

ROPPONGI CROSSING 2022: COMING & GOING

DECEMBER 1 [THU], 2022 - MARCH 26 [SUN], 2023

MORI ART MUSEUM (53F, ROPPONGI HILLS MORI TOWER)

A COLORFUL CROSSROADS OF PEOPLE, CULTURES, AND NATURE AS REFLECTED IN CONTEMPORARY JAPANESE ART TODAY

The Mori Art Museum, Tokyo, is pleased to present the exhibition *Roppongi Crossing 2022: Coming & Going* to be on view from Thursday, December 1, 2022 to Sunday, March 26, 2023.

“Roppongi Crossing” is a series of co-curated exhibitions staged every three years by the Mori Art Museum. It was first launched in 2004 to provide a snapshot of the contemporary Japanese art scene at a particular point in time. This seventh edition is to showcase works by 22 Japanese artists (all born between the 1940s and 1990s) and artist groups, in an exciting cross-section of creative output by young promising artists as well as well-established artists recognized in the international art scene.

As the COVID-19 pandemic persists, our lives have changed dramatically. These changes have revealed many hitherto hidden, or at least hard to see, aspects of Japanese society, prompting us to revisit and reconsider familiar aspects of our everyday environments previously taken for granted. They have also brought to light the presence and diversity of those living alongside through these tumultuous times. Now, with people once more on the move and growing expectations of new cultural creativity, we are reminded of the fact that various ethnic groups do live in “Japan” and that country already possesses multifarious layers of history and culture. What kind of future can we now imagine and build together?

The subtitle of *Roppongi Crossing 2022*, “Coming & Going,” suggests the need to reacknowledge that people’s inward and outward movements and repeated interactions with other cultures throughout Japan’s complex history have indeed made this country a place where a wide variety of people and cultures coexist. At the same time, it also expresses a desire for those “comings and goings” brought to a halt by the pandemic to resume.

It is in this context that we take a fresh, more wide-ranging look than ever at the characteristics of contemporary art and creative scene of Japan today, inviting visitors to join us in pondering the imponderable nature of tomorrow.



[left]
O JUN
The Beautiful Nature
2019
Oil on canvas
350 x 240 cm
Courtesy: Mizuma Art Gallery, Tokyo

[right]
SIDE CORE / EVERYDAY HOLIDAY SQUAD
rade work
2017
Construction light equipment, metal pipe, chain, traffic cone,
helmet, construction wear, video and others
Dimensions variable
Photo: Goto Shuji
Photo courtesy: Reborn-Art Festival 2017, Miyagi

PRESS RELEASE

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FEATURED ARTISTS / ARTIST GROUPS

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

AKI INOMATA	Born 1983 in Tokyo; lives and works in Tokyo
Aoki Chie	Born 1981 in Gifu; lives and works in Ishikawa
Aoki Noe	Born 1958 in Tokyo; lives and works in Saitama
Han Ishu	Born 1987 in Shanghai; lives and works in Tokyo
Ichihara Etsuko	Born 1988 in Aichi; lives and works in Tokyo
Iha Linda	Born 1979 in Okinawa; lives and works in Okinawa
Ikeda Hiroshi	Born 1981 in Saga; lives and works in Tokyo
Inose Naoya	Born 1988 in Kanagawa; lives and works in London
Ishigaki Katsuko	Born 1967 in Okinawa; lives and works in Okinawa
Ishiuchi Miyako	Born 1947 in Gunma; lives and works in Gunma
Kanagawa Shingo	Born 1981 in Kyoto; lives and works in Tokyo
KYUN-CHOME	Formed in 2011; based in Tokyo
Matsuda Osamu	Born 1979 in Hyogo; lives and works in Tokyo
Oh Haji	Born 1976 in Osaka; lives and works in Wollongong, Australia
O JUN	Born 1956 in Tokyo; lives and works in Tokyo
Orimoto Tatsumi	Born 1946 in Kanagawa; lives and works in Kanagawa
Shindo Fuyuka	Born 1975 in Hokkaido; lives and works in Hokkaido
SIDE CORE / EVERYDAY HOLIDAY SQUAD	Formed in 2012 / 2015; based in Tokyo
Takeuchi Kota	Born 1982 in Hyogo; lives and works in Fukushima
Tamayama Takuro	Born 1990 in Gifu; lives and works in Tokyo
yang02	Born 1984 in Kanagawa; lives and works in Chiba and Kanagawa
Yokoyama Nami	Born 1986 in Gifu; lives and works in Aichi



AKI INOMATA
How to Carve a Sculpture
 2018-
 Installation
 Dimensions variable
 Courtesy: Contemporary Art Foundation, Tokyo
 Installation view: *How to Carve a Sculpture*, Contemporary
 Art Foundation Secretariat, Tokyo, 2021
 Photo: Kioku Keizo

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GENERAL INFORMATION

Exhibition Title: *Roppongi Crossing 2022: Coming & Going*

Organizer: Mori Art Museum

Curated by: Amano Taro (Chief Curator, Tokyo Opera City Art Gallery)

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)

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

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 Tuesdays of January 3 and March 21, 2023.

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

* See the Mori Art Museum website for our countermeasures against COVID-19.

<https://art-view.roppongihills.com/en/info/countermeasures/index.html>

Admission:

	[Weekdays]		[Sat., Sun. & Holidays]	
	On-Site	Online	On-Site	Online
Adults	¥ 1,800	¥ 1,600	¥ 2,000	¥ 1,800
Students (University/High School)	¥ 1,200	¥ 1,100	¥ 1,300	¥ 1,200
Children (Age 4 through Junior High School)	¥ 600	¥ 500	¥ 700	¥ 600
Seniors (Ages 65 and over)	¥ 1,500	¥ 1,300	¥ 1,700	¥ 1,500

* It is encouraged to make advance booking for a designated date/time slot and purchase the admission ticket on the 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.

* All prices include tax.

* Ticket also valid for admission into the following Mori Art Museum small programs to run concurrently:

MAM Collection 016: Meditating on Nature - Hisakado Tsuyoshi, Po Po, and Umetsu Yoichi; MAM Screen 017: Nancy Holt and Robert Smithson; and MAM Project 030 x MAM Digital: Yamauchi Shota.

* Admissions to Tokyo City View, Sky Deck and Mori Arts Center Gallery are separate.

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

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THREE KEYS TO UNLOCKING THIS EXHIBITION, EXAMINING OUR SOCIETY MADE VISIBLE BY THE PANDEMIC

Using the COVID-19 pandemic as their starting point for discussion, the team of four *Roppongi Crossing 2022* curators is structuring the exhibition around three topics worth close examination in 2022.

1. Taking a Fresh Look at Familiar Aspects of Our Everyday Life

The pandemic has made us far more aware of familiar phenomena and aspects of day-to-day living, an extension perhaps of the heightened interest in nature and the environment in Japan following the Great East Japan Earthquake of 2011. It is up to us to now channel this greater awareness into our thoughts about the future.

Among the highlights of *Roppongi Crossing 2022* will be AKI INOMATA's series of sculptures made of lumber chewed by beavers; the work of Ichihara Etsuko, who imagines a fantastical future based on pandemic-prompted lifestyle changes; Tamayama Takuro's installations that transform our everyday surroundings; the large-scale sculptures of Aoki Noe, inspired by natural phenomena; and an installation by Takeuchi Kota including photos taken in Fukushima's radioactive exclusion zone.

2. Living with a Variety of Neighbors

Remote communication has given us more working style options, even in many cases allowing one to live across multiple locations. In this way, the changes brought by the pandemic have varied depending on individuals and their personal circumstances, their home environment, and/or the social conditions, and we have come to realize the how diverse our neighbors are.

This exhibition will feature the paintings of O JUN, who examines a changing world to depict many kinds of neighbors; portrait photography by Kanagawa Shingo, who reunited with his then-missing aunt and afterwards documented her in photographs; and a video by KYUN-CHOME that depicts the lives of transgender people. Amid a rapidly-growing list of initiatives with "diversity" and "LGBTQ+" concerns in mind, this exhibition contemplates the ways in which various kinds of people live together in today's society. It also seeks to grasp people's subtle differences rather concealed in the shadows of these trending terms.



Ichihara Etsuko + ISID / INNOLAB
Namahage in Tokyo 2017
VR headset, drone, gas mask, electronic parts, plastic model, straw and others
Dimensions variable
* Referential image



Aoki Noe *furisosogu monotachi / nagasaki (all that floats down / nagasaki)*
2019 Iron, glass 580 x 1,370 x 1,500 cm
Installation view: *furisosogu monotachi / nagasaki (all that floats down / nagasaki)*, Nagasaki Prefectural Art Museum, 2019
Photo: Yamamoto Tadasu
Photo courtesy: ANOMALY, Tokyo
* Referential image



Kanagawa Shingo *for a while*
2011 Inkjet print 28.3 x 35.7 cm



KYUN-CHOME
Until My Voice Dies
2019 Video 32 min.

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3. Shining a Light on Japan's Cultural Diversity

The pandemic may have halted the flow of people coming into the country, but those with roots overseas residing in Japan are still an everyday sight. Previously somewhat 'masked' by the inbound tourism boom, it could be argued that it has become more apparent how many people from different backgrounds and ethnic groups live together in this country. In retrospect, through the long history of complex events and political changes, Japan has indeed become a place where people of different origins - Ainu, Okinawan, Chinese, Korean, just to name a few - live together. Amid a growing worldwide trend for reappraisal of the previously ethnically and culturally marginalized, isn't it the high time to shine a light on Japan's long-standing cultural variety, and to contemplate a new era of even greater diversity and cultural celebration?

At *Roppongi Crossing 2022*, opportunities to doing exactly that include Ikeda Hiroshi's video installation featuring members of the Ainu community; photographs by Ishiuchi Miyako capturing her home of many years and neighborhood just before moving away; Oh Haji's textile renderings of travels by sea; Han Ishu's works similarly on the theme of migration and relocation; and works by Okinawan artists Ishigaki Katsuko and Iha Linda.



Ikeda Hiroshi
Shinsuke Shiiku July 2022, Shibetsu 2022
Digital data
Dimensions variable



Oh Haji
Ama's home/boat floating on memory with the colour of emptiness 2018
Used ramie and cotton clothes from Kanazawa, linen yarn, sinker, fishhook, cyanotype print
Dimensions variable
Installation view: *Culture City of East Asia 2018: Kanazawa Altering Home*, 21st Century Museum of Contemporary Art, Kanazawa
Photo: Kioku Keizo
* Referential image

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

<https://press.mori.art.museum/en/press-img>

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