

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

20 MARCH [SAT] – 4 JULY [SUN], 2010 MORI ART MUSEUM

## CROSSING PRIZE WINNERS ANNOUNCED!

At a special ceremony held at the Mori Art Museum on Sunday, 13 June, to announce the winners of the "Crossing Prizes," which are held to coincide with the exhibition "Roppongi Crossing 2010: Can There Be Art?" it was revealed that the People's Prize was won by Teruya Yuken, the MAM Prize was won by Aoyama Satoru and the Jury Prizes were won by Chim ↑ Pom, Kato Tsubasa and UJINO. The three Jury Prizes were judged respectively by actor Iseya Yusuke, architect Kuma Kengo and newscaster Yagi Akiko. As always, the People's Prize was awarded on the basis of a popular vote by visitors to the exhibition and the MAM Prize was judged by the museum director as well as the members of the Mori Art Museum Board of Trustees.



Winners and judges attending the ceremony held on 13 June  
Photo: Mikuriya Shinichiro

**〈PEOPLE'S PRIZE〉** \*Selected by popular vote among exhibition visitors  
**Winner:** Teruya Yuken

**〈MAM PRIZE〉**  
**Winner:** Aoyama Satoru

**Judges:** Iida Takayo (Visiting professor at Kyoto University of Art and Design/Member of Mori Art Museum Board of Trustees)  
Ichihara Kentaro (Art Critic, Member of Mori Art Museum Board of Trustees)  
Yamashita Yuji (Professor at Meiji Gakuin University/ Member of Mori Art Museum Board of Trustees)  
Nanjo Fumio (Director, Mori Art Museum)

**〈JURY PRIZES〉**  
**Winners:** Chim ↑ Pom, Kato Tsubasa, UJINO  
**Judges:** Iseya Yusuke (actor), Kuma Kengo (architect), Yagi Akiko (newscaster)

### "Roppongi Crossing 2010: Can There Be Art?"

"Roppongi Crossing" is a series of exhibitions that introduces the work of diverse artists and creators with an eye to presenting a vision of the future of the Japanese art scene. Each Roppongi Crossing is planned by different curators, meaning the perspective is always fresh and original. The series represents a "crossing" of the most exciting creative talent Japan has to offer. This, the third in the series, highlights the ambitions and dynamic talents who are today actively turning the pages of Japanese art history. Starting from the eternal question – Can there be art? – the exhibition represents a "crossing" of diverse output – photography, sculpture, installation, video, graffiti art, performance and so on – by 20 artists and units ranging from up-and-coming stars to art world veterans.

### PRESS RELEASE プレスリリース

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MORI ART MUSEUM

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**PEOPLE'S PRIZE**

WINNER: Teruya Yuken



Teruya Yuken's artworks were produced, with great attention to detail, from everyday objects, such as paper bags and toilet paper rolls. They prompt us to think about environmental issues and the entire social phenomenon that is "Okinawa." The works also express the resilience and power of nature — symbolized by the paper — and also the imagination that created them. It was no doubt the coincidence of these three elements — detail, social message and imagination — that caught the attention of the museum's visitors and resulted in Teruya's selection for the People's Prize. The popularity of his work was also apparent from the regularity with which exhibition visitors could be seen taking photographs of it.

—Kondo Kenichi (Associate Curator, Mori Art Museum)

**Notice — Forest** 2005 Paper bag, glue 9.3×15×27.5cm Collection: Ota Fine Arts, Tokyo Photo: Kioku Keizo

**ARTIST'S COMMENT**

Bags from McDonalds and duty-free shops, pizza boxes, toilet paper, Even the inverted hinomaru (Japanese flag). All these things came from Okinawa. Of course, they exist in Tokyo, too. If you think about the reality of Okinawa, then maybe you'll understand that its nature is strewn along the streets of Tokyo. That's the reply I received from the audience with this prize.

**Teruya Yuken** | Born 1973 in Okinawa. Graduated with an M.F.A. from the School of Visual Arts, New York. Major exhibitions include "YOKOHAMA 2005 - International Triennale of Contemporary Art" (Yokohama, 2005) and "Okinawa Prismed 1872-2008" (The National Museum of Modern Art, Tokyo, 2008).

**MAM PRIZE**

WINNER: Aoyama Satoru



Aoyama Satoru is an artist who for a long time has used embroidery as his means of expression. He manages to utilize the technique, which in fact requires great concentration over long periods of time, with the same degree of flexibility that a painter uses oil paints. The technique makes possible expression that is highly detailed, but at the same time possesses a free-flowing quality. The series exhibited has clear themes, taking as its subjects photographs of various incidents clipped from newspapers and magazines. In addition, by quoting from a passage on hand craft by William Morris and from socialist manifestos, it is clear that Aoyama is trying to redefine the meaning of labor as it involves hand craft. Aoyama delivers a critical comment on the systems of commerce and capitalism, but the approach that his technique makes possible is both introspective and conceptual.

—Nanjo Fumio (Director, Mori Art Museum)

**Glitter Pieces #1** 2008 Embroidery (metallic and black thread) on polyester 17.4 x 23.2cm  
Private Collection Photo: Kei Miyajima Courtesy: Mizuma Art Gallery

**ARTIST'S COMMENT**

It seems particularly significant to receive a prize at an exhibition that poses the weighty question "Can there be art?" It was a question I asked myself repeatedly before and during the show. And I think I will continue asking myself in the future. To everyone involved with the exhibition: Thank you so much!

**Aoyama Satoru** | Born 1973 in Tokyo. Graduated with an M.F.A. from the Fiber and Material Studies Department, The School of the Art Institute of Chicago. Major exhibitions include "Akasaka Art Flower 08" (Tokyo, 2008) and "TWIST and SHOUT - Contemporary Art from Japan" (Bangkok Art and Culture Center, 2009).

**PRESS RELEASE**  
プレスリリース

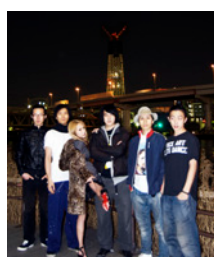
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**JURY PRIZES JUDGE: Iseya Yusuke**
**WINNER: Chim ↑ Pom**


Over the ages, changes occurring on our planet have been adopted as themes for works of creative expression. The present age is no different. At times such creative work awakens us to harsh realities. Chim ↑ Pom's performance latches onto such harsh realities, picking at them like wounds. At the same time the work is pop and cool, and this draws viewers in. But then that element of pop serves to emphasize the extent of reality's harshness. I can't wait to see what Chim ↑ Pom shows us in the future!!!

—Iseya Yusuke (Actor)

**SHOW CAKE, xxxx!!** 2010 Installation Dimensions variable  
"Roppongi Crossing 2010: Can There Be Art?" Installation View Courtesy: Mujin-to Production, Tokyo


**ARTIST'S COMMENT**

Yusuke! An amazing honor has been bestowed on us! That in these times such a cool and hot artist as he would select Chim ↑ Pom is a real honor and a thrill. Thank you! May even more success and happiness come to us both! Cheers! xxx

**Chim ↑ Pom** | Chim ↑ Pom, a six-member artist collective consisting of Ellie (b. 1983), Ushiro Ryuta (b. 1977), Hayashi Yasutaka (b. 1978), Okada Masataka (b. 1980), Mizuno Toshinori (b. 1979) and Inaoka Motomu (b. 1982), was formed in Tokyo in 2005. Major exhibitions include "Winter Garden: The Exploration of the Micropop Imagination in Contemporary Japanese Art" (Hara Museum of Contemporary Art, Tokyo, 2009).


**JURY PRIZES JUDGE: Kuma Kengo**
**WINNER: Kato Tsubasa**


This artwork makes splendidly apparent the extent to which architecture is in a crisis today. It splendidly makes apparent how there is no meaning in actually building things any more, but there is meaning in pulling things down, in breaking things up. This artwork shows us that in the current age we have been denied the simple physical pleasure of building, and in place of that we are in the process of discovering the physical pleasure of demolition, the pleasure of reassigning meaning to things.

—Kuma Kengo (Architect)

**H.H.H.H.(The Home, Hotels, Harnyan, The House)** 2008 Luan Plywood, OSB, Japanese red pine rafter, SPF, tiger rope  
895x526x493cm Performance view: Ueno Onshi Park, Tokyo


**ARTIST'S COMMENT**

It is a great honor to be selected for a Jury Prize.

To all those who have supported my work to date — my friends, family and many others — I would like to say thank you!!! I look forward to continuing to make works that resonate with the audience, giving due attention to each of my exhibitions, the spirit of fraternity and the many encounters that await me in the future.

**Kato Tsubasa** | Born 1984 in Saitama. Graduated with an M.F.A. from the Department of Painting, Tokyo University of the Arts. Major exhibitions include "GEISAI#12" (Tokyo Big Sight, 2009) and "The 13th Taro Okamoto Award for Contemporary Art" (Taro Okamoto Museum of Art, Kawasaki, Kanagawa, 2010).

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**JURY PRIZES JUDGE: Yagi Akiko**  
**WINNER: UJINO**



First of all, UJINO's work was a lot of fun. I couldn't help stop and listen to the little objects' performance. The idea that these things that have been mass produced and discarded, or created by someone else, also at the same time constitute a work of art — that idea made me realize that by assembling second-hand objects from one area, even if they look the same as objects from elsewhere, we will always be able to make something that expresses the particular character of that area. I was shown, in a particularly enjoyable way, that art, or the creation of a unique perspective, a unique form of expression, is possible at any time, in any place. It was very refreshing.

—Yagi Akiko (Newscaster)

**THE BALLAD OF EXTENDED BACKYARD** (detail) 2010  
 Nissan Cedric van, wood furniture, household electrical appliances, mixed media / Dimensions variable  
 "Roppongi Crossing 2010: Can There Be Art?" Installation view Photo: Kioku Keizo



Photo: Mikuriya Shinichiro

#### ARTIST'S COMMENT

After receiving word that I had won the prize, I have to admit, I was unexpectedly happy. I am very grateful to everyone who supported my work. My presentation here was the first I had made in a museum in Japan. In this time when the world's value systems are undergoing dramatic changes, I somewhat nervously took it upon myself to present my examinations of 20th century modernization as a work of art that lives in the present. I look forward to facing the future with an even more strengthened resolve.

**UJINO** | Born 1964 in Tokyo. Graduated with a B.F.A. in textile arts from the Department of Crafts, Tokyo University of the Arts. Major exhibitions include "The 15th Biennale of Sydney" (Sydney, 2006) and "UJINO and The Rotators" (The Hayward Project Space, London, 2009).

#### GENERAL INFORMATION

**Organizer:** Mori Art Museum

**Corporate Sponsor:** Panasonic Electric Works Co., Ltd.

**Support:** foton inc., Champagne Nicolas Feuillatte, BOMBAY SAPPHIRE, Tokyo Metropolitan Foundation for History and Culture, Tokyo Wonder Site

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

**Curators:** Kinoshita Chieko (Specially appointed Associate Professor, Osaka University Center for the Study of Communication-Design), Kubota Kenji (Independent Curator), Kondo Kenichi (Associate Curator, Mori Art Museum)

**Dates:** 20 March (Sat) — 4 July (sun), 2010

**Venue:** Mori Art Museum 53F Roppongi Hills Mori Tower, 6-10-1 Roppongi, Minato-ku, Tokyo 106-6150 Japan

**Tel:** 03-5777-8600 (Hello Dial) **Website:** www.mori.art.museum

**Open Hours:** 10:00 - 22:00 (Tue: 10:00 - 17:00)

\*Admission until 30 minutes before closing. Open everyday.

**Admission:** Adult: ¥1,500 University / Highschool student: ¥1,000 Child (4 years to Junior Highschool student): ¥500

\*Ticket also valid for "MAM Project 011: Jules de Balincourt" and Tokyo City View observation deck (Tokyo City View opening hours differ to Mori Art Museum) \*Additional entrance fee to the Sky Deck is required: ¥300

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