

# MORI ART MUSEUM EXHIBITION SCHEDULE FOR 2010

The Mori Art Museum is pleased to announce its exhibition schedule for the 2010 financial year (April 2010 – March 2011). The theme for the museum in 2010 is “Redefining Japan,” with three large exhibitions, each focusing predominantly on local artists, in an attempt to reevaluate Japanese art and culture. Meanwhile, in our MAM Project series for introducing the work of exciting young artists from around the world, we showcase three artists working in locations as varied as New York and Bandung, Indonesia.

## REDEFINING JAPAN

In many ways, 2010 will be a watershed year for Japan. The financial crisis that has enveloped the world since late 2008 has demonstrated how closely interconnected the country's economy is with those of other nations. It is also time to think seriously about what role Japan should play in Asia, where the rapid emergence of developing economies is transforming economic and political relationships. Meanwhile, it goes without saying that after Japan's change of national government in 2009, the coming year will see significant changes at home.

Transformation is also likely in the world of contemporary art, as the economic downturn leads to a period of contextualizing the cacophony of creative expression that post-1990s multiculturalism has unleashed around the world. If not in a single, grand narrative, then how will all those regional messages be catalogued from a global perspective?

The Mori Art Museum will contribute to these processes with its theme of redefining Japan – seeking to reevaluate the art and culture of the nation

## THE MORI ART MUSEUM IN 2009

Between 4 April and 5 July, 2009, the exhibition “The Kaleidoscopic Eye: Thyssen-Bornemisza Art Contemporary Collection” was held in collaboration with the Vienna-based foundation, Thyssen-Bornemisza Art Contemporary, which is renowned for its collection of contemporary art. A total of 283,350 visitors had all five of their senses stimulated by the show's numerous large-scale installation pieces.

Currently, the Mori Art Museum is holding two exhibitions. One is “Ai Weiwei: According to What?” a solo show for the Chinese artist whose activities include not just contemporary art, but architecture, curating and publishing. The other is “MAM Project 009: Koizumi Meiro,” a small solo show for an up-and-coming video artist.

From 28 November, we present “Medicine and Art: Imagining a Future for Life and Love,” an exhibition consisting of around 150 valuable medical and art artifacts from the Wellcome Collection, London, three anatomical sketches by Leonardo da Vinci from the British Royal Collection and around 30 works of contemporary art. The exhibition presents an integrated vision of medicine, the arts, science and beauty, and seeks to reconsider the meaning of human life and death. Concurrently we will hold “MAM Project 010: Tellervo Kalleinen and Oliver Kochta-Kalleinen,” which will feature the Tokyo version of the artists' “Complaints Choir” project, whereby sorrows and gripes are collected from around the world, arranged to music and sung out loud

**PRESS RELEASE**  
プレスリリース

**Press Contact Details:** Ms. Tamura, Ms. Li, Mr. Watanabe Public Relations, Mori Art Museum  
Tel: +81-3-6406-6111 Fax: +81-3-6406-9351 E-mail: [pr@mori.art.museum](mailto:pr@mori.art.museum) Website: [www.mori.art.museum](http://www.mori.art.museum)

# ROPPONGI CROSSING 2010: CAN THERE BE ART? THE CREATIVE POTENTIAL OF A NEW JAPAN

20 MARCH (SAT) – 4 JULY (SUN), 2010 MORI ART MUSEUM

The Mori Art Museum presents “Roppongi Crossing 2010: Can There Be Art?” from Saturday, 20 March to Sunday, 4 July 2010. Roppongi Crossing is a series of exhibitions, held once every three years by the Mori Art Museum, located on the top floor of the Roppongi Hills Mori Tower in the heart of Tokyo. The exhibition series began in 2004 and introduces the most exciting Japanese artists of today, as a barometer of the local art scene. It features original and stimulating works that are selected with the participation of guest curators to ensure a range of viewpoints.

“Roppongi Crossing 2010,” the third in the series, will include works of photography, sculpture, installation, video, graffiti art and performance by around 20 artists and artist groups. Today, with our outlook on the future still obscured by the shadows of the global financial crisis, the trajectory of Japanese contemporary art seems unclear. And yet this time of uncertainty brings with it a valuable opportunity — an opportunity to think about the true nature as well as the real potential of art. In the 1990s, in the aftermath of the collapse of the bubble economy, the late Furuhashi Teiji, of the artist group Dumb Type, is known to have asked, “Can there be art?” Now, as Japan goes through another period of uncertainty, this simple yet important question, which seemed to inquire whether art can exist outside of the art world's confines, in a direct discourse with society in general, must now be asked once again.

Starting from this question, the exhibition introduces art that refers to various social issues, projects that present new possibilities by their collaborative or trans-genre nature, creative activities generated from the streets, a stage of our daily life, and the work of a new generation that suggests the emergence of a new aesthetic. It will be a new Japan that emerges from this period of uncertainty, and the extraordinary ferment of creative activity that will come together at “Crossing” provides a hint of what the new Japan may become.

## PARTICIPATING ARTISTS

Aikawa Masaru, Amemiya Yosuke, Aoyama Satoru, Chim ↑ Pom, contact Gonzo, Dumb Type, HITOTZUKI (Kami+Sasu), Kato Tsubasa, Koganezawa Takehito, Morimura Yasumasa, Mozyskey, Rogues' Gallery, Shiga Lieko, Suzuki Hiraku, Takamine Tadasu, Teruya Yuken, Ujino Muneteru, Yahata Aki, Yokomizo Shizuka, Yoneda Tomoko

**Organizers:** Mori Art Museum

**Curated by:** Kinoshita Chieko (Lecturer, Osaka University Center for the Study of Communication-Design), Kubota Kenji (Independent Curator), Kondo Kenichi (Associate Curator, Mori Art Museum)



Teruya Yuken **Notice-Forest** 2005 Paper bag, glue  
18 cm x 8 cm x 28 cm  
Solomon R. Guggenheim Museum, New York

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# SENSING NATURE: PERCEIVING NATURE IN JAPAN

## YOSHIOKA TOKUJIN, SHINODA TARO, KURIBAYASHI TAKASHI

24 JULY [SAT], 2010 – 7 NOVEMBER [SUN], 2010 MORI ART MUSEUM

Faced with the crisis of global warming and environmental degradation, we have reached an age when we must think about ecology and sustainability on a global scale. At the same time, movements such as “slow life” and “Lohas” have gained a great following, as people start to pursue less damaging and more spiritually fulfilling lives. In this context, opportunities to think about “nature,” which has always been an integral part of Japanese culture, have become more common. Most recently, the concept of satoyama, the Edo Period idea of a zone existing between the natural and urban environments, is again attracting interest.

The Japanese term shizen is what was used to translate the English word, “Nature” back at the end of the 19th century, but the term originally was closer to shinrabansho (the whole of creation) or tenchimanbutsu (everything under the heavens), and encompassed all living organisms included humans. This idea is occasionally contrasted with the Western conception of “nature,” which is considered the antithesis of man and the man-made world. “Nature,” which since the times of the Manyōshū and Genji Monogatari over a thousand years ago has always been in close proximity to the Japanese way of life and creative expression, continued influencing the nation’s arts, through sansuiga ink landscapes and ukiyo-e, through to the postwar period and the 1960s and 1970s artworks such as those by the Mono-ha group, which sought to prioritize natural materials in artistic expression.

Meanwhile, in urban centers, where the majority of humans now live, the introduction of the internet since the 1990s has led to a gradual weakening of our attachment to “real” things, and “real” sensations, as opposed to virtual ones. As though to respond to this shift, many contemporary artworks now explore this relationship between the real and the virtual – real experience and imaginary experience. There are also works that use materials and techniques designed to reawaken our sensibility towards natural things, and there are other, performative styles of work that demand actual physical movement from their audience.

In “Sensing Nature” we explore exactly how contemporary Japanese creators conceive of “nature,” and how they are making use of it in their practices.

### Yoshioka Tokujiin

Born 1967. Established Yoshioka Tokujiin Design Office after working under Kuramata Shiro and Miyake Issey. Several of his works are in the permanent collections of major museums, including his paper chair, “Honey-pop,” and “ToFU,” the lighting fixture in which he designed light itself. Both are held by the Museum of Modern Art, New York. In 2007 he was named “Designer of the Year” at Design Miami. He has also appeared in television broadcaster NHK’s “Purofeshonaru: Shigoto no Ryugi” (The professional’s way of working) and he was selected by the Japanese edition of Newsweek as one of the “100 Japanese who are respected around the world.”

### Shinoda Taro

Born 1964 in Tokyo. Resides in Tokyo. Shinoda is known for stunning hand-made mechanical sculptures and installations. Having trained as a landscape gardener, Shinoda has effortlessly adapted his unique sensibility to the environmentally-conscious age. He is interested in the themes of “gardens” and “a new relationship between humans and nature.” He is also adept at keeping focus on both his everyday world and the universe. Shinoda has held solo exhibitions at REDCAT (Los Angeles), Hiroshima City Museum for Contemporary Art and elsewhere. He has participated in numerous international exhibitions, including the Busan Biennale (2006) and Istanbul Biennale (2007).

### Kuribayashi Takashi

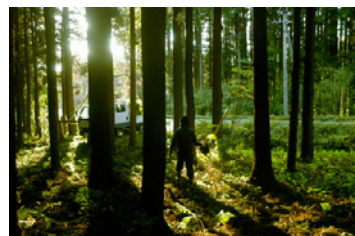
Born 1968 in Nagasaki. Kuribayashi graduated from Musashino Art University in 1993 and Kunstakademie Dusseldorf (Germany) in 2002. He has held solo exhibitions at various locations including the Hermes Gallery, Orchard Road, Singapore. He has also participated in several international exhibitions including “Arts Towada” (Towada Art Center, Aomori Prefecture – permanent collection), “Thermocline of Art - New Asian Waves” (ZKM | Center for Art and Media, Karlsruhe, Germany), “NEW NATURE” (The Govett-Brewster Art Gallery, New Plymouth, New Zealand) and “Gardens” (Toyota Municipal Museum of Art, Aichi Prefecture).

**Organizer:** Mori Art Museum

**Curated by:** Kataoka Mami (Chief Curator, Mori Art Museum)

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Sumpf Land 2008



Model of Oblivion 2006



OKUJIN YOSHIOKA—Super Fiber Revolution 2006

# ODANI MOTOHIKO

27 NOVEMBER (SAT), 2010 – 27 FEBRUARY (SUN), 2011 MORI ART MUSEUM

One of Japan's most active and recognized artists both at home and abroad, Odani Motohiko (born 1972) studied sculpture at Tokyo University of the Arts before launching a career that now encompasses media as varied as sculpture, photography and video.

The artist's work tends to arise out of his interest in the sensations of fear, pain, unease and touch. Giving physical and sculptural expression to abstract sensations and psychological conditions, he forces us to face phenomena that we would otherwise forget or avoid. A dress made of hair, an animal fitted with movement restraints, a heteromorphic young girl, a horse-mounted samurai in a death-like state: with their juxtaposition of images, Odani's works never permit a single, easy interpretation. Existing on the edges between beauty and ugliness, life and death, the sacred and the secular, Odani's creative work possesses a slightly disconcerting attraction capable of stimulating the viewer's subconscious and sensibilities.



SP2 'New Born' Viper A  
2007  
67×28×18cm  
Photo: Kioku Keizo



SP4 the specter  
-What wonders around in every mind-  
2009  
230×235×105cm  
Photo: Kioku Keizo

At the same time, Odani possesses his own critical view of sculpture as a medium. Keeping an eye on its long tradition in the West and the reception it has received in Japan, Odani has also sought to reinvent the medium for his own time and place. The artist's approach is influenced by his uniquely Japanese experience of growing up in Kyoto surrounded by sculptural representations of Buddha and also in his own long-held interest in figurines and Japanese subcultures. Odani's unique creative output and aesthetic sense has won him fans internationally. Alongside Sone Yutaka, he represented Japan at the Venice Biennale in 2003. He has also appeared in the Istanbul Biennale and the Gwanju Biennale.

Bringing together new and early works from the artist's career, this exhibition will form a complex sensory zone within the museum, stimulating visitors in multiple ways. New works on themes of interest to the artist at the moment, such as gravity and physical elements like fluids and gases, will be shown for the first time. Join us as we experience Odani Motohiko's pursuit of a new type of artistic expression, which exists along the borders between the concrete and the abstract, the traditional and the new and the physical and the spiritual.

## Odani Motohiko

Born 1972 in Kyoto. Odani received a BFA in sculpture (1995) and an MFA (1997) from Tokyo University of the Arts. He has been included in numerous international exhibitions, including the Lyon Biennale (2000), the Istanbul Biennale (2001) and the Gwanju Biennale (2002). His major solo exhibitions include "Modification" (Kirin Plaza Osaka, 2004). His group exhibitions include "Ground Zero Japan" (Contemporary Art Center, Art Tower Mito, 1999), "Skin of/in Contemporary Art" (National Museum of Art, Osaka, 2007), "Doro Doro, Doron: The Uncanny World in Folk and Contemporary Art in Asia" (Hiroshima City Museum of Contemporary Art, etc., 2009)

**Organizer:** Mori Art Museum

**Curated by:** Araki Natsumi (Curator, Mori Art Museum)

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MORI ART MUSEUM

MORI ARTS CENTER

# MAM PROJECT



MAM PROJECT IS A SERIES BY THE MORI ART MUSEUM TO SUPPORT THE ACTIVITIES OF PROMISING YOUNG ARTISTS

## MAM PROJECT 011: JULES DE BALINCOURT

20 MARCH (SAT), 2010 – 4 JULY (SUN), 2010

Jules de Balincourt (born 1972) is one of the leading young artists in the post-9/11 New York art scene. While he mostly works in painting, his objects, installations, videos and other works have also been exhibited and acclaimed internationally. He has been shown, for example, at the 2006 Whitney Biennale and "USA TODAY" at the Royal Academy of Arts, London. With liberal use of bright colors and bold lines, de Balincourt explores scenes from everyday life, adventures and love affairs. He also addresses political, economic and environmental issues and even delves into fanciful psychological landscapes. The exhibition will include new work made specifically for this venue.

In addition to his work as an artist, de Balincourt also operates "Starr Space," an alternative venue in Brooklyn, New York, which he hopes will become a community-based cultural hub.

**Curated by:** Tsubaki Reiko (Assistant Curator, Mori Art Museum)



Feast of Fools 2004

## MAM PROJECT 012: TROMARAMA

24 JULY (SAT), 2010 – 7 NOVEMBER (SUN), 2010

Tromarama is an artist unit that was formed in 2004 in Indonesia by Fabie Babyrose (born 1985), Herbert Hans Maruli (born 1984) and Ruddy Alexander Hatumena (born 1984). The music videos they created for local bands are made using the stop-motion technique and incorporate such unlikely elements as 450 woodblock prints (used as "cells" for the animation) and huge quantities of buttons and beads. Their skilful incorporation of understated finishes and low-fi technology suggests entirely new possibilities for popular culture, art materials and art itself. Using traditional techniques and materials available in their immediate surrounds, Tromarama's creative expression is simultaneously old and new, local and global and it hints at the emergence of a new type of artist in Asia.

Featuring video installations, some of which have never been seen before, this exhibition showcases these young artists' entirely original sensibility.

**Curated by:** Araki Natsumi (Curator, Mori Art Museum)



Zsa Zsa Zsu 2007

## MAM PROJECT 013: KATERINA SEDA

27 NOVEMBER (SAT), 2010 – 27 FEBRUARY (SUN), 2011

Czech artist Katerina Seda (born 1977) is interested in small things in daily life that appear either problematic or obvious. She runs projects in which she proposes games involving members of her family or people from other close-knit communities. The projects, which are recorded and eventually presented in the form of installations, drawings and videos, are humorous and occasionally serve to encourage communication between people – they can also result in real solutions to problems. As observers we can note both the shifts occurring in Czech society as a result of the introduction of capitalism and the details of the lives of the people depicted. In the last few years Seda has rapidly gained a reputation in Europe and the United States and has participated in several large international exhibitions. This will be the first time she exhibits work in Japan.

**Curated by:** Kondo Kenichi (Assistant Curator, Mori Art Museum)



installation over and over 2008

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