

MORI ART MUSEUM EXHIBITION SCHEDULE FOR FY2022

The Mori Art Museum, Tokyo, is organizing the following exhibitions after the currently ongoing exhibition, *Another Energy: Power to Continue Challenging - 16 Women Artists from around the World*:

CHIM ↑ POM: HAPPY SPRING

Period: February 18 [Fri] - May 29 [Sun], 2022

Venue: Mori Art Museum [53F, Roppongi Hills Mori Tower] et al.



Chim ↑ Pom
BLACK OF DEATH
2008
Lambda print, video
81 x 117.5 cm (photo), 9 min.
13 sec. (video)
Courtesy: ANOMALY and
MUJIN-TO Production, Tokyo

LISTEN TO THE SOUND OF THE EARTH TURNING: OUR WELL-BEING SINCE THE PANDEMIC

Period: June 29 [Wed] - November 6 [Sun], 2022

Venue: Mori Art Museum [53F, Roppongi Hills Mori Tower]



Guido van der Werve
*Nummer Negen, the Day I Didn't
Turn with the World*
2007
High-definition video installation
8 min. 40 sec.
Courtesy: Monitor, Rome; Grimm,
Amsterdam; Luhning Augustine,
New York
Photo: Ben Geraerts

ROPPONGI CROSSING 2022 (Title TBD)

Period: December 1 [Thu], 2022 - March 26 [Sun], 2023

Venue: Mori Art Museum [53F, Roppongi Hills Mori Tower]

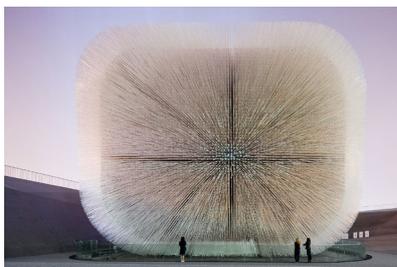


Installation view: *Roppongi Crossing
2016: My Body, Your Voice*, Mori
Art Museum, Tokyo
Photo: Nagare Satoshi

HEATHERWICK STUDIO: BUILDING SOULFULNESS

Period: March 20 [Mon] - June 4 [Sun], 2023

Venue: Tokyo City View [52F, Roppongi Hills Mori Tower]



Heatherwick Studio
Shanghai Expo UK Pavilion
2010
Photo: Iwan Baan

PRESS RELEASE

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Message from the Director

At the Mori Art Museum, our quest to offer a global, quintessentially contemporary art experience at a time of ongoing worldwide uncertainty has prompted us over the past months to examine the Museum's *raison d'être*, and its role in society. Having experienced the unprecedented forced cancellation and postponement of exhibitions all over the world, in FY2022 the Mori Art Museum is set to contemplate more deeply than ever the social significance of contemporary art, via a range of new exhibitions and learning programs.

Kicking off the year in February 2022 will be an exhibition devoted entirely to the oeuvre of artist collective Chim ↑ Pom, formed in 2005. This comprehensive exhibition will trace seventeen years of hard-hitting Chim ↑ Pom projects evoking elements of history and lost awareness lurking beneath society's surface. The next exhibition, *Listen to the Sound of the Earth Turning*, will see sixteen artists of different generations from around the world explore through their praxis ideas of well-being in these strange times. The second half of FY2022 will feature the 2022 edition of the *Roppongi Crossing* series of exhibitions held every three years since 2004. The series offers a periodic opportunity to pinpoint where Japanese contemporary art is at in the moment, and also to revisit the past. Finally, in March 2023 we will be delighted to present the *Heatherwick Studio* exhibition postponed due to the pandemic. This will be the Mori Art Museum's first architectural show in five years since *Japan in Architecture* in 2018. The Studio led by Thomas Heatherwick that has also been in charge of designing the lower levels of Mori Building's *Toranomon-Azabudai Project*, due to open in 2023, is a high-profile team of creators presenting some of the most innovative architecture and design in the world today.

The year 2023 will also mark the 20th anniversary of the Mori Art Museum. Join us for an exciting lineup of exhibitions and programs pondering the shape of our post-pandemic future.

Kataoka Mami
Director, Mori Art Museum

The latest press images are available on our website for downloads:
<https://press.mori.art.museum/en/press-img/>

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CHIM ↑ POM: HAPPY SPRING

Period: February 18 [Fri] – May 29 [Sun], 2022

Venue: Mori Art Museum [53F, Roppongi Hills Mori Tower] et al.

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

Equipped with highly original ideas and impressive energy, artist collective Chim ↑ Pom has undertaken numerous projects intervening in society in ways that constantly confound our expectations. With themes ranging from cities and consumerism to gluttony and poverty, Japanese society, the atomic bomb, earthquakes, images of stardom, the mass media, borders, and the nature of publicness, their works serve as powerful statements on a plethora of phenomena and challenges in modern society, delivered mostly with a healthy dose of humor or irony.

With seemingly uncanny foresight, Chim ↑ Pom has also addressed in a number of their previous works the social issues of infection and discrimination against people with contagious diseases, and of bias, contamination and borders, all thrown into sharp relief by the COVID-19 pandemic. Now more than ever perhaps is the time to observe their thought-provoking knack for raising issues pertinent to the *zeitgeist*.

This will be the first-ever retrospective of Chim ↑ Pom, bringing together major works from the start of their seventeen-year career to more recent years, plus new work produced for this exhibition. Displays will be divided by theme – e.g., cities and publicness, Hiroshima, the Great East Japan Earthquake – highlighting matters consistently addressed by the artists, while examining the collective's oeuvre in its entirety. Dynamic exhibition design, rich in creative ingenuity, will also assist in shedding new light on the ever-surprising world of Chim ↑ Pom.



Build-Burger
2018

Mixed media (3 layers of concrete floors cropped from "Ningen Restaurant," various furniture and objects from each floor of the building)

400 x 360 x 280 cm (left), 186 x 170 x 155 cm (right)

In cooperation with Ningen Restaurant, Smappa! Group, Koto Hiroya

Private collection (left)

Courtesy: ANOMALY, Tokyo

Installation view: *Grand Open – Marvelous Liberation –*, ANOMALY, Tokyo, 2018

Photo: Morita Kenji

Chim ↑ Pom

Formed 2005 in Tokyo, Chim ↑ Pom has taken part in exhibitions across the globe, in addition to designing and implementing various projects of their own. In 2015 they opened the artist-run space "Garter" in Koenji, Tokyo. They also conceived the idea for *Don't Follow the Wind* (March 11, 2015-), an international exhibition in the Fukushima exclusion zone that "no one can actually go see" until the ban on return is lifted, launched the project off the ground, and participated as artists. Also in 2015, Chim ↑ Pom won the Best Emerging Artist Award at the Prudential Eye Awards. Their solo exhibitions in recent years include: *So See You Again Tomorrow, Too?* (The Kabukicho Shopping District Promotion Association Building, Tokyo, 2016); *Non-Burnable* (Dallas Contemporary, TX, 2017); and *Threat of Peace (Hiroshima!!!!!!)* (Art in General, New York, 2019), while their group exhibitions include: 29th São Paulo Biennial (2010); Asian Art Biennial 2017 (National Taiwan Museum of Fine Arts, Taichung); *Global(e) Resistance* (Centre Pompidou, Paris, 2020), *HERE AND NOW at Museum Ludwig: together for and against it* (Cologne, 2021-2022) and more.



Photo: Yamaguchi Seiha

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LISTEN TO THE SOUND OF THE EARTH TURNING: OUR WELL-BEING SINCE THE PANDEMIC

Period: June 29 [Wed] - November 6 [Sun], 2022

Venue: Mori Art Museum [53F, Roppongi Hills Mori Tower]

Organizer: Mori Art Museum

Curated by: Kataoka Mami (Director, Mori Art Museum), Kumakura Haruko (Assistant Curator), Tokuyama Hirokazu (Associate Curator, Mori Art Museum)

Since 2020, an invisible virus has stolen away our everyday, and wrought havoc on our way of life and state of mind. Under these circumstances much artistic expression, including contemporary art, resonates more keenly than ever. *Listen to the Sound of the Earth Turning* explores ways to live this new life as the pandemic persists, and the nature of “well-being” that is the holistic health of both body and mind, from multiple perspectives found in contemporary art. Works on subjects with a connection to life and existence – nature and humans, the individual and society, the repetitious nature of daily living, family, illness, mental health, the spiritual world, life and death – will encourage us to consider what it means to “live well.”

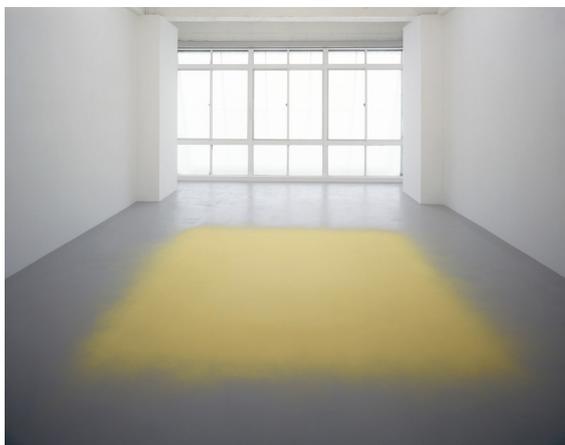
This exhibition will also emphasize the type of experience only accessible in the real-life space of the museum. Honing the senses and engaging with art by experiencing first-hand the materials and scale of works will prompt viewers to consider what well-being means for themselves, rather than what is suggested by others or wider society.

The title of the exhibition is a quote from a piece of instruction art* by Yoko Ono, and invites us to expand our consciousness to encompass all the majesty of the cosmos, reminding us that we are no more than a tiny part of its workings, and guiding us toward new ways of thinking. As we address questions of human life in the world at an essential level now that the pandemic has struck us, perhaps it is this very imagination that will present to us possibilities for the future.

* A form of conceptual art where the artist’s “instruction” or its description is the work itself.

Participating Artists * In alphabetical order of the artists’ surnames

Ellen Altfest, Aono Fumiaki, Montien Boonma, Robert Coutelas, Horio Akiko, Horio Sadaharu, Iiyama Yuki, Kanasaki Masashi, Kanazawa Sumi, Koizumi Meiro, Wolfgang Laib, Zoe Leonard, Naito Masatoshi, Yoko Ono, Tsai Charwei, Guido van der Werve



Wolfgang Laib
Pollen from Pine
1998
Pollen (pine)
220 x 240 cm
Courtesy: Kenji Taki Gallery, Nagoya/Tokyo
Installation view: Kenji Taki Gallery, Nagoya, 1998
Photo: Narita Hiromu

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ROPPONGI CROSSING 2022 (TITLE TBD)

Period: December 1 [Thu], 2022 - March 26 [Sun], 2023

Venue: Mori Art Museum [53F, Roppongi Hills Mori Tower]

Organizer: Mori Art Museum

Curated by: Amano Taro (Independent Curator),

Lena Fritsch (Curator of Modern and Contemporary Art, Ashmolean Museum, University of Oxford),

Hashimoto Azusa (Curator, National Museum of Art, Osaka),

Kondo Kenichi (Senior Curator, Mori Art Museum)

The *Roppongi Crossing* series of triennial exhibitions launched in 2004 by the Mori Art Museum aims to provide a snapshot of the Japanese art scene at a particular point in time. A curator from the Mori Art Museum works with guest curators to plan the exhibition, the resulting intersection of multiple viewpoints leading to the selection of between twenty and forty artists from Japan. Intended to serve as a creative nexus, the series is distinguished by the sheer breadth of its lineup, from established artists with high-profile international careers, to promising newcomers, and by its showcasing of not only contemporary art, but the work of creatives in fields as diverse as architecture, fashion and design.

The ongoing and prolonged COVID-19 emergency has changed our lives dramatically, throwing some previously less visible aspects of Japanese society into stark relief. Contemporary art expression too has been forced to change in some regards, and is beginning to respond dynamically to these social conditions. It is in this context that the first post-pandemic *Roppongi Crossing 2022* will undertake a wide-ranging re-examining of Japanese contemporary art, and the very nature of creating.



Installation view: *Roppongi Crossing 2019: Connexions*,
Mori Art Museum, Tokyo
Photo: Kioku Keizo

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HEATHERWICK STUDIO: BUILDING SOULFULNESS

Period: March 20 [Mon] – June 4 [Sun], 2023

Venue: Tokyo City View [52F, Roppongi Hills Mori Tower]

Organizer: Mori Art Museum **Curated by:** Kataoka Mami (Director, Mori Art Museum)

Established 1994 in London, Heatherwick Studio has undertaken innovative projects to become one of the most closely-watched design teams in the world. Founder Thomas Heatherwick (born 1970 in UK) recounts how he would often find himself moved during his childhood by the “soulfulness” of small things that were made by craftspeople and artisans. Can the sprawling buildings and urban spaces that make our cities and towns also be imbued with this soulfulness? This is a question that often forms one of the key starting points for a project at Heatherwick Studio. Every design is rooted in a belief that even projects as large as a city should be based on human-scale, while harnessing the energies of the natural world and memories contained within architecture into new designs. At the core of this approach is the creation of places for gathering, dialogue, recreation, and enjoyment, instead of the design of “hard” elements that so often characterize products and buildings. Even as the Studio studies the history of objects and places, researches a wide spectrum of materials, and pays homage to traditional craftsmanship, their spaces, which deploy the latest developments in engineering, are replete with innovative ideas that seem to have eluded everyone else.

In this exhibition, the Studio’s major projects are showcased from six different viewpoints: “Coming Together;” “Connecting with Everyone;” “Experiencing Sculptural Space;” “Feeling Nature in Urban Space;” “Bringing Memories to the Future;” and “Playing and Using” – where we will explore what type of architecture brings with it the sort of kindness, beauty, intellectual stimulation and empathy that move the human heart.



*Toranomon-Azabudai Project / Lower Levels
2023 (expected)
Tokyo*

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