

# (OPENING) MORI ART MUSEUM 20TH ANNIVERSARY EXHIBITION OUR ECOLOGY: TOWARD A PLANETARY LIVING

OCTOBER 18 [WED], 2023 – MARCH 31 [SUN], 2024 MORI ART MUSEUM [53F, ROPPONGI HILLS MORI TOWER]

## WHAT CONTRIBUTIONS CAN CONTEMPORARY ART MAKE IN CHALLENGING THE ENVIRONMENTAL CRISIS?

The Mori Art Museum, Tokyo, is pleased to present the Mori Art Museum 20th Anniversary Exhibition entitled *Our Ecology: Toward a Planetary Living* from Wednesday, October 18, 2023 to Sunday, March 31, 2024.

The impact of humanity on our planet since the industrial revolution, especially in the second half of the 20th century, is said to match that of the thousands of preceding years of geological change. What has turned into an environmental crisis of global scale, in fact, has its origins in countless yet specific local events and situations in industrialized countries around the world, which provides a framework to *Our Ecology*.

This exhibition will feature four chapters of diverse expression courtesy of an impressive lineup of 34 artists from home and abroad, and about 100 works to total - from historical works to a number commissioned especially for the exhibition. The first chapter, "All Is Connected," touches upon the complex intertwining of environment and/or ecosystems with human activity. The next chapter, titled "Return to Earth," reexamines works by Japanese artists from the 1950s to 1980s, decades in which pollution formed a dark downside to the country's rapid economic growth. The third chapter, "The Great Acceleration," introduces works revealing the exploitation of the Earth's resources by mankind, while at the same time offering a kind of hope. The fourth and final chapter, "The Future Is within Us," is devoted to today's diverging discussion around utilizing ancient as well as cutting-edge technologies for drafting possible futures through artistic expressions of activism, indigenous knowledge, feminism, AI and collective intelligence (CI), and also spirituality.

Above all, the title *Our Ecology: Toward a Planetary Living* asks who we are, and to whom the Earth's environment belongs. The exhibition urges us to think about environmental problems and other issues not only from an anthropocentric perspective, but also by looking at the Earth's multiple ecologies from a broader, more comprehensive standpoint. This sustainable exhibition, designed to reduce the use of transport to a minimum and to reuse and recycle as many resources as possible, will make the Mori Art Museum a place to contemplate how contemporary art and artists have to date engaged with environmental issues, and how they can continue to do so in the future.



Martha Atienza  
*Adlaw sa mga Mananagat 2022*  
(Fisherfolks Day 2022)  
2022  
Video, silent  
45 min. 44 sec. (loop)  
Production support: Han Nefkens Foundation,  
Mondriaan Fund, and Shane Akeroyd  
Commission: The 17th Istanbul Biennial  
Courtesy: Silverlens, Manila/New York

**PRESS RELEASE** Press Inquiries: Mori Art Museum Public Relations Office [within Kyodo PR]  
Tel: +81-(0)80-2340-8755 (Ms. Wada) E-mail: mam-pr@kyodo-pr.co.jp

## FEATURED ARTISTS \* In alphabetical order of the artists' surnames

### Chapter 1

Nina Canell	Born 1979 in Växjö, Sweden; based in Berlin
Hans Haacke	Born 1936 in Cologne, Germany; based in New York
Jochen Lempert	Born 1958 in Moers, Germany; based in Hamburg, Germany
Emilija Škarnulytė	Born 1987 in Vilnius; based in Vilnius and Tromsø, Norway
Cecilia Vicuña	Born 1948 in Santiago; based in Santiago and New York
Apichatpong Weerasethakul	Born 1970 in Bangkok; based in Chiang Mai, Thailand

### Chapter 2

Fujita Akiko	Born 1933 in Kanagawa; based in Kanagawa
Katsura Yuki	Born 1913 in Tokyo; died 1991 in Tokyo
Kimura Tsunehisa	Born 1928 in Osaka; died 2008 in Tokyo
Koie Ryoji	Born 1938 in Aichi; died 2020 in Aichi
Kudo Tetsumi	Born 1935 in Osaka; died 1990 in Tokyo
Muraoka Saburo	Born 1928 in Osaka; died 2013 in Shiga
Nagasawa Nobuho	Born 1959 in Tokyo; based in New York
Nakanishi Natsuyuki	Born 1935 in Tokyo; died 2016 in Tokyo
Nakaya Fujiko	Born 1933 in Hokkaido; based in Tokyo
Okamoto Taro	Born 1911 in Kanagawa; died 1996 in Tokyo
Taniguchi Gaho	Born 1944 in Aomori; based in Tokyo
Tonoshiki Tadashi	Born 1942 in Hiroshima; died 1992 in Shimane

### Chapter 3

Monira Al Qadiri*	Born in 1983; based in Berlin * Kuwaiti national
Julian Charrière	Born 1987 in Morges, Switzerland; based in Berlin
Ali Cherri	Born 1976 in Beirut; based in Beirut and Paris
Daniel Turner	Born 1983 in Portsmouth, VA; based in New York
Yasura Takeshi	Born 1984 in Shiga, Japan; based in Paris and Chiba, Japan

### Chapter 4

Martha Atienza	Born 1981 in Manila; based in the Netherlands and Philippines
Ian Cheng	Born 1984 in Los Angeles; based in New York
Agnes Denes	Born 1931 in Budapest; based in New York
Jef Geys	Born 1934 in Leopoldsburg, Belgium; died 2018 in Genk, Belgium
Sheroanawe Hakihiiwe	Born 1971 in Sheroana, Alto Orinoco, Amazonas, Venezuela; based in Sheroana
Pierre Huyghe	Born 1962 in Paris; based in Santiago
Matsuzawa Yutaka	Born 1922 in Nagano, Japan; died 2006 in Nagano
Ana Mendieta	Born 1948 in Havana; died 1985 in New York
Kate Newby	Born 1979 in Auckland, New Zealand; based in Floresville, TX
Asad Raza	Born 1974 in Buffalo, NY; based in New York and Leipzig, Germany
Saijo Akane	Born 1989 in Hyogo, Japan; based in Kyoto

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## GENERAL INFORMATION

**Exhibition Title:** Mori Art Museum 20th Anniversary Exhibition  
*Our Ecology: Toward a Planetary Living*

**Organizer:** Mori Art Museum

**20th Anniversary Sponsors:** OBAYASHI CORPORATION, SHIMIZU CORPORATION,  
KAJIMA CORPORATION

**Corporate Sponsors:** ASO GROUP, KINDEN CORPORATION,  
TOYOTA MOTOR CORPORATION,  
MITSUBISHI ELECTRIC BUILDING SOLUTIONS CORPORATION,  
SAIKYU KOGYO CO., LTD., SANKI ENGINEERING CO., LTD.,  
TAKENAKA CORPORATION, Unicharm Corporation,  
YUDENSHA CO., LTD.

**Support:** Chiyoda Ute Co., Ltd., Champagne Pommery

**Grants from:** Agency for Cultural Affairs, The Swedish Arts Grants Committee,  
The Swiss Arts Council Pro Helvetia

**Production Support:** Fondation d'entreprise Hermès, Delta Electronics, Inc.,  
SEKISTONE Co., Ltd., Odawara Meikosha

**Curated by:** Martin Germann (Adjunct Curator, Mori Art Museum)  
Tsubaki Reiko (Curator, Mori Art Museum)

**Guest Curator for Chapter 2:** Bert Winther-Tamaki (Professor, Art History Department and Visual Studies Ph. D. Program,  
University of California, Irvine)

**Exhibition Period:** October 18 [Wed], 2023 - March 31 [Sun], 2024

**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 17:00 on Thursday, October 26, 2023. | \* Open until 22:00 on Tuesdays of January 2 and March 19, 2024. | \* Admission until 30 minutes before closing. | \* Open every day.

### Admission:

	[Weekdays]		[Sat., Sun. & Holidays]	
	Online	On-Site	Online	On-Site
Adults	¥ 1,800	¥ 2,000	¥ 2,000	¥ 2,200
Students (University/High School)	¥ 1,300	¥ 1,400	¥ 1,400	¥ 1,500
Children (Age 4 through Junior High School)	¥ 700	¥ 800	¥ 800	¥ 900
Seniors (Ages 65 and over)	¥ 1,500	¥ 1,700	¥ 1,700	¥ 1,900

\* 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 that run concurrently:

*MAM Collection 017: Sawa Hiraki; MAM Screen 018: The Karrabing Film Collective; and MAM Project 031: Jinushi Maiko.*

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

[www.mori.art.museum/en](http://www.mori.art.museum/en)



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

<https://tayori.com/f/ourecology-en/>

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## HIGHLIGHTS

### ■ Contemporary Art's Contributions in Challenging the Environmental Crisis

What contributions can contemporary art make in challenging the environmental crisis, a pressing issue of utmost importance common to the entire world, and how can it raise awareness of the issue as our own? The exhibition will decipher the concepts, metaphors, materials, and production processes behind works by 34 artists from 16 countries around the world, and we will together consider the possibilities for the future.

### ■ An Ecological Decoding of Japanese Society and Contemporary Art History

Chapter 2 titled "Return to Earth - Art & Ecology in Japan, 1950s-1980s" assembled by guest curator Bert Winther-Tamaki characterizes this exhibition in the Japanese context among environmental problem-related exhibitions held around the world. It shows how Japanese artists from the 1950s to the 1980s addressed topical social issues of the time such as pollution and radioactive contamination.

### ■ Networks, Not Objects: Many Exciting New Works from High-Profile International Artists

Every effort has been made with this exhibition to keep the transport of actual objects (works) to a minimum, instead planned for the artists to come to Japan in person and make new works here. Seeing artists as vehicles for culture, the exhibition thus finds ecological value not so much in the movement of objects, as the forging of interpersonal networks and bonds. Newly-commissioned works for the exhibition by international artists are based on their research in Japan and will fill up more than a half of the gallery space.

### ■ Reuse of the Everyday

*Our Ecology: Toward a Planetary Living* will feature numerous works that reuse materials. These include pressed weeds collected after a protocol set by **Jef Geys** from a one-kilometer radius of the Mori Art Museum; **Kate Newby**'s installation assembled from items discovered en route from Roppongi to Ginza; **Daniel Turner** connecting two sites and perspectives on ocean ecologies with a new work, using instrument from a discarded Japanese chemical freighter dismantled in the world's largest shipbreaking yard in Alang, India; **Yasura Takeshi**'s installation juxtaposing slag obtained by melting rubbish at a high temperature, to marble, and **Nina Canell**'s work that gives visitors the chance to experience the sound and sensation of trampling seashells that will then be reused as raw material in cement.

### ■ Environmentally-Friendly Exhibition Design

The displays for *Our Ecology: Toward a Planetary Living* have been designed with the environment in mind, for example, by partially reusing parts of display walls and wall panels from the previous exhibition, and eschewing painted finishes. Other efforts to save resources include employing the world's first 100-percent recyclable plasterboard, reducing waste by employing construction components made from recycled materials, and reusing various other materials.

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## STRUCTURE OF THE EXHIBITION

### Chapter 1 All Is Connected

In this exhibition, “ecology” does not begin and end with “the environment.” Everything on our planet, living or otherwise, is part of a cycle of sorts, and through that cycle everything, tangible and intangible, is connected. This first chapter presents works by contemporary artists who give expression to that cycle and the process of connection in different ways.

**Hans Haacke**'s photographic documentation taken from the perspective of connecting social and economic systems with ecosystems such as animals and plants, and a large installation by **Nina Canell**, providing a chance for visitors to experience vicariously the process by which the organic material of seashells is converted into the construction material of cement, remind us of how we too are part of the world's grand, intricately-entwined cycles: its ecologies.



[left]

Hans Haacke

*Monument to Beach Pollution* (detail from *Untitled*, 1968-1972/2019)

1970 Digital C-print 33.7 x 50.8 cm

Courtesy: Paula Cooper Gallery, New York

© Hans Haacke / Artists Rights Society (ARS), New York

[right]

Nina Canell *Muscle Memory (7 Tons)* 2022

Hardscaping material from marine mollusc shells

Dimensions variable

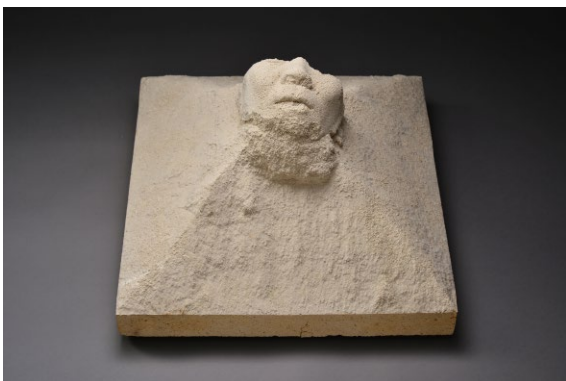
Installation view: *Tectonic Tender*, Berlinische Galerie Museum of Modern Art, Berlin

Photo: Nick Ash \* Referential image

### Chapter 2 Return to Earth - Art & Ecology in Japan, 1950s-1980s

During its postwar era of high-growth Japan suffered from serious environmental problems triggered by natural disaster, industrial pollution, and radioactive waste. As a regional environmental art history, this chapter centers works by Japanese artists and their engagement with environmental issues over the decades, set out in chronological order from the 1950s through the '60s, '70s and '80s, simultaneously tracking major developments in expressive technique.

Works featured include **Katsura Yuki**'s painting *Man and Fish* (1954), which deals with the exposure of the Japanese fishing boat *Daigo Fukuryu Maru* (“Lucky Dragon No. 5”) to nuclear fallout near Bikini Atoll and **Nakanishi Natsuyuki**'s *Compact Object* (1966/1968), in which used everyday items are packed in egg-shaped acrylic resin. Also, *Return to Earth* (1971) by **Koie Ryoji**, who used dirt to make works on nuclear and anti-nuclear themes, shows the artist's own face baked into earth, crumbling away back into the soil, while **Taniguchi Gaho** reproduces an *ikebana* flower arrangement she created in the 1980s, expressing the relationship between nature and humans.



[left]

Koie Ryoji

*Return to Earth (1)*

1971

Shard 32 x 50 x 50 cm

Collection: Tokoname City (Aichi, Japan)

Photo: Ito Tetsuo

[right]

Katsura Yuki

*Man and Fish*

1954

Oil on canvas

116.0 x 90.8 cm

Collection: Aichi Prefectural Museum of Art

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### Chapter 3 The Great Acceleration

*Homo sapiens* has availed itself of all the planet's available resources to advance civilization and propel industrialization, modernization, and globalization. Yet as the suggested geological classification of "Anthropocene" proposes, accelerated advances in science and technology and industrial society since the industrial revolution have changed the Earth's environment in a very short space of time. This chapter takes a fresh look at the relationship between humans and the Earth's resources from a broader perspective, analyzing these pressing issues for humanity from a critical viewpoint in works that address the cultural and historical underpinnings of the current state of the world.

**Monira Al Qadiri's** new work on the theme of cultured pearls shows the dreams and desires of humans interfering deeply in a natural ecosystem. Meanwhile, **Yasura Takeshi** expresses different timelines by juxtaposing slag obtained by melting rubbish at a high temperature to marble formed naturally over millions of years. Other works in this chapter, ranging thematically across ancient myth and personal experience, social and environmental issues, also point to the diverse links between human existence and planetary resources.



[left]  
Monira Al Qadiri  
*The Disturbance* (rendering)  
2023

[right]  
Yasura Takeshi  
*fruiting body*  
2022 Installation  
Installation view: Reborn-Art Festival  
2021-22: Altruism and Fluidity [Second Term]  
Photo: Saito Taichi  
\* Referential image

### Chapter 4 The Future Is within Us

The current environmental crisis is the outcome of our own personal choices - and to break our current impasse will require us as humans to change our way of being. What options remain for the future? This chapter attempts to reframe the future, and reflect on the forms of intelligence we should rely on, be that by taking in and utilizing the knowledge of non-western worldviews, expressing doubts about modernist progress and principles of endless growth, activism/advocacy, adopting indigenous and feminist perspectives, spirituality, or exploring the potentials and risks of digital innovation.

**Agnes Denes** questioned developmentalism back in 1982 by making a wheatfield materialize in Manhattan. **Jef Geys'** project with the Roppongi Hills community makes us look at weeds differently, as a tool for healing. **Saijo Akane's** ceramic vessels, resembling musical instruments shared and played by multiple people, suggest new possibilities for coexistence. In **Ian Cheng's** work, AI-simulated turtle "Thousand" evolves, as it moves around and responds to changing conditions to meet various requirements for survival.



[top]  
Saijo Akane *Orchard* 2022  
Ceramic 130 x 82 x 82 cm  
Installation view: *Phantom Body*,  
ARTCOURT Gallery, Osaka,  
2022  
Photo: Koroda Takeru

[bottom]  
Ian Cheng *Thousand Lives*  
2023  
Live simulation, sound  
Infinite Duration  
Courtesy: Pilar Corrias, London;  
Gladstone Gallery, New York  
Installation View: *Ian Cheng:*  
*THOUSAND LIVES*,  
Pilar Corrias, London, 2023  
Photo: Andrea Rossetti



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## ?! EXHIBITION-RELATED LEARNING PROGRAMS

### ■ SYMPOSIUM “OUR ECOLOGY” \* Japanese-English simultaneous interpretation available

The environmental crisis has already long been recognized in the international art scene. Especially for the past few years, many exhibitions have been approaching issues of climate change and ecology from social perspectives integrating queerness, feminism and the transformative potentials and risks of technology. How do these exhibition curators confront this issue common to all humankind yet in various manners, and what are they trying to convey through contemporary art? In the framework of *Our Ecology: Toward a Planetary Living*, we are inviting three curators from around the world to discuss how contemporary art is responding to the environmental crisis, how they are planning the exhibition, and how contemporary art can be involved in the environmental crisis issue.

**Appearing:** Nicolas Bourriaud (Artistic Director, The 15th Gwangju Biennale) \* to appear online  
 Hasegawa Yuko (Director, 21st Century Museum of Contemporary Art, Kanazawa)  
 Chus Martínez (Curator; Art historian; Director, Institute Art Gender Nature, Basel)  
 Martin Germann (*Our Ecology* exhibition Co-Curator / Adjunct Curator, Mori Art Museum)  
 Tsubaki Reiko (*Our Ecology* exhibition Co-Curator / Curator, Mori Art Museum)

**Date & Time:** 17:00–19:00, Friday, November 3, 2023

**Venue:** Academyhills (49F, Roppongi Hills Mori Tower)

**Capacity:** 150 (booking required) **Fee:** ¥ 500 **Organizer:** Mori Art Museum **Cooperation:** Art Week Tokyo

**Booking:** Mori Art Museum website [www.mori.art.museum/en](http://www.mori.art.museum/en)

### ■ ARTIST TALK \* Japanese-English simultaneous interpretation available

*Our Ecology* exhibition-featured artists will talk about their work in the exhibition.

**Appearing:** Monira Al Qadiri, Nina Canell, Asad Raza, Emilija Škarnulytė

**Date & Time:** 18:30–20:30, Wednesday, October 18, 2023

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

**Capacity:** 70 (booking required) **Fee:** free (exhibition ticket valid for the day of issue required)

**Booking:** Mori Art Museum website [www.mori.art.museum/en](http://www.mori.art.museum/en)

### TALK “RETURN TO EARTH - ART & ECOLOGY IN JAPAN, 1950S-1980S” \* Japanese-English simultaneous interpretation available

Bert Winther-Tamaki, guest curator for Chapter 2 of *Our Ecology* exhibition, will discuss about the Japanese artists featured in the Chapter.

**Appearing:**

Bert Winther-Tamaki (Professor, Art History Department and Visual Studies Ph. D. Program, University of California, Irvine)

**Date & Time:** 18:30–20:00, Thursday, October 19, 2023

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

**Capacity:** 70 (booking required) **Fee:** free (exhibition ticket valid for the day of issue required)

**Booking:** Mori Art Museum website [www.mori.art.museum/en](http://www.mori.art.museum/en)

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## ■ GALLERY TALKS BY EXHIBITION CURATORS

Gallery talks by the exhibition curators conducted in a gallery-tour format.

[1] **Date & Time:** 19:00-20:00, Wednesday, November 15, 2023

**Featuring:** Martin Germann (*Our Ecology* exhibition Co-Curator / Adjunct Curator, Mori Art Museum) \* Conducted in English

[2] **Date & Time:** 19:00-20:00, Wednesday, December 13, 2023

**Featuring:** Tsubaki Reiko (*Our Ecology* exhibition Co-Curator / Curator, Mori Art Museum) \* Conducted in Japanese

**Venue:** Mori Art Museum galleries (53F, Roppongi Hills Mori Tower) **Capacity:** 15 (each)

**Fee:** free (exhibition ticket valid for the day of issue required)

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

## ■ ACCESS ONLINE PROGRAM “ART ONLINE” \* Conducted in Japanese

The Mori Art Museum Learning staff will introduce the *Our Ecology* exhibition and talk about how to enjoy contemporary art and explore the town of Roppongi where the Mori Art Museum is located. The program will be in a dialogue format, tailored to the participants. So including those who have never visited the Mori Art Museum or those who cannot go out as freely as they wish to, everyone is welcome. Upon applying, please let us know what type of assistance you might require of us in joining this program as well - such as the need for artwork description in verbal or in sign language and others.

**Dates & Times:** [1] 12:00-13:15, Friday, February 16, 2024

[2] 12:00-13:15, Thursday, March 7, 2024

**Venue:** Online program using Zoom (video conferencing/meeting)

**Capacity:** 10 groups each (booking required) **Fee:** Free

**Booking:** Mori Art Museum website [www.mori.art.museum/en](http://www.mori.art.museum/en)

\* If the number of applicants exceeds the capacity, participants will be determined by a lottery.

## ■ SCHOOL-MUSEUM PROGRAM \* Conducted in Japanese

During this program, we will be holding a discussion between the instructors and Museum staff regarding contemporary art and what children can learn. The program is not only for instructors of fine arts or arts and crafts - teachers interested in making use of the art museum activities are also welcome to join.

**Date & Time:** 16:00-18:00, Thursday, December 21, 2023

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

**For:** Preschool, elementary, middle and high school teachers, and college/university instructors

**Capacity:** 15 (booking required; first-come basis) **Fee:** Free

**Booking:** Mori Art Museum website [www.mori.art.museum/en](http://www.mori.art.museum/en)

\* Please note that the Programs are subject to change without prior notice.

\* A series of Family Programs, Artist Performances, School Programs, and Access Programs are currently in planning. Visit the Mori Art Museum website for the program & booking details and updates. [www.mori.art.museum/en](http://www.mori.art.museum/en)

**Inquiries on the Programs:** Learning, Mori Art Museum

E-mail: [mam-learning@mori.co.jp](mailto:mam-learning@mori.co.jp)

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## RELATED INFORMATION

### AUDIO GUIDE

Use the web-app-based *Our Ecology* audio guide for the featured works, and highlights of the exhibition.

\* Visitors are requested to bring and use their own devices (e.g. smartphones, tablets) and earphones. Neither devices nor earphones will be available for rent on site.

**Available in:** English / Japanese **Number of Tracks:** 15 **Length:** Approx. 35 minutes

**Fee:** ¥ 500 (incl. tax) **Produced by:** Stylinx **Supervised by:** Mori Art Museum

### EXHIBITION CATALOGUE

#### Essays by:

Nanjo Fumio (Senior Advisor, Mori Art Museum)

Martin Germann (Adjunct Curator, Mori Art Museum)

Tsubaki Reiko (Curator, Mori Art Museum)

Bert Winther-Tamaki (Professor, Art History Department and Visual Studies Ph. D. Program, University of California, Irvine)

**Interview with:** Dipesh Chakrabarty (Lawrence A. Kimpton Distinguished Service Professor in history, University of Chicago)

**Size:** A4 (29.7 x 21 cm) **Number of Pages:** 240 **Languages:** Japanese-English bilingual **Price:** ¥3,960 (incl. tax)

**Date of Issue:** End-December 2023 (TBD) **Edited by:** Mori Art Museum, Tokyo

**Published by:** Sayusha

**To Be for Sale at:** MORI ART MUSEUM SHOP 53 (53F, Roppongi Hills Mori Tower)

MORI ART MUSEUM SHOP (3F, Roppongi Hills West Walk)

MORI ART MUSEUM ONLINE SHOP (<https://shop.mori.art.museum/>)

### EXHIBITION ORIGINAL GOODS

#### “GUNTE” (Work Gloves)

The environmentally-friendly work gloves “GUNTE” made from unused fabrics and threads produced in textile factories are thick and comfortable to wear, and can be used not only for work but also as a fashion item. As an original product for this exhibition, we are offering a total of four types: yellow and sky blue, colors used in the exhibition visuals, and two multi-colored types.

They are all unique and different from one another due to the mixing ratio of fibers - enjoy the texture and hue of each glove.

**Price:** ¥990 (incl. tax)



**Inquiries:** MORI ART MUSEUM SHOP 53

Tel: +81-(0)3-6406-6118 (Hours subject to those of the Museum)

#### PRESS RELEASE

Press Inquiries: Mori Art Museum Public Relations Office [within Kyodo PR]

Tel: +81-(0)80-2340-8755 (Ms. Wada) E-mail: [mam-pr@kyodo-pr.co.jp](mailto:mam-pr@kyodo-pr.co.jp)

**RELATED EXHIBITION*****ECOLOGY: DIALOGUE ON CIRCULATIONS*  
BY FONDATION D'ENTREPRISE HERMES**

For *Our Ecology* exhibition, we have interpreted the Mori Art Museum as a whole ecology/ecosystem of its own, and entered into a dialogue with the Fondation d'entreprise Hermès with the intention of stepping beyond Mori Art Museum to build an organic, symbiotic relationship with another institution. The result is an exhibition that connects with the two locations of the Mori Art Museum and Ginza Maison Hermès Le Forum, and the city stretching out between them, and serves to expand our contemplations of ecology.

The Ginza Maison Hermès Le Forum will stage the exhibition *Ecology: Dialogue on Circulations*.

By presenting work at both exhibitions, artists Yasura Takeshi and Kate Newby will also act as links between the two ecologies.

***Ecology: Dialogue on Circulations***

**Dialogue 1: “Nature Rule - La Vita Nuova” | Jaeun Choi**

**Period:** October 14 [Sat], 2023 - January 28 [Sun], 2024

**Dialogue 2: “Ephemeral Anchoring” | Nicolas Floc’h, Kate Newby, Takeshi Yasura, Raphaël Zarka**

**Period:** February 16 [Fri] - May 31 [Fri], 2024

**Venue:** Ginza Maison Hermès Le Forum (8-9F, 5-4-1 Ginza, Chuo-ku, Tokyo)

**Organizer:** Fondation d'entreprise Hermès

**Exhibition Website (Japanese language only):** <https://www.hermes.com/jp/ja/story/maison-ginza/forum/231014/>

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## [ALSO ON VIEW] MORI ART MUSEUM SMALL PROGRAMS TO RUN CONCURRENTLY WITH *OUR ECOLOGY* EXHIBITION

OCTOBER 18 [WED], 2023 - MARCH 31 [SUN], 2024 MORI ART MUSEUM [53F, ROPPONGI HILLS MORI TOWER]



**MAM COLLECTION IS A SERIES OF DIVERSE, THEME-BASED EXHIBITIONS SHOWCASING THE MORI ART MUSEUM'S PERMANENT COLLECTION.**

### MAM COLLECTION 017: SAWA HIRAKI

**Organizer:** Mori Art Museum

**Curated by:** Yahagi Manabu (Assistant Curator, Mori Art Museum)

<https://www.mori.art.museum/en/exhibitions/mamcollection017/index.html>



Sawa Hiraki  
*hako*  
2007  
6-channel video installation, color, stereo  
12 min. (loop)



**MAM SCREEN FEATURES OUTSTANDING SINGLE-CHANNEL VIDEO WORKS FROM AROUND THE WORLD.**

### MAM SCREEN 018: THE KARRABING FILM COLLECTIVE

**Organizer:** Mori Art Museum

**Curated by:** Yahagi Manabu (Assistant Curator, Mori Art Museum)

<https://www.mori.art.museum/en/exhibitions/mamscreen018/index.html>



The Karrabing Film Collective  
*The Mermaids, or Aiden in Wonderland*  
2018  
Video  
26 min. 29 sec.



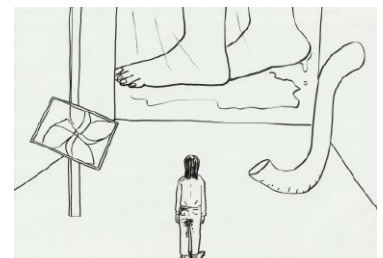
**MAM PROJECTS IS A SERIES OF PROJECTS COMMISSIONED BY THE MORI ART MUSEUM PRESENTING CONTEMPORARY ART IN ALL ITS DIVERSITY.**

### MAM PROJECT 031: JINUSHI MAIKO

**Organizer:** Mori Art Museum

**Curated by:** Kumakura Haruko (Assistant Curator, Mori Art Museum)

<https://www.mori.art.museum/en/exhibitions/mamproject031/index.html>



Jinushi Maiko  
*Drawing for Mishearings*  
2023  
Courtesy: HAGIWARA PROJECTS, Tokyo

**PRESS RELEASE** Press Inquiries: Mori Art Museum Public Relations Office [within Kyodo PR]  
Tel: +81-(0)80-2340-8755 (Ms. Wada) E-mail: mam-pr@kyodo-pr.co.jp