

[OPENING]**LEE MINGWEI AND HIS RELATIONS****THE ART OF PARTICIPATION – SEEING, CONVERSING, GIFT-GIVING, WRITING, DINING AND GETTING CONNECTED TO THE WORLD**

SEPTEMBER 20, 2014 [SAT] – JANUARY 4, 2015 [SUN] MORI ART MUSEUM (53F, ROPPONGI HILLS MORI TOWER)

Mori Art Museum is pleased to present “Lee Mingwei and His Relations: The Art of Participation – Seeing, Conversing, Gift-Giving, Writing, Dining and Getting Connected to the World,” a solo exhibition of Taiwan-born, New York-residing artist Lee Mingwei, from Saturday, September 20, 2014 to Sunday, January 4, 2015. This will mark his first large-scale survey exhibition to date.

In the realm of contemporary art, since the late 1990s, artworks and art practices based on audience participation have risen to prominence and expanded globally as “relational aesthetics” and “participatory art.” In this genre, Lee Mingwei has worked on numerous art projects that involve the participation of an audience in some form or another, and taken part in a number of international exhibitions. This exhibition will therefore represent a mid-career retrospective of the art practice of Lee Mingwei, enabling us to comprehensively experience his art.

This exhibition will present 15 major works and projects (including a new work) by Lee Mingwei alongside works and quotations by various other artists, religious leaders and thinkers including Hakuin, D.T. Suzuki, John Cage, Yves Klein, Lee Ufan, Allan Kaprow, Rirkrit Tiravanija, Ozawa Tsuyoshi and Tanaka Koki that will help in understanding their historical and cultural context, making the viewing experience more multidimensional and intellectually fulfilling.

As hinted at by Lee Mingwei himself when he says, “At the opening stage the show will be only around 40 percent complete,” during the exhibition the various projects will take on a life of their own as a result of the interaction of members of the audience, changing daily and becoming even more complex and multilayered. How are we connected to the people and the environment around us and, beyond these, to the world and history? We hope this exhibition will provide an opportunity for visitors to think again about relations and connections.



The Mending Project 2009

Installation view: Lombard-Freid Projects, New York, 2009

Collection: Rudy Tseng

Photo: Anita Kan

PRESS RELEASE

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EXHIBITION HIGHLIGHTS

1. The First Large-Scale Solo Exhibition Incorporating a Comprehensive Survey of Lee Mingwei's Projects

Lee Mingwei, who began attracting attention internationally in the late 1990s, has exhibited widely, including in solo shows and projects at Whitney Museum of American Art (1998), Museum of Modern Art, New York (2003) and Los Angeles County Museum of Art (2004) and at international exhibitions such as the 5th Asia Pacific Triennial of Contemporary Art (1999), the 50th Venice Biennale, Taiwan Pavilion (2003), the 10th Lyon Biennale (2009) and the 18th Biennale of Sydney (2012). In Japan, as well as being introduced at such exhibitions as "The Gift of Hope" at Museum of Contemporary Art, Tokyo (2000-2001) and "The Elegance of Silence: Contemporary Art from East Asia" at Mori Art Museum (2004), he has presented recent work at Shiseido Gallery (2012) and the Dojima River Biennale (2013). This exhibition "Lee Mingwei and His Relations" is a mid-career retrospective bringing together many of Lee Mingwei's major works from the last 20 years for the first time.

2. Experience Various Types of "Participatory" Art

Lee Mingwei's participatory artworks come in various types, including those in which anyone can participate in the gallery, those in which participants need to apply in advance, those that only people chosen by ballot can experience, those in which participants play the role of host welcoming visitors on behalf of the artist and those they can participate by pure accident. Through the audience participating in various arrangements put in place by the artist, such as offering flowers they have been given in the exhibition to strangers they pass by on the way home, sharing memorable items of clothing along with episodes associated with them, writing the letters they had always meant to but had never taken time for or daring to walk over the sand painting and deform the image, the artworks take on an incredible vitality. The exhibition will change continuously over 107 days almost as if it had its own life.



(Left)
Fabric of Memory 2006
Installation view: Shiseido Gallery, Tokyo, 2012
Photo: Sandy Wong Shin

(Right)
The Moving Garden 2009
Installation view: The 10th Lyon Biennale, France, 2009
Collection: Amy & Leo Shih
Photo: Blaise Adilon

3. A Solo Exhibition But with Works by Other Artists Included to Contextualize Lee Mingwei's Body of Works

Although this is a solo exhibition by Lee Mingwei, at the same time it is also a themed exhibition aimed at rethinking two of the keywords that are extremely important to Lee Mingwei's art practice: "relationality" and "connections." The presentation of works by 11 other artists, religious leaders and thinkers including Hakuin, D.T. Suzuki, John Cage, Yves Klein, Lee Ufan, Allan Kaprow, Rirkrit Tiravanija, Ozawa Tsuyoshi and Tanaka Koki as "Works for Relationality" will aid in understanding the historical and cultural contexts that form the backdrop to Lee's practice.

4. Video Commentary by Lee Mingwei Himself Accompanying Selected Projects

Many of Lee Mingwei's works have arisen out of his own personal experiences or memories. For this exhibition, Lee Mingwei himself will appear on video to explain the background to these works (Note that this does not apply to all the works).

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Lee Mingwei

Born 1964, in Taichung, Taiwan, and currently living in New York City. Received an M.F.A. in Sculpture from the Graduate School of Fine Arts, Yale University in 1997. Lee Mingwei creates both participatory installations, where strangers can explore issues of trust, intimacy, and self-awareness on their own, and one-on-one events, where visitors explore these issues with the artist himself through eating, sleeping, walking and conversation. Lee's projects are often open-ended scenarios for everyday interaction, and take on different forms depending on the participants. His major solo exhibitions include Whitney Museum of American Art (1998), Museum of Modern Art, New York (2003) and Los Angeles County Museum of Art (2004). He has also participated in a number of international exhibitions such as the 50th Venice Biennale, Taiwan Pavilion (2003), the 10th Lyon Biennale (2009), and the 5th Asia Pacific Triennial of Contemporary Art (1999).



SECTIONS

■ Sec. I Thinking Relations, Connections and In-between Space

In the first section, we will focus our attention on “relations,” “connections,” and “in-between space,” including our relations with the people around us and our environment, the relationship between the vast movement of the universe and our own bodies, and the continuous march of history.

The Mending Project



The artist or a host will mend the clothing brought by visitors and converse with them while mending. The mended articles will remain tied to the cones of thread mounted to a wall, lending the space a dynamism arising from the colorful connections.

The Mending Project 2009

Installation view: Lombard-Freid Projects, New York, 2009

Collection: Rudy Tseng

Photo: Anita Kan

Nu Wa Project



The artist created a kite inspired by the motif of Nüwa, a goddess from an ancient Chinese creation myth that supposedly repaired the sky from which the world was torn away. The “owners” of this work are to release her into the heavens, yet again, by attaching their memories and dreams to the kite, setting it into the sky before cutting the thread attached to the kite.

Nu Wa Project 2005

Bamboo, silk, cotton thread, acrylic

350 x 112 cm

Photo: Lee Studio

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■ Sec.2 Walking, Eating, and Sleeping – Rethinking Everyday Action

Here we will take a fresh look at ordinary everyday actions such as “walking,” “eating,” and “sleeping” based on the Buddhist notion that everything is continually changing and the ensuing emphasis on the “here and now.”

The Dining Project



The artist or a host will invite a stranger to a private, one-on-one dinner, with a relationship forming as the two engage in dialogue. Visitors to the exhibition can share the experience by viewing excerpts from a video recording of the dinner.

The Dining Project 1997

Installation view: Museum of Contemporary Art Taipei, 2007

Collection: JUT Museum Pre-Opening Office, Taipei

Photo: Lee Studio

The Sleeping Project



The artist or a host will spend a night alone with a stranger in the museum gallery. Interactions between the two in such an intimate time and place may help us understand notions of relationality and trust.

The Sleeping Project 2000

Installation view: The 50th Venice Biennale, 2003

Photo: Gary Lee

Sonic Blossom



The idea for *Sonic Blossom* came to the artist when caring for his sick mother. Inspired by the fact they both found solace in listening to Franz Schubert's Lieder, the project takes the form of “gift-giving” of the Lieder to a chosen member of the audience.

* The performance will take place at random, without any prior announcement.

Sonic Blossom 2013

Performance view: Ullens Center for Contemporary Art (UCCA), Beijing, 2014

Photo: Mao Zhenyu

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■ Sec.3 Thinking Connections of History, Culture, Society through Personal Memories

Here we will consider the impact of relations between Japan and Taiwan, major changes in society and historically significant events on the individual by exploring the personal memories of Lee Mingwei and individuals participating in the projects. Family photographs including those of his grandparents who studied in Japan will also be exhibited.



(Left)

Tokyo Women's Medical School class photograph of Wang-shi You, grandmother of Lee Mingwei's, 1930s

(Right)

Family photograph in front of his grandmother's hospital in Taichung, with Lee Mingwei being the second from the right in the front row, 1960s

The Letter Writing Project



In a peaceful, quiet space, visitors will be invited to write what they had always meant to say - such as words of apologies and appreciation - to people important to them. Letters that are sealed and addressed will be posted, while those that are unsealed will be left for visitors to read.

The Letter Writing Project 1998

Installation view: Chicago Cultural Center, 2007

Photo: Anita Kan

Guernica in Sand



Guernica in Sand, Lee Mingwei's interpretation in sand of the painting, *Guernica*, Picasso's depiction of the bombing of Basque civilians during the Spanish Civil War would be exhibited. Halfway through the exhibition, there will be a one-day performance where members of the audience will be invited to walk on the painting, thus transforming the work - a reminder of the impermanence characteristic of the world.

Date & Time [Performance]:

Noon to sunset, Saturday, November 16, 2014

Venue: Mori Art Museum (53F, Roppongi Hills Mori Tower)

* Further details about the performance and as to how to take part in the performance will be posted on the Mori Art Museum website. www.mori.art.museum

* To view and/or to join the performance, an exhibition ticket valid on the day is required.

Guernica in Sand 2006

Installation view: Chicago Cultural Center, 2007

Collection: Glory Yeh Culture & Art Foundation, Hsinchu, Taiwan

Photo: Anita Kan

The Living Room



The Living Room is a project and a place to relax and to listen to the memories and episodes related to the history of Roppongi District. The artist, Director of the Mori Art Museum, or other volunteers recruited from the general public will host the project and share their memory or episode with visitors, using their memorable items and/or photos (this project will run at irregular times during the exhibition).

* We are additionally calling for volunteers to act as hosts. Please see the Mori Art Museum website for details.

* For dates & times for the project, see the "Living Room Calendar," which will be updated as needed on the Mori Art Museum website. www.mori.art.museum

The Living Room 2000

Installation view: Centre for Chinese Contemporary Art, Manchester, 2013

Photo: Kevin Ho

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■ “Works for Relationality” Section

In order for us to think again about “connections” and “relationality” as well as to understand the historical and cultural contexts that form the backdrop of Lee Mingwei’s practice, works and quotations by I I artists, religious leaders and thinkers will be presented.

Hakuin (1685-1768)

A Zen priest who lived in the mid-Edo period. Known as the *Chūkō no So*, or father of restoration, of the Rinzai school, Hakuin reformed the school, which had gone into decline, into a new sect more suited to the times, devoting his entire life of 84 years to propagating Zen Buddhism among the common people. Hakuin left behind a large number of Zen paintings and calligraphy works using quotations from a wide variety of fields that were sometimes extremely difficult to understand. Works such as *Sekishu*, which at first glance appear humorous and witty and look so modern it is difficult to believe they were produced some 300 years ago, incorporate deeply involved messages.

Imakita Kōsen (1816-1892)

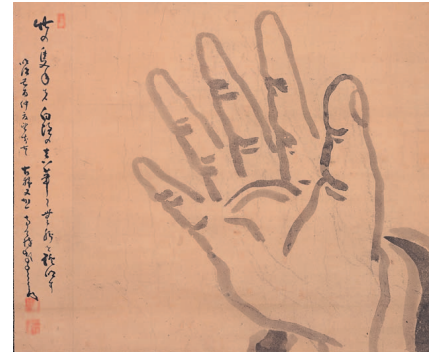
A Zen priest who lived in the late-Edo to early-Meiji periods. In the Meiji period, Kōsen devoted himself to evangelizing and propagating Zen at a time of great upheaval, which included the rise of a movement dedicated to the abolition of Buddhism. Countless famous figures of the Meiji period, including Yamaoka Tesshū, practiced Zen under the supervision of Kōsen when he was head abbot of Engakuji Temple, among them D.T. Suzuki, who as a 22-year-old practiced Zen with Imakita near the end of the latter’s life and was given the Buddhist name Daisetsu by Kōsen’s successor, Shaku Sōen. This connection led to D.T. Suzuki traveling to the U.S. where he introduced Zen to the world through a series of lectures and publications in English, initiating a new era in the history of Zen. *Ensō* symbolizes Buddha-nature, creation and the universe, expressing the spirit of Zen in a single form.

D.T. Suzuki (1870-1966)

A Buddhist scholar and philosopher of the Meiji, Taisho and Showa periods. In 1897, at the age of 27, D.T. Suzuki traveled to the U.S. where he was involved in publishing Buddhism-related books in English. Twelve years later he returned to Japan where he taught at university while he continued to publish countless books. In addition to penning some 30 books in English, Suzuki returned to the U.S. shortly before his 80th birthday and spent the next 9 years lecturing throughout Europe and North America as Zen continued to spread around the world. His lectures at Columbia University, where he taught from 1952, were attended by John Cage among others, and influenced artists in a wide variety of fields including art, music and literature.

Hisamatsu Shin’ichi (1889-1980)

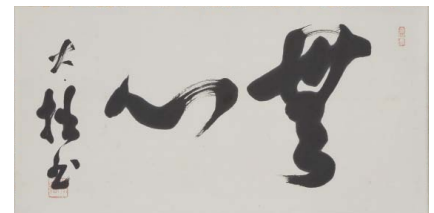
A philosopher and Buddhist scholar. Hisamatsu studied under Nishida Kitarō at Kyoto Imperial University and was later influenced by D.T. Suzuki’s ideas on Zen Buddhism and philosophy. He established the Zen concept of



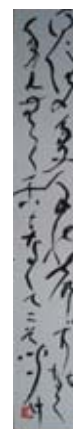
Hakuin *Sekishu (One Hand)* 18th century
Hanging Scroll; ink on paper 42.5 x 50 cm
Collection: Hisamatsu Shinichi Memorial Museum, Gifu, Japan



Imakita Kōsen *Ensō (Circle)* 19th century
Hanging scroll; ink on paper 34.2 x 59.4 cm
Collection: Untyouan, Kanagawa, Japan



D.T. Suzuki *Mushin (No-Mind)* 20th century
Hanging scroll; ink on paper 33.1 x 64.8 cm
Collection: Tokeiji, Kanagawa, Japan



Hisamatsu Shin’ichi
*Without ears, without hands, and without tongue,
hear the sound of Hakuin’s ‘One Hand’* 20th century
Tanzaku card 36.3 x 6 cm
Collection: Hisamatsu Shinichi Memorial Museum,
Gifu, Japan

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the “formless self” and published numerous books including *Oriental Nothingness*, *The Spirit of the Tea Ceremony* and *Zen and the Fine Arts*, devoting his entire life of 91 years to research and Zen practice as both a Buddhist philosopher and a Zen seeker after truth. He was also an accomplished tea ceremony master and calligrapher. His calligraphy inspired by Hakuin’s *Sekishu*, which he owned, is included in the exhibition.

Yves Klein (1928-1962)

A French artist who produced a series of conceptual artworks and performances from the second half of the 1950s through the 1960s using as his principal material “air,” one of the four elements of life that make up the universe. These works, which encourage viewers to think about their perception of the imperceptible realm and immateriality and about the values discovered as a result of this, call to mind the intangible values that underlie Lee Mingwei’s art practice.



Yves Klein *Leap into the Void* 1960
© Yves Klein / ADAGP, Paris & JASPAR, Tokyo 2014
D0676
Photo: Shunk-Kender © Roy Lichtenstein Foundation

John Cage (1912-1992)

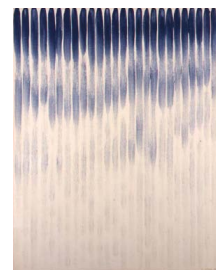
A composer who made one of the most important contributions to 20th-century music and is credited with incorporating into music such elements as chance and indeterminacy. Among his influences were the Chinese divinations system known as *I Ching* and Eastern philosophies including Zen, which he learned about from D.T. Suzuki. The approach to music and art born out of this involved focusing awareness on all manner of sounds and actions existent in everyday living, an approach that has much in common with the values espoused by Lee Mingwei.



John Cage *R²³ (Where R=Ryoanji)* 1983
Drypoint 18 x 54 cm T.P., Ed. 25
Collection: Kawamura Tatsutoshi © John Cage Trust

Lee Ufan (1936-)

As one of the founding members of the “Mono-ha,” a new sculptural movement that emerged in Japan in the 1960s, Lee made a major contribution to the movement’s theory. An attitude of focusing less on physical objects themselves and more on the vibrations and invisible energy that emanate from and surround them is common to all his works from paintings to installations. In the early painting series “From Point” and “From Line,” he explored the realm of infinity through a repetition of the transition from being to nothingness.



Lee Ufan
From Line
1976
Mineral pigment on canvas
100 x 80 cm
Collection: Tokyo Opera City
Art Gallery

Allan Kaprow (1927-2006)

Known for his advocacy in the late 1950s of “Happenings,” which were conducted by audiences based on spatial experiences or instructions. “Activities,” one of the types of “Happenings,” involved conducting consciously, like a ritual, the kinds of everyday activities people usually engage in unconsciously, often in private environment without an audience. The one-to-one intimacy seen in Kaprow’s “Activities” is one of the keys to understanding Lee Mingwei’s art practice.



Allan Kaprow
7 Kinds of Sympathy
1976
From Activity Booklet
Courtesy: Allan Kaprow
Estate, California, and Hauser
& Wirth, Zurich, London and
New York
Photo: Bee Ottinger

Rirkrit Tiravanija (1961-)

In the 1990s when the art scene expanded globally, Tiravanija attracted international attention as an exponent of the new tendency known as “relational art,” which reconsidered art from the standpoints of mutual relations between people and their social context. In the project that



Rirkrit Tiravanija
Untitled 1992 (free) 1992
Mixed media Dimensions variable
Courtesy: GALLERY SIDE 2, Tokyo

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saw him treating visitors to galleries and art museums to Thai curry, an everyday act was incorporated into the framework of the museum and the conversations and relationships that resulted became the art.

Ozawa Tsuyoshi (1965-)

One of the pioneers in Japan of “participatory art” (realized through the participation of audiences) including the concept of “Sodan Art” (literally meaning “Consultation Art”) which he first proposed in 1991. Since then he has unveiled a series of pieces that shrewdly involve audiences or other artists in the creative process or at exhibition spaces. His “Vegetable Weapons” series is a project that attempts to transcend political and cultural differences through the use of “food” and has been conducted more than 50 times all over the world since 2001.



Ozawa Tsuyoshi
Vegetable Weapon: Imoni (Taro potato soup with pork) /
Fukushima 2012
Type C print 36.5 x 28.6 cm
Courtesy: MISA SHIN GALLERY, Tokyo

Tanaka Koki (1975-)

A conceptual artist based in Los Angeles and active internationally. As well as producing video and installation works, Tanaka is energetically involved in writing, lecturing and other language-based practices. His early works consisted of video loops made out of banal footage of everyday life, while in recent years he has presented video works and installations dealing with the complex relationships and states of mind that arise when multiple people become involved. The work included in this exhibition, *Each and Every*, could also be described as from a transitional stage between these two periods.



Tanaka Koki *Each and Every* 2003
DVD, color, sound
30 min. (loop)
Collection: Mori Art Museum, Tokyo

- The latest press images are available on our website for downloads: <https://mam-media.com/en/press-img/>
- Please make inquiries to the Mori Art Museum PR Department by email or by fax if you wish to use images that cannot be found on the website.

GENERAL INFORMATION

Organizer: Mori Art Museum **Co-organizer:** Ministry of Culture, Taiwan

In Association with: Taipei Cultural Center, Taipei Economic and Cultural Representative Office in Japan

Corporate Sponsors: JUT Group, Glory Yeh Culture & Art Foundation, Reliable Source Industrial, Win Sing Development Co., Ltd.

Artist Support: Aoyama Flower Market **Support:** China Airlines Cargo, Bombay Sapphire

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

Selection of Japanese Historical Works by: Hirose Mami (Senior Consultant, Mori Art Museum)

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

Open Hours: 10:00-22:00 | Tue: 10:00-22:00 | * Tuesdays of 9/23 and 12/23 open until 22:00

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

Admissions: General: ¥1,500 / University/highschool student: ¥1,000 / Child (4 years to junior highschool student): ¥500

* All prices include tax. * Ticket also valid for “MAM Project 022: Jacob Kirkegaard” and Tokyo City View observation deck (excludes Sky Deck). * Additional entrance fee to the Sky Deck is required.

Inquiries: +81-(0)3-5777-8600 (Hello Dial)

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EXHIBITION OUTLINE

The Great East Japan Earthquake of 2011 aroused our awareness of the awesome power of nature and of the fluidity and mutability of the earth and the universe. At the same time, the support given to the affected area from around the world greatly heightened our awareness of the “relations” and “connections” among strangers. The rapidly-spreading social media has also brought about new relations and “connections” via Internet to our daily lives.

In the realm of contemporary art, meanwhile, the concept of “relational aesthetics” put forward in the late 1990s by the French art critic Nicolas Bourriaud contributed to an expansion of the interpretive boundaries of audience-participation projects and installation-type spatial experiences, a trend that has continued in the 2000s and beyond as a distinct, global phenomenon. Bourriaud defines “relational art” as “an art taking as its theoretical horizon the realm of human interactions and its social context, rather than the assertion of an independent and private symbolic space.”* He identifies as part of the background to this the urbanization occurring around the world and the new interpersonal relations mediated by the Internet and other forms of multimedia, while also referencing such things as the happenings and performances that proliferated in the 1960s. However, if we broaden this premise of considering art’s theoretical horizon from the perspective of “the realm of human interactions and its social context” to include traditional Eastern philosophy and pre-modern views of nature, then we can trace this horizon endlessly back in history and space-time. More specifically, we could reference to the Buddhist concept of *pratityasamutpada*, or dependent origination, according to which all things and events are the result of previous cause-and-effect relationships and karma; the views of life and death common to both Hinduism and Buddhism; and the concept of impermanence and awareness of everyday actions.

Lee Mingwei was born in Taichung, Taiwan in 1964 and currently lives and works in New York. Much of Lee’s practice takes the form of project-type works that encourage audience participation. From the late 1990s to the 2000s he took part in numerous international exhibitions, as a result of which his practice also came to be viewed in the context of relational art. He moved to the U.S. while a teenager, and in the course of his travels around the world his work has taken on a strong affinity with Eastern philosophy, and in particular, Zen Buddhism. While based on the understanding that human existence is rooted in our universal relationship with the world at large, Lee’s practice also reflects a strong awareness of everyday actions and personal relationships between individuals. By attempting to interpret its essence from the wider viewpoints of trust, gifts, impermanence and mutability, we hope to bring it into sharper focus.

This exhibition is at once a mid-career retrospective of Lee Mingwei and a themed exhibition aimed at rethinking the various “connections” and “relationality” that can be seen in his art practice. In an attempt to contextualize this practice historically, socially and culturally, in the “Works for Relationality” section we will present works by such artists, religious leaders and thinkers as Hakuin, D.T. Suzuki, John Cage, Yves Klein, Lee Ufan, Allan Kaprow, Rirkrit Tiravanija, Ozawa Tsuyoshi and Tanaka Koki. As well, reference photographs including photographs of his grandparents, who studied in Japan, will be exhibited to encourage visitors to consider the relationship between Japan and Taiwan through Lee’s personal connections, and also to evoke personal memories.

At the same time, the projects by Lee Mingwei will take a variety of forms, from those that anyone visiting the venue can participate in, to those in which participants need to apply in advance, those that only people chosen by ballot can participate in, and those in which participants play the role of host welcoming visitors on behalf of the artist. At first glance the conceptual framework of these projects appears simple, but by evoking people’s actual memories and connections, each project will take on a clear life of its own and evolve in an extremely complex, multilayered fashion for the duration of the exhibition.

* Nicolas Bourriaud, *Relational Aesthetics*, les presses du reel, 1998 (for English translation 2002), p.14.

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?! EXHIBITION-RELATED PUBLIC PROGRAMS

ARTIST TALK * Japanese-English simultaneous interpretation available

Lee Mingwei, visiting Japan in conjunction with the exhibition, will talk about his art practice to date, spanning over 20 years. Why don't you join in on this opportunity to hear him talk about his projects, in his own words, with the themes of "connections" and "relations" as well as the background behind each project?

Speaker: Lee Mingwei **Date & Time:** 14:00-15:30, Saturday, September 20, 2014 (Doors open: 13:30)

Venue: Mori Art Museum (53F, Roppongi Hills Mori Tower) **Capacity:** 80 (booking required)

Admission: Free (exhibition ticket required) **Booking:** has closed (booked out)

SYMPOSIUM * Japanese-English simultaneous interpretation available

"THINKING THIS AND THAT ABOUT LEE MINGWEI"

Works by Lee Mingwei encourage us to think about how artists engage with society. At this symposium, we will welcome specialists of sociology, psychology, and community design, and together attempt to examine this issue, with the impermanence of artworks, a commonality in Lee Mingwei's wide-ranging practice, as a starting point.

Speakers:

Pieranna Cavalchini (Tom & Lisa Blumenthal Curator of Contemporary Art, Isabella Stewart Gardner Museum)

Harvey Molotch (Professor of Sociology and Metropolitan Studies, New York University),

Glenn Wharton (Clinical Associate Professor in Museum Studies, New York University),

Kataoka Mami (Curator of the exhibition / Chief Curator, Mori Art Museum),

Kikuchi Hiroko (Educator, Mori Art Museum)

Date & Time: 19:00-21:00, Friday, November 14, 2014 (Doors open: 18:30)

Venue: Academyhills (49F, Roppongi Hills Mori Tower) **Capacity:** 150 (booking required)

Admission: General ¥1,000 MAMC Member free **Organizer:** Mori Art Museum

Cooperation: Academyhills

Booking: Mori Art Museum website www.mori.art.museum



Pieranna Cavalchini



Harvey Molotch



Glenn Wharton

CURATOR TALK * In Japanese-language only, with Japanese sign-language interpretation

"THINKING ABOUT LEE MINGWEI AND HIS RELATIONS"

The curator of the exhibition will discuss Lee Mingwei and his relations in parallel with, and interpreting artworks exhibited as "Works for Relationality" by such artists, religious leaders and thinkers as D.T. Suzuki, John Cage, Allan Kaprow, Rikrit Tiravanija, and Ozawa Tsuyoshi.

Speaker: Kataoka Mami (Curator of the exhibition / Chief Curator, Mori Art Museum)

Date & Time: 19:00-20:30, Friday, October 31, 2014 (Doors open: 18:30) **Venue:** Mori Art Museum (53F, Roppongi Hills Mori Tower)

Capacity: 80 (booking required) **Admission:** Free (exhibition ticket required)

Booking: Mori Art Museum website www.mori.art.museum

* Please contact ppevent-mam@mori.co.jp by Tuesday, October 21 if you would need the Japanese sign-language interpretation upon attending.

TALK * In Japanese-language only

"THINKING ABOUT LEE MINGWEI AND ZEN"

With Sasaki Shizuka, a specialist on Buddhist philosophy, we will examine the works by Lee Mingwei from Eastern thoughts, or Zen thought in particular.

Speakers: Sasaki Shizuka (Professor, Hanazono University, Kyoto), Hirose Mami (Senior Consultant, Mori Art Museum)

Date & Time: 19:00-20:30, Tuesday, November 18, 2014 (Doors open: 18:00)

Venue: Mori Art Museum (53F, Roppongi Hills Mori Tower) **Capacity:** 80 (booking required)

Admission: ¥1,500 (an extra exhibition ticket will be given), MAMC/Passport Member free

Booking: Mori Art Museum website www.mori.art.museum

* The exhibitions will be closed to the public, thus only those who booked for this particular program will be able to view the exhibitions during 18:00-19:00 (before the commencement of the program) and 20:30-21:30 (after the completion of the program). With the extra ticket given, participants to the program can return to the exhibition at a later date.



Sasaki Shizuka

PRESS RELEASE

Press Contact Details: Ms. Machino, Ms. Taki, Ms. Tozawa

Public Relations, Mori Art Museum Tel: +81-(0)3-6406-6111 Fax: +81-(0)3-6406-9351

E-mail: pr@mori.art.museum Web: www.mori.art.museum

■ GALLERY TALKS * In Japanese-language only

Talks by museum staff conducted in a gallery tour format.

Date & Time: [1] 19:00-20:00, Wednesday, October 22, 2014 [4] 14:00-15:00, Wednesday, December 3, 2014
[2] 14:00-15:00, Wednesday, November 5, 2014 [5] 19:00-20:00, Wednesday, December 17, 2014
[3] 19:00-20:00, Wednesday, November 19, 2014

Venue: Mori Art Museum (53F, Roppongi Hills Mori Tower)

Capacity: 15 (each)

Admission: Free (exhibition ticket required)

Booking: NOT required (first-come basis; please come to the entrance hall of the exhibition directly)

■ KIDS TOUR * In Japanese-language only

A tour designed for children to experience the Lee Mingwei's artworks together and to discuss them.

Date & Time: 10:30-12:00, Saturday, October 25, 2014

For: Primary school children

Capacity: 15 (booking required, attendees chosen by lottery)

Admission: Free (exhibition ticket required)

Booking: Accepted on the Mori Art Museum website from Saturday, September 20 to Sunday, October 5, 2014. www.mori.art.museum

* Results of the lottery will be notified via e-mail sometime between Monday, October 6 and Wednesday, October 8, 2014.

■ FAMILY TOURS * In Japanese-language only

Family tours are aimed at children and their guardians, and you can choose either of the following two types of the tours:

[1] Baby Stroller Tours, or [2] Parent-Child Dialogue Tours

For: Pre-school children (ages 0 to 6) and their guardians

Capacity: 10 guardian-child pairs (each, booking required, attendees chosen by lottery)

Admission: Free (exhibition ticket required)

[1] BABY STROLLER TOURS

A tour for guardians with small children in strollers. No need to feel embarrassed about bringing a stroller into the exhibition.

Date & Time: [1] 11:00-12:00 / [2] 14:00-15:00, Saturday, November 29, 2014

Booking: Accepted on the Mori Art Museum website from Saturday, September 20 to Monday, November 3, 2014.

www.mori.art.museum

* Results of the lottery will be notified via e-mail sometime between Tuesday, November 4 and Thursday, November 6, 2014.

[2] PARENT-CHILD DIALOGUE TOURS

Parents join children in the process of acquiring language skills on an art tour.

Looking at art through the eyes of our children, you can enjoy art while conversing with your children (Recommended for ages 3 and up).

Date & Time: [1] 11:00-12:00 / [2] 14:00-15:00, Tuesday, December 9, 2014

Booking: Accepted on the Mori Art Museum website from Saturday, September 20 to Sunday, November 9, 2014.

www.mori.art.museum

* Results of the lottery will be notified via e-mail sometime between Monday, November 10 and Wednesday, November 12, 2014.

PRESS RELEASE

Press Contact Details: Ms. Machino, Ms. Taki, Ms. Tozawa
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E-mail: pr@mori.art.museum Web: www.mori.art.museum

■ VERBAL IMAGING TOUR * In Japanese-language only

A tour in which the visually impaired can explore the exhibition through dialogue with museum staff.

Date & Time: 10:30-12:00, Saturday, December 6, 2014

For: Those with some form of visual impairment

Capacity: 6 (booking required)

Admission: Free (exhibition ticket required)

Booking: Mori Art Museum website www.mori.art.museum or via telephone +81-(0)3-6406-6101

■ SIGN LANGUAGE TOURS * In Japanese-language only

A tour for enjoying the exhibition using the Japanese sign language and words. Open to those who don't use sign language, too.

Date & Time: [1] 14:00-15:00, Saturday, December 6, 2014

[2] 19:00-20:00, Friday, December 19, 2014

For: General public

Capacity: 10 (booking required)

Admission: Free (exhibition ticket required)

Booking: Mori Art Museum website www.mori.art.museum or via fax +81-(0)3-6406-9351

* Please note that speakers are subject to change without prior notice.

* There will be more Public Programs including school programs and workshops.

Inquiries on Public Programs:

Public Programs, Mori Art Museum

Tel: +81-(0)3-6406-6101 (11:00-17:00, Mon-Fri) Fax: +81-(0)3-6406-9351 E-mail: ppevent-mam@mori.co.jp

RELATED INFORMATION

■ EXHIBITION CATALOGUE

The accompanying exhibition catalogue that includes installation shots at the Mori Art Museum will be published at the end of October, 2014 (TBC).

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

Lee Sook-Kyung (Research Curator, Tate Research Centre: Asia-Pacific)

Harvey Molotch (Professor of Sociology and Metropolitan Studies, New York University) &

Glenn Wharton (Clinical Associate Professor in Museum Studies, New York University)

Size: A4 variation (28.2 x 21 cm)

Number of Pages: 232 (TBC)

Languages: Japanese-English bilingual

Price: ¥3,500 (incl. tax., TBC)

Edited and Published by: Mori Art Museum / Bijutsu Shuppan-Sha Co., Ltd.

Date of Issue: End of October, 2014 (TBC)

PRESS RELEASE

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