

ROPPONGI CROSSING 2025: WHAT PASSES IS TIME. WE ARE ETERNAL.

DECEMBER 3 [WED], 2025 - MARCH 29 [SUN], 2026 MORI ART MUSEUM (53F, ROPPONGI HILLS MORI TOWER)

Japan through the Lens of Contemporary Art

The Mori Art Museum, Tokyo, is pleased to present the exhibition *Roppongi Crossing 2025: What Passes Is Time. We Are Eternal.* from Wednesday, December 3, 2025 to Sunday, March 29, 2026.

Roppongi Crossing is a series of co-curated exhibitions staged every three years at the Mori Art Museum. The series was first launched in 2004 to provide a snapshot of Japan's contemporary art scene at a particular moment in time. For this eighth edition, curators from the Mori Art Museum will be joined by two internationally active Asian guest curators to present total of twenty-one artists/artist groups under the theme of "time" – including those active in Japan regardless of nationality, as well as those based overseas with Japanese roots.

The exhibited works encompass not only painting, sculpture, and video, but also crafts, handicrafts, zines, and even community projects. A.A.Murakami's immersive installations that transcend the domains of architecture and design, have won international acclaim. Kuwata Takuro's colorful, large-scale ceramic works that exude an overwhelming beauty of form have also garnered much attention through his collaborations with overseas maisons. Hosoi Miyu, who has been creating works using her own voice and environmental sounds while also making theater works, will present a new sound piece. Oki Junko's embroidery works resembling abstract paintings created through delicate handiwork have received recognition both domestically and internationally in recent years. These diverse and varied expressions come together in one space.

The exhibition's subtitle *What Passes Is Time. We Are Eternal.* indicates the preciousness and transience of time. Through the convergence of the unique, temporal experiences each work offers, this exhibition seeks to reexamine Japanese art from multiple perspectives.



A.A.Murakami *New Spring* 2017 Aluminum, robotics, bubble, fog, and scent 700 x 700 x 700 cm
Installation view: *Studio Swine x COS, New Spring*, Salone del Mobile 2017, Milan

PRESS RELEASE

Press Inquiries: Mori Art Museum Public Relations Office [within Kyodo PR]
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On the Theme of “Time”

This edition of *Roppongi Crossing* will examine today’s “Japan” through contemporary art, focusing on the intersections of different flows of times that become visible through multifaceted interpretations on the concept of “time.”

Can we escape from the overwhelming speed and temporal oppression imposed by modern society? In a society that privileges technological innovation and efficiency, instant gratification and short-term results are prioritized, and people are expected to live faster. Meanwhile, art teaches us that “time” shifts and changes according to the depth of our experiences and sensations, and that it exists in truly diverse forms – personal time, time with others, the time of flora and fauna, geological time, and time embedded in geopolitical and social contexts.

The theme of “time” may appear abstract and detached from the manifold issues haunting modern society. It is also true, however, that it has become far more difficult to foster and develop a common awareness amidst a world increasingly fragmented by war, racial discrimination, economic disparity, and human rights issues. Even under such circumstances, art can serve as a catalyst for generating a sense of empathy and dialogue with others.

This year’s *Roppongi Crossing* introduces works of art by artists active in Japan regardless of nationality, as well as those based overseas with Japanese roots. This is an attempt to approach and reconsider “Japan” from a broader point of view, reassessing its framework from its regional, cultural, and geopolitical perspectives. Furthermore, through the universal theme of “time,” the exhibition seeks to discover commonalities at a deeper level that exist beyond cultural differences.

The subtitle *What Passes Is Time. We Are Eternal.* is quoted from a verse in a poem by Sapardi Djoko Damono, one of Indonesia’s renowned contemporary poets. This poem speaks of the preciousness of “time,” a universal concept, but also the danger of losing sight of the essence of living, trapped within that time. In life, which is a continuous series of fleeting moments, eternity resides in this very instant. This encompasses not merely the continuation of human life, but rather the persistence of memory, the meaning of existence, and the nature of human relationships. This poem resonates deeply with the power of art which encourages us to feel and contemplate the essence of things. Through this exhibition, we will reconsider what “Japan” is, and turn to the various ways of life inherent to this moment as well as its permanence. In doing so, it will also become a place for us to explore possibilities for surviving in today’s increasingly complex society.

Leonhard Bartolomeus (Curator, Yamaguchi Center for Arts and Media [YCAM])

Kim Haeju (Senior Curator, Singapore Art Museum)

Tokuyama Hirokazu (Curator, Mori Art Museum)

Yahagi Manabu (Associate Curator, Mori Art Museum)

* In alphabetical order of the surnames

FEATURED ARTISTS / ARTIST GROUPS

* In alphabetical order of the artists' surnames
* This list of featured artists is subject to change.

A.A.Murakami	Formed 2011 in London; based in London and Tokyo
Kelly Akashi	Born 1983 in Los Angeles; based in Los Angeles
Amefurashi	Formed 2015 in Yamagata; based in Yamagata
Araki Yu	Born 1985 in Yamagata; based in Kyoto
Gardar Eide Einarsson	Born 1976 in Oslo; based in Tokyo
Leo Higa	Born 1995 in Okinawa; based in Okinawa
Hiro Naotaka	Born 1972 in Osaka; based in Los Angeles
Hosoi Miyu	Born 1993 in Aichi; based in Tokyo
Kihara Tomo	Born 1994 in Kyoto; based in Tokyo
Kim Insook	Born 1978 in Osaka; based in Tokyo and Seoul
Kitazawa Jun	Born 1988 in Tokyo; based in Yogyakarta, Indonesia
Kuwata Takuro	Born 1981 in Hiroshima; based in Gifu
Miyata Asuka	Born 1985 in Aichi; based in Mie
Multiple Spirits	Formed 2018 in Vienna; based in Vienna and Tokyo
Oki Junko	Born 1963 in Saitama; based in Kanagawa
Shoji Asami	Born 1988 in Fukushima; based in Tokyo
Shooshie Sulaiman	Born 1973 in Muar, Malaysia; based in Muar and Hiroshima
Wada Reijiro	Born 1977 in Hiroshima; based in Berlin
Maya Watanabe	Born 1983 in Lima; based in Amsterdam
Carrie Yamaoka	Born 1957 in New York; based in New York
ZUGAKOUSAKU & KURIEITO	Formed 2009 in Hyogo; based in Hyogo



Hiro Naotaka *Untitled (Anatomy)* 2024
Acrylic, graphite, grease pencil, and crayon on wood
243.8 x 213.4 x 5.7 cm
Courtesy: Misako & Rosen, Tokyo
Photo: Okano Kei



Oki Junko *La Dolce Vita* 2022
Cotton, hemp, and silk
55.0 x 35.5 x 9.8 cm
Courtesy: KOSAKU KANECHIKA, Tokyo
Photo: Kioku Keizo



Kuwata Takuro *Untitled* 2016
Porcelain, glaze, pigment, steel, gold, and lacquer
288 x 135 x 130 cm

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GENERAL INFORMATION

Exhibition Title: *Roppongi Crossing 2025: What Passes Is Time. We Are Eternal.*

Organizer: Mori Art Museum

Curated by: Leonhard Bartolomeus (Curator, Yamaguchi Center for Arts and Media [YCAM])

Kim Haeju (Senior Curator, Singapore Art Museum)

Tokuyama Hirokazu (Curator, Mori Art Museum)

Yahagi Manabu (Associate Curator, Mori Art Museum)

Exhibition Period: 2025.12.3 [Wed] - 2026.3.29 [Sun]

Venue: Mori Art Museum, 53F, Roppongi Hills Mori Tower, 6-10-1 Roppongi, Minato-ku, Tokyo

Hours: 10:00-22:00 | Tue: 10:00-17:00 | * Open until 22:00 on Tuesday, December 30.

* Admission until 30 minutes before closing. | * Open every day.

Admission:

	[Weekdays]		[Sat., Sun. & Holidays]	
	On-Site	Online	On-Site	Online
Adults	¥ 2,000	¥ 1,800	¥ 2,200	¥ 2,000
Students (University/High School)	¥ 1,400	¥ 1,300	¥ 1,500	¥ 1,400
Children (Jr. High Students and under)	Free (across the board)			
Seniors (Ages 65 and over)	¥ 1,700	¥ 1,500	¥ 1,900	¥ 1,700

* All prices include tax.

* For this exhibition, we have an advance booking system for a designated date/time slot.

You may purchase the admission ticket on the dedicated booking website.

* Admissions without advance bookings will be allowed so far as the time slots have not filled up on the day of your visit.

* "Holiday" admission fee will be applied from Monday, December 29, 2025 to Friday, January 2, 2026.

General Inquiries: 050-5541-8600 (Hello Dial, within Japan) / +81-(0)47-316-2772 (Hello Dial, from overseas)

www.mori.art.museum/en

The latest exhibition press images are available on our website for downloads:

<https://taylori.com/f/roppongicrossing2025-en/>

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EXHIBITION HIGHLIGHTS

1. Multilayered Expressions on the Theme of “Time”

In modern society that emphasizes efficiency and short-term goals, time is often regarded only as a commodity of consumption, but art questions this approach. **A.A.Murakami**'s large-scale installation uses elements such as fog and light to create an experience that envelops viewers both physically and psychologically. There, time slowly expands, providing a sense of deep immersion into the “here and now.” **Wada Reijiro** creates three-dimensional work that encases brandy in multilayered glass. He uses this liquor, which has undergone the process of fruit fermentation and distillation, in order to address metaphysical themes of life, death, and time. **Maya Watanabe**, a Peruvian artist based in Amsterdam, takes an archaeological approach in producing video installations that suggest concepts of time that transcend human history. In **Hosoi Miyu**'s sound piece, which processes the sound of a crowd and its ambient noise present in a specific location, various scales of time – individual and society, natural and memory – intersect.



Wada Reijiro
SCARLET PORTAL
2020
Wine, tempered glass, brass, stainless steel, and marble
180 x 220 x 60 cm
Installation view: *Embraced Void*, Daniel Marzona, Berlin, 2020
Photo: Nick Ash

2. Accumulating Memories and Redefining Techniques

Okii Junko's delicate embroidery works reconnect the individual with society, and the past with the present, while tracing family memories embedded in handwork and fabric. Meanwhile, **Kuwata Takuro** boldly references the techniques and history of Japanese ceramics while achieving timeless sculptural beauty through vivid colors and unconventional forms. Furthermore, his critical stance toward the categories of *kogei* (craft) and contemporary art updates our perception of what is “Japanese.” **Kitazawa Jun** collaborates with Indonesian kite craftsmen to revive fighter aircrafts used in the Japanese military invasion of Java and later repurposed by Indonesian forces for their War of Independence. By doing so, his project traces this troubled history while raising questions about the tensions and possibilities of connecting the two countries.



Kitazawa Jun
Fragile Gift: The Kite of Hayabusa
2024
Bamboo, rattan, printed fabric, and cord
210 x 3,870 x 1,090 cm
Installation view: ARTJOG 2024, Jogja National Museum, Yogyakarta, Indonesia
Photo: Aditya Putra Nurfaizi

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3. Japan, in the Global Art Scene

This exhibition offers a clear demonstration of how “Japanese art” is no longer confined to nationality or geographical boundaries. **Kelly Akashi** poetically expresses themes of body, memory, the momentary and the eternal through her bronze and glass sculptures, while **Carrie Yamaoka** employs analog photographic processes to create a cycle of work around historical memory, erasure and landscape. In the works of Akashi and Yamaoka, both Japanese Americans, one can find a sense of lyricism seen in Japanese artistic expression that resonates across borders and generations. **Shooshie Sulaiman**, though a Malaysian artist, has long been engaged with art projects rooted in the local history and community of Onomichi City in Hiroshima Prefecture for many years now. These works, which express themes of memory, migration, and border-crossing from a diverse range of perspectives, recount Japanese society and culture in various forms.



Kelly Akashi
Monument (Regeneration)
2024-2025
Flame-worked borosilicate glass and weathering steel
66 x 43.2 x 43.2 cm
Courtesy: Lisson Gallery
Photo: Dawn Blackman

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