνας εικαστικός καλλιτέχνης Masaaki Noda έχει αναπτύξει μια ιδιαίτερη σχέση με την Ελλάδα. Από την πρώτη φορά που πάτησε το πόδι του στη χώρα, τη δεκαετία του 90, το ένδοξο παρελθόν της και οι θεοί της μίλησαν στο πνεύμα του. Κι από το έτος 2005, ένα σημαντικό έργο του - Ο καθρέπτης του Απόλλωνα, εμπνευσμένο από το μυστικισμό και τη μαγεία των Δελφών, κοσμεί τον Ομφαλό της γης, αντανακλώντας κι απορροφώντας το Δελφικό φως στον περιβάλλοντα χώρο του Παρνασσού.

Πρόσφατα ένα δεύτερο έργο του, The open mind of Lafkadio Hern - Το ελεύθερο πνεύμα του Λευκάδιου Χέρν – διαλογίζεται με τον αττικό ουρανό από το 2009, τοποθετημένο στο Αμερικάνικο Κολλέγιο Ελλάδος. Ένα γλυπτό που αναφέρεται στον Ελληνο-Ιρλανδό συγγραφέα ταξιδευτή που γεννήθηκε στη Λευκάδα από Ελληνίδα μητέρα και κατέληξε στην Ιαπωνία, καταφέροντας να γίνει, την εποχή του, ο καλύτερος εκφραστής της γιαπωνέζικης ψυχής.

Τώρα με το νέο έργο του, The spirit of Hermes, έρχεται να τιμήσει και να γιορτάσει μαζί μας μία από τις σημαντικότερες μάχες του ελληνισμού, αυτή που υπήρξε καθοριστική για την εξέλιξη της Δημοκρατίας, της Τέχνης και του πολιτισμού: τη μάχη του Μαραθώνα.

Οι Αθηναίοι ήταν περήφανοι γι'αυτή τη νίκη τους και θέλησαν να την κρατήσουν ζωντανή στη μνήμη τους - καθώς και στη μνήμη των επόμενων γενιών - προσφέροντας ένα ολόκληρο οίκημα από πεντελικό μάρμαρο, τον λεγόμενο “θησαυρό των Αθηναίων” στο ιερό του Απόλλωνα, στους Δελφούς, υψώνοντας μπροστά του ένα Τρόπαιο με τα λάφυρα της μάχης και τη λακωνική επιγραφή : ΑΘΗΝΑΙΟΙ ΤΩΙ ΑΠΟΛΛΩΝΙ ΑΠΟ ΜΗΔΩΝ ΑΚΡΟΘΙΝΙΑ ΤΗΣ ΜΑΡΑΘΩΝΙ ΜΑΧΗΣ. Στην πόλη των Αθηνών, η μάχη απαθανάτιστηκε ζωγραφικά στην Ποικίλη Στοά, στο χώρο που έμελλε να γεννηθεί αργότερα το φιλοσοφικό κίνημα του Ζήνωνα για την στωική αντιμετώπιση της ζωής (φαντάζομαι, η ενατένιση της ζωγραφικής απεικόνισης της μάχης, θα πρόσφερε αρκετό υλικό για στοχασμό). Κι ο μεγάλος αρχιτέκτονας της νίκης, ο στρατηγός Μιλτιάδης προσέφερε στο άλλο μεγάλο θρησκευτικό κέντρο της Ελλάδος, στο ιερό του Δία στην Ολυμπία, το προσωπικό του κράνος για να σφραγίσει στη μνήμη των Ελλήνων αυτό τον αγώνα υπέρ της ελευθερίας

συγκοινωνούντα δοχεία”, έχει δηλώσει κατά καιρούς ο Noda.

Γεννημένος στην μαρτυρική Χιροσίμα, ο Masaaki είναι ευαίσθητοποιημένος σε θέματα ελευθερίας και γνωρίζει καλά τις καταστροφικές συνέπειες μιας ξένης εισβολής.

Αυτή τη φορά ο Noda εμπνεύστηκε από έναν άλλο θεό του Ολύμπου, αυτόν που συμβολίζει ταχύτητα, επικοινωνία και είναι συνοδός των ψυχών, τον Ερμή (τιμώντας έμμεσα και το γιο του θεού, τον Πάνα που εμφανίστηκε ξαφνικά την ώρα της μάχης και συνέδραμε τους Αθηναίους, πριν από 2.500 χρόνια, προκαλώντας πανικό στους Πέρσες εισβολείς – εχθρούς της ελευθερίας).

Μέσα στο χάος των σύγχρονων εικαστικών ρευμάτων, ο Masaaki - που δραστηροποιείται ανάμεσα στην Ιαπωνία και την Αμερική - χρησιμοποιώντας ετερόκλητα υλικά, όπως ανοξείδωτο χάλυβα και μαρμάρινη βάση, αρθρώνει το δικό του ιδιαίτερο αφαιρετικό τρόπο έκφρασης και καταφέρνει να μας υποβάλλει την αίσθηση μιας αιχμηρής κυκλωτικής κίνησης στο χώρο, όπως αιχμηρή και κυκλωτική υπήρξε η κίνηση του αθηναϊκού στρατεύματος – αυτή που οδήγησε στη νίκη. “Η Τέχνη άλλωστε είναι μια μάχη”, υποστηρίζει ο καλλιτέχνης.

Εκείνη τη μέρα οι Αθηναίοι υπερέβαλλαν εαυτόν αντιμετωπίζοντας πολυπληθέστατο εχθρό κι αγνοώντας τον κίνδυνο, έπεσαν πάνω του με ιλιγγιώδη ταχύτητα, ανάλογη των φτερών του Ερμή, όπως ιλιγγιώδης υπήρξε και η κούρσα του νεαρού Αθηναίου δρομέα που προσπάθησε να μηδενίσει το χρόνο και κάλυψε ταχύτατα την απόσταση των 42 χιλιομέτρων με μοναδικό στόχο να προλάβει, να προφέρει τα λόγια της νίκης στην Αθήνα, πριν ξεψυχήσει.

Δυο μεταλλικά ελάσματα ξεφυτρώνουν από τη βάση κι αναπτύσσονται αμφίδρομα σε ελικοειδή και σπειροειδή διάταξη... φέρνοντας συνειρμικά στο νου τα φτερά του Ερμή καθώς και την αιχμηρή κυκλωτική κίνηση των Αθηναίων. Το γλυπτό υψώνεται στην πεδιάδα του Μαραθώνα – κοντά στο σημείο εκκίνησης για σύγχρονες αθλητικές επιδόσεις, ανοίγοντας ένα διάλογο με τη μνήμη του τόπου. Είναι μια απελευθερωτική κίνηση στο χώρο, μια καμπύλη - ένα κάλεσμα προς την υπέρβαση. Ένας ατσάλινος ύμνος για την Ελευθερία.

καλοκαίρι 2010

“Παρελθόν, παρόν και μέλλον επιδρούν στο έργο μου ως

The Spirit of Hermes

Babis Plaitakis, writer-film director

The Japanese visual artist Masaaki Noda has developed a special relationship with Greece in recent years. Ever since he first set foot in the country, in the 1990s, its glorious past and its gods spoke to his spirit. And since 2005, Apollo's mirror, an important work by the artist inspired by the mysticism and magic of Delphi, adorns the Omphalos, the navel of the earth, absorbing and reflecting the Delphic light in the landscape of Parnassus.

Recently, a second work by the artist, The open mind of Lafcadio Hearn, has been conversing with the Attica sky; the work was installed at the American College of Greece in 2009. A sculpture dedicated to the Greek-Irish traveller and writer, born in Lefkas to a Greek mother, whose travels took him to Japan, where he managed to express the Japanese soul better than any other foreign artist of his era.

Today, with his new work, The spirit of Hermes, Masaaki joins the celebrations in honour of one of the most important battles of ancient Greece - a defining moment in the evolution of Democracy, art and culture - the battle of Marathon.

Proud of their victory, Athenians sought to keep it alive in their memory – as well as for posterity – by offering a building made entirely of Pentelic marble, known as the “Athenian Treasury” to Apollo's sanctuary, in Delphi, containing trophies from the battle, bearing the laconic inscription: [FROM THE] ATHENIANS TO APOLLO AS OFFERINGS FROM THE BATTLE OF MARATHON TAKEN FROM THE PERSIANS. In the city of Athens, the battle was depicted in paintings in the Poikile Stoa, the painted porch where Zeno's school of philosophy later flourished, which taught the stoic approach to life (viewing the painted battle scenes must have been conducive to meditation, I imagine). And the great architect of the victory, General Miltiades, offered to the other major religious centre in Greece, the sanctuary of Zeus at Olympia, his own helmet in order to commit this struggle for freedom to the memory of the Greeks.

“Past, present and future act as communicating vessels in my work”, Noda has often said.

Born in the war-torn city of Hiroshima, Masaaki is painfully aware of issues related to freedom and knows all too well the disastrous consequences of a foreign invasion.

On this occasion, Noda was inspired by another Olympian god, the god of speed and communication, the escort of newly-deceased souls, Hermes. The work also indirectly honours the god's son, Pan, who appeared in the course of the battle and encouraged the Athenians, 2,500 years ago, causing panic

among the Persian invaders-enemies of freedom.

Amidst the confusing multitude of contemporary visual arts movements and using heterogeneous materials, such as stainless steel and marble, Masaaki - who is active as an artist between Japan and the United States - articulates a personal abstracted voice, achieving the effect of a pointed, enveloping motion in space. Evocative of the pointed and enveloping attack of the Athenian army, which led to victory. “Art itself is a battle”, the artist remarked. Two metal plates emerge from the base and grow in a helical and spiral arrangement, evoking Hermes' wings and the pointed, enveloping attack by the Athenians.

On the day of the battle, the Athenians exceeded themselves against a far more numerous enemy and, ignoring the danger, attacking with dazzling speed, not unlike that of Hermes' wings; with equally dazzling speed, the young Athenian runner raced against time and covered the 42-kilometre distance at the speed of lightning in order to bring the message of victory to Athens before he died.

The sculpture is erected in the plain of Marathon, near the starting point of modern-day athletic events, initiating a dialogue with the memory of the land. It is a liberating movement in space, a curve – a call for transcendence. A steel hymn to Freedom.

summer 2010



Masaaki Noda: The Spirit of Hermes

Annie Wharton, Artist/Curator/Critic
Los Angeles, California, 2010

“All of Noda’s works in fact involve purposive design and free flow, fused to suggest heroic determination and the timeless Tao.” – Donald Kuspit

The resolute determination Kuspit refers to is reflected in *The Spirit of Hermes*, a monumental gift Masaaki Noda has given to the city of Marathon. Via passion and feeling in his work, the artist seems to quote the raw emotion of Abstract Expressionist icons like Wassily Kandinsky or Jackson Pollock, while there also exists in his creative output a sensibility similar to mid-century Lyrical Abstractionists. Upon closer look, however, highly polished surfaces and stylized, precisely machined lines reveal a delicate contradiction by use of a streamlined, Modernist approach to methodology. Each work is meticulously crafted and each sculptural component purposefully positioned, thereby rendering emotionality almost irrelevant.

Born in the aftermath of nuclear destruction in Hiroshima, Japan in 1949, Noda as a young artist moved to New York in 1977. He has since produced important works and exhibitions throughout the world and developed a sensitive East/West dialectic along the way. His bird-like sculptural flames reach high into the atmosphere, bringing to mind a variety of references -- the contemplative sculptures of Brancusi, Los Angeles low-rider automobiles painted with airbrushed flaming iconography, and Tang dynasty-era Chinese ribbon dancing. This fluid commingling of divergent artistic styles and materials bring to light Noda’s dichotomous approach to working with extremely heavy materials like steel or marble with the thoughtful sensitivity of a Japanese Sumi painter. Losing their excessive weight via careful choreography, hard and heavy media become airy and light as his forms dance and emanate the infinite gesture of time.

The Spirit of Hermes, his newest public art piece installed at the starting point for the Olympic marathon, succinctly brings Noda’s stylistic production to contemporary society. Hermes, in addition to being Zeus’ herald and the patron of Greek gymnastic games, was the multi-talented god of animal husbandry, roads, travel, hospitality, heralds, diplomacy, trade, thievery, language, writing, persuasion, cunning wiles, astronomy, and astrology. He wore winged boots and sometimes a winged cap that he used to fly between the mortal and immortal worlds, and Noda alludes to this flight with arching spontaneity and grace that traces the ludic gestural prehension of infinity.

In ancient Greece, boundary marking stones called “Hermai” were square pillars carved with ithyphallic images of Hermes and served as rural markers erected at crossroads and in gymnasia as apotropes for good luck. The speed and virility of Hermes’ legend is reified through Noda’s sleek and sexy modalities, and the sculpture particularly resonates by virtue of its placement where many athletes begin their heroic 42.195 kilometer journey.

Noda’s formalistic approach shows the artist as a maker of objects whose aspirations supersede the thing as end in its self. Rather, Noda engages a reunification of *techne* and *poiesis*—the art and craft of bringing forth....

In Noda’s Formalism one is reminded of Plato, who posed “*eidos*” as the “theory of forms,” a theory to resist the natural cycle of decay. Plato’s resolve was to counter the notion amongst his contemporaries concerning the perceived problems with material flux and the affection of ideas, and posited that ideas exist apart from the material world and within the continuous unbroken line of inherited knowledge, thereby causing ideas to become durable—simply put, physical objects decay where as ideas endure. However, as much as western civilization has traditionally desired the sustainable, we can also view this wanton superiority of the head over the hand with a grain of salt. For as much as this sort of philosophical tradition might seem anachronistic, we have come to view the necessity of the artist hand to remind us of changing minds.

In viewing *The Spirit of Hermes*, one also encounters Heidegger’s concept that the fundamental temporalizing structures of human experience [relational totality] are not staid idealized forms, but in a state of constant historical flux (and are thus not fixed and universal).

The reflective attributes in Noda’s work makes the viewer an intrinsic component to the overall visual experience; the mirror-like stainless steel adds the observer to the equation and gives greater dimensionality and depth. The act of seeing the sculpture outdoors in Marathon changes infinitely—weather conditions, time of day or night, angle or distance from the artwork, even the height of the person looking, have the potential to change the meaning and perception of the piece. This myriad of ways to see a work of art ultimately creates a unique encounter for each viewer/participant in Masaaki’s interactive endeavor.



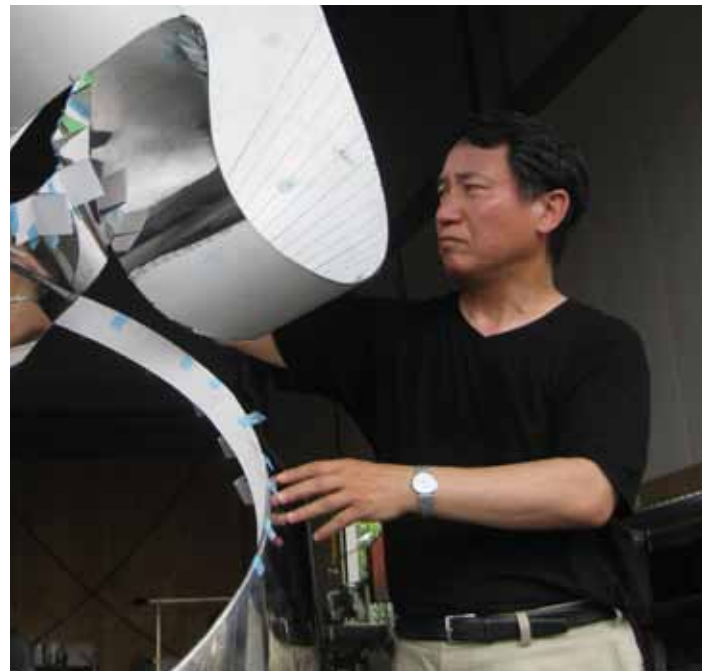
1949- Born, Fukuyama, Hiroshima, Japan
 '69- '72- Osaka University of Arts, Osaka
 '77- Left Japan for New York City
 '77- '80- The Art Students League of New York

Selected Solo Exhibitions:

- '82- ACWLP Gallery, New York, NY
 - Kew Gallery, New York, NY
- '82, '85- Miriam Perlman Gallery, Chicago, IL
- '84, '85- Belle Art gallery, Nyack, NY
- '85- Osaka Contemporary Art Center, Osaka
- '86, '91- Yoh Art Gallery, Osaka
- '86, '91, '00- Gallery Hiro, Tokyo
- '88, '89- Wenniger Gallery, Boston & Provincetown, MA
- '87, '90- Gilbert Lubner Gallery, Philadelphia, PA
- '90- Artist Gallery, New York, NY
- '91- Fukuyama Museum of Art, Fukuyama, Hiroshima
- '92- SPF USA Gallery and Library, Washington, DC
- '95- Galerie Les Cyclades, Antibes, France
- '99- 70th Art Gallery, New York, NY
- '03- Andre Zarre Gallery, New York, NY
- '04- Shenzhen Museum of Art, Shenzhen, China
- '05- Astrolavos Gallery, Athens, Greece
 - European Cultural Center of Delphi, Greece
- '06- Fukuyama Museum of Art, Fukuyama, Hiroshima
- '08- Howard Salon, Taipei, Taiwan
- '09- The American College of Greece, Athens, Greece
- '10- Marathon Exhibition Hall, Marathon Municipality, Greece

Selected Exhibitions & Projects:

- '82- International Aerial Art Orchestration (Sky Sculpture), Central Park, New York, NY
- '92- Visions in Between, Ise Art Foundation, New York, NY, Walker Hill Museum of Art, Seoul, Korea, Fukuyama Museum of Art, Fukuyama, Hiroshima
- '94- Theodoros Stamos, Jakob Bill, Masaaki Noda, Galerie Les Cyclades, Antibes, France
- '97- Two Stained Glass, 2.3x6.00m, Keihan Rail Road at Uji Station, Kyoto
- '99- Thirty Works by The Art Students League of New York, Alumini 1965- '95, New York, NY
- '00- Stainless Steel Sculpture, 6mH, Shinichi-cho, Fukuyama, Hiroshima
- '01- Rain Forest Exhibition, Las Vegas Art Museum, Nevada, CA, Chinese Cultural Center, New York, NY, Asian Arts & Culture Center, Towson University, MD
- '02- Stainless Steel Sculpture, 5mH, Tode High School, Fukuyama, Hiroshima
 - A Century on Paper Print by The Art Students League Artists, 1901-2001, UBS PIN Webber Gallery, New York, NY
- '03- Stainless Steel Sculpture 3mH, Hirano Kindergarten, Kannabe, Hiroshima
- '04- Stainless Steel Sculpture, 3.5mH, Shenzhen Museum of Art, Shenzhen, China
 - Athens Art Fair, Athens, Greece
- '05- Stainless Steel Sculpture, 3.8mH, European Cultural Center of Delphi, Greece
- '07- Michael Michaelides, Masaaki Noda, Art forum Gallery, Thessaloniki, Greece
- '08- Two Glass Sculptures & Painting 2.5x7m, Fukuyama City Center Library, Hiroshima
 - Silent Dialogues, ACG Art Gallery, The American College of Greece, Athens, Greece
- '09- Stainless Steel Sculpture, 3mH, Fukuyama Museum of Art, Fukuyama, Hiroshima
 - Stainless Steel Sculpture, 4mH, The American College of Greece, Athens, Greece
 - The Open Mind of Lafacadio Hearn, The American College of Greece, Greece
- '10- Stainless Steel Sculpture, 4.1mH, Marathon Stadium, Marathon Municipality, Greece
 - Stainless Steel Sculpture, 2.65mH, Kishi Memorial Park, Matsue



Noda Metal Working Industry Co., Ltd, Osaka, 2010

Selected Public Collections:

- The American College of Greece, Athens, Greece
- European Cultural Center of Delphi, Delphi, Greece
- National Art Gallery, Athens, Greece
- State Museum of Contemporary Art, Thessaloniki, Greece
- Macedoniko Museum of Contemporary Art, Thessaloniki, Greece
- Costakis Collection, Athens, Greece
- Embassy of Japan, Athens, Greece
- Marathon Museum, Marathon Municipality, Greece
- Municipality of Lefkas, Lafcada, Greece
- Albright-Knox Museum, Buffalo, NY
- Brooklyn Museum, Brooklyn, NY
- Philadelphia Museum of Art, Philadelphia, PA
- Minnesota Art Museum, MN
- Portland Art Museum, OR
- Shenzhen Museum of Art, Shenzhen, China
- Taipei Museum of Art, Taipei, Taiwan
- Hiroshima Prefectural Art Museum, Hiroshima
- Fukuyama Museum of Art, Fukuyama, Hiroshima
- Yamanashi Prefectural Museum of Art, Kofu, Yamanashi
- Embassy of Greece in Japan
- Matsue City, Shimane

Organizers : Spyridon Zagaris, Mayor, Marathon Municipality
 Takis Efstathiou, International Cultural Coordinator
 Lafacadio Hearn Society, Matsue
 For Unveiling Sculpture "The Spirit of Hermes"

Sponsors : Eric Efstathiou, PTE Fine Arts
 Takis Efstathiou, International Cultural Coordinator
 Spyridon Zagaris, Marathon Municipality
 Panagiotis I. Kaltsis, Mayor of Delphi
 Spyros Ginis, Ginis Travels
 Kava Poton, Methismeno Karavi,
 Greek Japanese Association
 Hiroko Yoshida, Soya Japanese Products
 Constantinos Tsamis Marble
 Tim Theofanis
 Abraham Aivatsides
 Kunio Noda, Noda Metal Working Industry Co., Ltd
 Folli Folli Japan
 Hankyu Hanshin Express Co., Ltd
 Kazuyuki & Etsuko Kawamoto

Nominal Sponsorship : Embassy of Japan in Greece
 Embassy of Greece in Japan
 The Ministry of Foreign Affairs of Japan

Cooperators:
 David G. Horner, President, The American College of Greece
 Babis Plaitakis
 Alexandros Haharis
 Annie Wharton
 Petros Vergos
 Richard Haden
 Yasuo Harada
 Taira Fujiwara
 Sumio Urabe

Translation : Hiroaki Sato / Dimitris Saltabassis
Photo : Tomohiko Naruse / Yosuke Naruse



Marathon Municipality

Inois 6 Marathon 190 07, Greece
www.marathon.gr

PTE Fine Arts www.ptefinearts.com

