

N. S. HARSHA: CHARMING JOURNEY

FEBRUARY 4 [SAT] – JUNE 11 [SUN], 2017 MORI ART MUSEUM [53F, ROPPONGI HILLS MORI TOWER]

TO THE COSMIC VIA SOUTHERN INDIA

(DETAILS OF RELATED PROGRAMS ANNOUNCED) TALKS FEATURING N. S. HARSHA HIMSELF, KIDS' WORKSHOPS, YOGA + ART PROGRAMS AND MANY MORE!

The Mori Art Museum, Tokyo, is proud to stage “N. S. Harsha: Charming Journey,” the first major solo exhibition by the Indian artist, from Saturday, February 4 to Sunday, June 11, 2017.

N. S. Harsha was born in 1969 in the ancient capital of Mysore in southern India, and continues to be based there. While international interest in contemporary Indian art world has burgeoned alongside the country's recent economic growth, N. S. Harsha has taken part in numerous international shows. At the same time, he has persisted in engaging earnestly with the many aspects of “life” that surround him: the culture and natural environment of southern India, the relationships between humans and the region's flora and fauna. In the process, he has carved out a unique position for himself. The artist deploys an array of expressive techniques, dominated by painting and including drawing, sculpture, installations and workshops. Underlying all his work however is a worldview in which the microcosmos, as symbolized by the human body, and macrocosmos, embracing all things, exist simultaneously - combined with a keen eye for life's absurdities.

“N. S. Harsha: Charming Journey” will survey two decades of N. S. Harsha's practice, by presenting around 70 major works (including new works) produced by the artist from 1995 onward. The “journey” of the title hints not only at the life journey of the artist, but various other journeys too, including India's economic development, the journey back and forth between the traditional and the contemporary, and an expansion from our everyday endeavors to a cosmic point of view. With an eye on Mysore as a starting point, N. S. Harsha depicts situations and aspects of the world in a critical and humorous fashion, presenting its

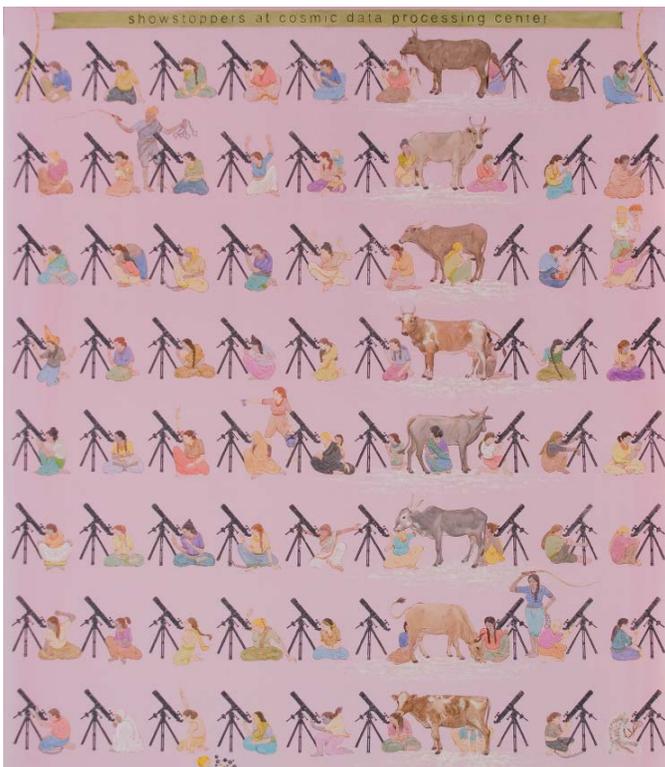
delights – ironies, love and paradoxes included – as a “charming journey.”

His is a viewpoint that, though locally-rooted, encourages us to reconsider the ways in which modern and contemporary art have traditionally been interpreted through the Western canon. N. S. Harsha proposes an art that transcends time and space, freeing it to become something more universal.

[left] *Showstoppers at Cosmic Data Processing Center*

[bottom right] same as left (detail)

2015 Acrylic on canvas 190 x 150 cm Courtesy: Victoria Miro, London



PRESS RELEASE

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N. S. HARSHA

Born 1969 in Mysore, Karnataka in Southern India, N. S. Harsha continues to live and work in Mysore. He received a Masters Degree in Painting in 1995 from the Maharaja Sayajirao (MS) University of Baroda [Vadodara]. The artist is a recipient of prestigious awards including the DAAD Scholarship (2012) and Artes Mundi Prize (2008). He has participated in a number of international exhibitions such as the Kochi-Muziris Biennale (India, 2014); Moscow Biennale of Contemporary Art (2013); Dojima River Biennale (Osaka, 2013); Adelaide International Biennial (Australia, 2012); the Yokohama Triennale (2011) and the Bienal de São Paulo (Brazil, 2010). He also held solo exhibitions at Institute of International Visual Arts (INIVA), London in 2009, and Ginza Maison Hermès Le Forum, Tokyo in 2008. He was also a participant in the major international touring exhibition “Indian Highway” at the Serpentine Gallery, London in 2008 (followed by five major museums all over the world through 2012), and “Chalo! India: A New Era of Indian Art” at the Mori Art Museum in 2008 (touring to Seoul and Vienna in 2009).



Photo: Mallikurjun Katakol

◆ GENERAL INFORMATION

Exhibition Title: “N. S. Harsha: Charming Journey”

Organizer: Mori Art Museum

In Association with: Embassy of India, The Japan-India Association

Corporate Sponsors: DAIKIN INDUSTRIES, LTD., OBAYASHI CORPORATION, TOYOTA, YKK / YKK AP, NTT Communications Corporation, House Foods Group Inc., KAJIMA CORPORATION

Production Support: Usha International Ltd.

Support: Cathay Pacific Airways Limited, Champagne Pommery

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

Exhibition Period: February 4 [Sat] – June 11 [Sun], 2017

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

Open Hours: 10:00-22:00 | Tue: 10:00-17:00 | * Admission 30 minutes before closing. | * Open everyday.

Admission: Adult: ¥1,800 / University/highschool student: ¥1,200 / Child (age 4 up to junior highschool student): ¥600 / Senior (ages 65 and over): ¥1,500 | * All prices include tax. | * Ticket also valid for Tokyo City View observation deck (excludes Sky Deck). | * Additional entrance fee to the Sky Deck is required.

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

◆ OBJECTIVE

To date, the Mori Art Museum has staged both region-specific exhibitions showcasing the current state of contemporary art in rapidly developing parts of the globe such as China, Africa, India and the Middle East, as well as major solo exhibitions by prominent Asian artists. While N. S. Harsha was one of the artists included in the region-specific exhibition “Chalo! India: A New Era of Indian Art” held in 2008. However, he has created a unique place for himself on the Indian contemporary art scene through his mastery of various techniques and his diversity of context, informed in part by the traditional culture of southern India. As well as demonstrating the Mori Art Museum’s policy of taking notable artists from region-specific group shows and presenting them once again in greater depth in major solo exhibitions, “Charming Journey” is N. S. Harsha’s first mid-career retrospective.

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◆ EXHIBITION HIGHLIGHTS

[1] Mysore Tales Helping Us to Decode Globalization of the World

In his playful, allegorical depictions of nature and simple everyday life in southern India, N. S. Harsha casts a critical eye – starting close to home at a local town – over global developments in culture, politics and economics.

“Charming Nation” Series

Take one of his best-known early works: the “Charming Nation” series featuring a variety of stories set in Mysore. Woven through these paintings are the changes occurring in Indian society since the market liberalization of the



early 1990s, hinting at the impact of a globally connected world economy. *They Will Manage My Hunger* (2006) places the headquarters of the World Trade Organization behind farmland, and asks whether it is the farmers who till the fields, or free trade, that will grow the nation and fill the bellies of children. *Charming Nation* (2006), meanwhile, implicitly portrays agricultural workers losing their jobs to foreign-made agricultural equipment.

[left] *They Will Manage My Hunger* (from the “Charming Nation” series) 2006 Acrylic on canvas 97 x 97 cm Collection: Bodhi Art Limited, New Delhi
[right] *Charming Nation* (from the “Charming Nation” series) 2006 Acrylic on canvas 97 x 97 cm Collection: Ruchira Agarwal, Mumbai

[2] Repetition of Motifs to Reflect Both the World’s Universality and Diversity

A striking feature of N. S. Harsha's paintings is the repeated rendering of animal and/or human motifs in a single work. From a distance, the tidy arrangements of similar-looking individuals appear to form a cohesive group, but on closer inspection, they differ in myriad ways: facial expressions, gestures, clothing... the characteristics of each becoming apparent. His paintings thus seem to reflect the diverse nature of India – a single nation, yet composed of multiple languages, faiths and cultures – and at the same time, reveal in miniature a world that could be any country, anywhere.

With their contrasting viewpoints of whole and part, group and individual, the paintings of N. S. Harsha reflect the artist's position as an objective observer of the world.

Work That Defined His Painting Style

The triptych *We Come, We Eat, and We Sleep* (1999–2001) established his style of portraying row upon row of people. The many stages of life from birth to death are depicted through the very basic and everyday acts of moving, eating, and sleeping.

We Come, We Eat, and We Sleep (detail) 1999–2001
Synthetic polymer paint on canvas
172.1 x 289.3 cm, 169.7 x 288.5 cm, 172.2 x 289.2 cm
Collection: Queensland Art Gallery, Brisbane



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KEY POINTS TO ENJOY N. S. HARSHA'S PAINTINGS

■ New Discoveries of “Charming” and Colorful Characters Upon Every Viewing

His works are populated by an eclectic cast of characters ranging from movie heroes and stars of contemporary art to Indian deities and animals. The painting *Come Give Us a Speech* (2008) alone depicts around 2,000 distinctively individual characters, allowing new discoveries on every viewing of a work which one could happily study all day.



Come Give Us a Speech (detail)
2008 Acrylic on canvas 182.9 x 182.9 cm (x 6)



Humanised Future (detail)
2011 Acrylic on canvas 76 x 107 cm Private Collection

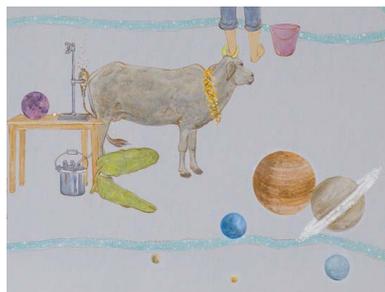
■ “Clues” in the Pictures Reveal the Stories

Repeated motifs appear over and over in his paintings. The more you keep these in mind upon viewing, the better and deeper an understanding you will have of the stories the work tells, alongside N. S. Harsha's own ideas.



Telescopes and Microscopes

Telescopes represent a “macro viewpoint” that takes a bird’s-eye, long-range view of the world while microscopes are a metaphor for a “micro viewpoint” that focuses on the smaller details of everyday life. Keep these “micro” and “macro” perspectives in mind, and N. S. Harsha's view as an observer will be revealed.



Space

Cosmic motifs such as the “Earth” and “Milky Way” feature frequently in N. S. Harsha's paintings, suggesting that while carefully training his gaze on the day-to-day reality of Mysore, the artist is also fascinated by the wider world, and the universe.



Animals

Vibrant depictions of all kinds of fauna are a feature of Harsha's works. Be sure to pay attention to the stories and fables that surround them, and their meaning. For example, why are the monkeys in the works pointing at the sky? The contemplation will provide a glimpse into little-known aspects of Indian life and culture, and the artist's own ideas.

[left] *Seeker's Paradise* (detail) 2013 Acrylic on canvas 190 x 150 cm Private Collection [center] *Mooing Here and Now* (detail) 2014 Acrylic on canvas 190 x 150 cm Collection: Arisawa Keita [right] *Raha Dikhanaywalay Hai Rahengay* (*Those who show us the path were there, are here, will be there*) (detail) 2014 Acrylic on canvas 190 x 150 cm Courtesy: Victoria Miro, London

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[3] Get to Know the Culture of Mysore of Southern India, the Birthplace of the Artworks

What sort of place is N. S. Harsha’s home of Mysore in southern India? From what sort of environment, what kind of day-to-day lifestyle do his works emerge? The artworks and other material on display including photographs and maps in “Charming Journey” will serve as a superb guide to understanding cultural background of them all.

Experience the Culture and Daily Life of Mysore

From a corner where you can read a local Mysore newspaper to an installation using replicas of traditional South Indian cuisine, the exhibition enables visitors to experience the culture and daily life of Mysore from various angles. In addition, with Mysore being the heartland of Ashtanga yoga, over the period of the exhibition the Museum will be running events combining fun yoga practice with art appreciation.

Bonus “Resource Room”

A “Resource Room” will be set up for the display of photographs and video footage of everyday Mysore life and landscapes. These will be on show in conjunction with the artist’s sketches, source material including Indian comics that have inspired his work, and traditional Mysore paintings, in an exploration of the cultural and intellectual context of southern India that forms the backdrop to his practice.



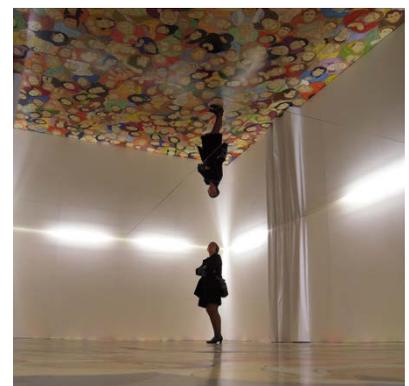
[left]
Leftovers (detail)
2008
Installation view: “Leftovers,” Ginza
Maison Hermès
Le Forum, Tokyo, 2008
© Nacása & Partners Inc.
Courtesy: Fondation d’entreprise
Hermès

[right]
Scenery from a festival, Mysore city
suburb

[4] Be Part of Large Paintings and Installations for a Spatial Experience

Painting for N. S. Harsha is not confined to the canvas but extends to walls and floors, on the ground in parks, and the roofs of temples. Occasionally viewers are encouraged to enter a work, and interact with it for a spatial experience.

In the installation *Sky Gazers* (2010), the floor is covered in a sea of human faces, their gaze directed fixedly at the sky. When the visitor looks upward in the same direction, he or she joins the crowd to become part of the star-filled firmament: an intriguing opportunity to put yourself right in a picture and contemplate where you are, and where the world is heading.



[top] *Sky Gazers*
[bottom] same as top (detail)
2010 Acrylic on plywood
Installation view: Liverpool Biennale, 2010

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[5] 100 Tokyo Children Offer Their Visions of the “Future” - An N. S. Harsha Community Project

N. S. Harsha has earned a reputation not only for making art, but also for running community projects and workshops with local children in different locations. Here in Tokyo too, he will run a number of mainly child-centered workshops.

In January, before the exhibition opens, Harsha will join children from an elementary school near the Mori Art Museum for a workshop that will involve imagining what kind of grown-ups they want to become, and painting those dreams for the future on adult business shirts. The completed shirts will be displayed in the exhibition under the title Future. Join us on the top floor of the Roppongi Hills Mori Tower to check out the future, as seen by 100 children.



Future 2007
Workshop view: Deng Kong Elementary School, New Taipei City, Taiwan, 2007



Ambition and Dreams: Project designed for TVS Academy, Tumkur, Karnataka, India
2005 Courtesy: TVS Academy, Tumkur, India * referential image

[6] N. S. Harsha’s Journey Continues Outside the Museum

For the duration of “Charming Journey” visitors will also have the chance to encounter works by N. S. Harsha outside the main exhibition space. The passage on the 52nd floor of the Roppongi Hills Mori Tower will become the setting for *Reversed Gaze* (2008/2017), featuring human figures painted across a wall. Strike it lucky, and you may come across the artist and staff painting the wall before the exhibition opens. Further work by N. S. Harsha will be exhibited at different locations in Roppongi Hills (but still outside the Museum) as well.

* Accessing the 52F of the Roppongi Hills Mori Tower before the exhibition opens will require an admission ticket for the Tokyo City View observation deck and/or the Mori Arts Center Gallery.



Reversed Gaze
2008
Acrylic
396.2 x 762 cm
Installation view: "Indian Highway," Serpentine Gallery, London, 2008

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◆ **CURATOR'S MESSAGE** Kataoka Mami (“N. S. Harsha: Charming Journey” Curator / Chief Curator, Mori Art Museum)

N. S. Harsha was born 1969 in the ancient capital of Mysore in southern India. In the 1990s he studied at the MS University of Baroda, internationally renowned for its progressive education, and is currently based in Mysore. N. S. Harsha has, for the past two decades, taken part in numerous shows around the world, including exhibitions devoted specifically to Indian contemporary art. Meanwhile, he has continued to engage earnestly with “life” around him in its many forms: the traditional culture and natural environment of southern India, and the relationships between humans and the flora and fauna of the region, in the process carving out a unique position in contemporary art.



Woven into the artistic practice of N. S. Harsha is a complex cultural mix: from the figurative tradition of his homeland – for example, in the intricate sculptures at Hindu temples of the Hoysala Dynasty (11-14th century) such as those at Halebid and Belur, and Mysore-style miniature paintings – to the culture of myths and stories handed down via a tradition of picture scrolls, and media such as modern-day comics; and the “rangoli” sand drawings that are created every morning by the women of the household. The artist makes skilled use of multiple media, focusing mainly on painting, and also including drawing, sculpture and site-specific installations and workshops, all united by a worldview in which the microcosmos, as symbolized by the human body, and macrocosmos, embracing all things, exist simultaneously, plus a keen eye for day-to-day absurdities and moments of duality.

This exhibition titled “N. S. Harsha: Charming Journey” is a mid-career retrospective bringing together for the first time the artist’s most important works to date. It focuses on the development of his practice while encompassing his major works from 1995 through 2016. The word “journey” of the exhibition title hints not only at the life of the artist himself, but also at various other “journeys” including the political and economic development of India, the parallel changes in different communities, as well as changes observable in the daily lives of people, the journey back and forth between the traditional and the contemporary, and the journey from a biological scientific worldview to an astronomical or cosmic scale. From figures that sometimes number in the thousands in a single painting, it is possible to unravel the lives of individuals. Sometimes within these works, we human beings are depicted as mere specks in the vast universe, alongside other organisms such as flora and fauna. At the same time we are able to observe N. S. Harsha’s curiosity about the profound mysteries of the universe, and our unpredictable future. The processes by which these “journeys” are undertaken are not always “charming” yet N. S. Harsha channels his critical, humorous gaze toward the absurdities of our world, and its duality of values, presenting them to us as a “charming journey.”

To date, the Mori Art Museum has staged both regional exhibitions showcasing the current state of contemporary art in up-and-coming parts of the globe such as China, Africa, India and the Middle East, as well as major solo exhibitions by prominent Asian mid-career artists. “N. S. Harsha: Charming Journey” will be positioned as one of this solo exhibition series. India is composed of multiple states, languages, culinary cultures and

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religions, each of which has developed over thousands of years, making for a history of extraordinary complexity. Mysore, where the artist is based, has existed as a kingdom with a rich cultural and artistic history since the 14th century. In recent years there has been a growing body of research on the idea of “multiple modernities,” and we hope that by unraveling art through the viewpoint of one artist – N. S. Harsha – and the multifaceted culture of Mysore that continues to inspire him, dominant Western notions of modern and contemporary art will be liberated to become something more universal, transcending time and space.



Punarapi Jananam Punarapi Maranam (again birth - again death)
2013
Acrylic on canvas, tarpaulin
365.8 x 2,407.9 cm
Installation view: The Fifth Moscow Biennale of Contemporary Art, 2013



*Punarapi Jananam Punarapi Maranam
(again birth - again death) (detail)*
2013
Acrylic on canvas, tarpaulin
365.8 x 2,407.9 cm

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EXHIBITION-RELATED PROGRAMS

TALK SESSION "PAINTINGS WITH A BIRD'S EYE VIEW OF THE WORLD, PAINTINGS THAT OBSERVE THE EVERYDAY"

* Japanese-English simultaneous interpretation available

N. S. Harsha observes the world we live in by shifting his viewpoint from everyday happenings to the cosmos, between details and the big picture. The resulting works reference everything from traditional Indian art, the increasing presence of global corporations in India. The international contemporary art scene, to flora and fauna, and Japanese painters such as Ito Jakuchu and Katsushika Hokusai; transcending time and place to make connections in multiple directions.

Painting is the core of N. S. Harsha's diverse practice, and for this talk session, the artist joins Yamashita Yuji, Aida Makoto, along with the curator of the exhibition to discuss paintings that offer a panoramic take on the world, and those that focus on the minutiae of day-to-day living.

Speakers: N. S. Harsha, Yamashita Yuji (Professor, Meiji Gakuin University),
Aida Makoto (Artist), Kataoka Mami (Chief Curator, Mori Art Museum)

Date & Time: 19:00-21:00, Saturday, February 4, 2017 (Doors open: 18:30)

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

Capacity: 150 (booking required)

Admission: General ¥1,800 / MAMC members free

* Program participant will receive a complimentary exhibition ticket (of "N. S. Harsha: Charming Journey") on site.

Organizer: Mori Art Museum **Cooperation:** Academyhills

Booking: Will start on the Mori Art Museum on a later date. www.mori.art.museum



Yamashita Yuji



Aida Makoto

Courtesy: Mizuma Art Gallery

ARTIST TALK "THE WORLD OF COME GIVE US A SPEECH"

* Japanese-English consecutive interpretation available

Take a close look at the six panels of *Come Give Us a Speech* (2008) and you'll spot characters from well-known stories, famous artists, and much more to intrigue and delight. At this event, N. S. Harsha himself will give a talk in the gallery, focusing on the stories depicted in this monumental work.

Speaker: N. S. Harsha

Date & Time: 19:00-20:00, Wednesday, February 15, 2017 (Doors open: 18:45)

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

Capacity: 40 (booking required) **Admission:** Free (exhibition ticket required)

Booking: Will start on the Mori Art Museum on a later date. www.mori.art.museum



Come Give Us a Speech (detail)

2008 Acrylic on canvas 182.9 x 182.9 cm (x 6)

TEENS' PROGRAM "MEET THE ARTIST" * Conducted in Japanese

An opportunity for teenagers from third-year junior high school age up (ages 15-19) to take in the exhibition at their leisure, then discuss it in their own words. As a bonus, on the last day of the program participants will also be able to share their views directly with N. S. Harsha.

Dates: TBD (Total of 3 days; one day each from February, March and April, 2017, respectively)

Venue: Mori Art Museum (53F, Roppongi Hills Mori Tower) **For:** Teens — ages 15-19

Capacity: Approximately 15 (booking required, first-come basis) **Admission:** Free

* Details will be posted on the Mori Art Museum on a later date. www.mori.art.museum

* Before booking, please note that participants must attend all 3 days of the program.

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■ KIDS' WORKSHOP "FUTURE"

At this workshop, elementary school-age children will be encouraged to imagine the kind of grown-up they want to be, joining N. S. Harsha to turn their imaginations to dreams of the future, and draw/write those dreams on adult-size business shirts. The shirts will be on display during the "Charming Journey" exhibition.

* The booking for this workshop has closed already (booked out).

● "FUTURE" MARCH IN ROPPONGI HILLS

The children participating in the "Future" workshop will wear their shirts for a parade around Roppongi Hills, where thousands of people wearing the same kind of shirts work.

Date: Monday, January 30, 2017 (* rain-or-shine, morning time)

Venue: within Roppongi Hills

* Details will be posted on the Mori Art Museum on a later date. www.mori.art.museum



Future 2007

Workshop view: Deng Kong Elementary School, New Taipei City, Taiwan 2007

■ KIDS' WORKSHOP "NIGHT JOURNEY"

* Japanese-English consecutive interpretation available

What colors are the Tokyo night? How does it pass? What is happening on the nighttime streets? At this workshop, junior gallery-goers will join N. S. Harsha to think about "night." On the first day they will turn their imaginations to the hours of darkness to envisage themselves morphing into something totally different, and on the second, thus transformed, head out onto the streets of Roppongi to sketch the nighttime capital.

Appearing: N. S. Harsha

Dates: Saturday, April 22, 2017 (Day 1)

Sunday, April 23, 2017 (Day 2)

* Details will be posted on the Mori Art Museum on a later date. www.mori.art.museum

* Before booking, please note that participants must attend both days of this 2-day program.

■ "YOGA + ART – USE YOUR BODY AND VIEW ART, SUPPORTED BY REEBOK"

Mysore is a place where Ashtanga yoga has burgeoned. Come to the Museum before opening time and enjoy yoga and art appreciation rolled into one, surrounded by the works of "Charming Journey" on the 53rd floor. Stop by on your school or work commute and stretch your way into the day in a stimulating setting.



Organizer: Mori Art Museum

Cooperation: Reebok

* Will run several days during "Charming Journey" – dates to follow

* Details will be posted on the Mori Art Museum on a later date. www.mori.art.museum

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

* There will be more programs including Gallery Tours, School Programs, Family Programs and Access Programs (some will be conducted in Japanese only).

Inquiries on the Programs: Mori Art Museum

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(ALSO ON VIEW) Period: Saturday, February 4, 2017 – Sunday, June 11, 2017



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

MAM COLLECTION 004: IMAGINING THE UNKNOWN STORIES

Participating Artists: Yoneda Tomoko (b. 1965 in Hyogo, Japan, lives and works in London)
Shilpa Gupta (b. 1976 in Mumbai, lives and works in Mumbai)
Yee I-Lann (b. 1971 in Sabah, Malaysia, lives and works in Kuala Lumpur)
Curated by: Kondo Kenichi (Curator, Mori Art Museum)

“MAM Collection 004” will present works by three artists: Yoneda Tomoko, Shilpa Gupta, and Yee I-Lann. For all works on exhibit here, the artists researched legends and historical events they had not actually experienced in person, using their own imaginations to recreate these events and render them as artwork.

Yoneda Tomoko’s photograph series “Between Visible and Invisible” takes as its theme the historical relationship between that which can, and cannot, be seen. In one of them, *Freud’s Glasses - Viewing a text by Jung II* (1998), she employs spectacles actually used by Sigmund Freud to view text by Carl Jung who was his prodigy yet later parted ways. Exactly how Freud felt upon reading that text is left to our imagination.

In Shilpa Gupta’s sound installation *Tryst with Destiny (Speech on the granting of Indian Independence)* (2007-08), the artist can be heard singing, through a microphone, the speech by the first Indian prime minister Jawaharlal Nehru given on the eve of the country’s independence, to her random tune. A microphone, which is usually used for giving speeches, has been turned into a speaker from which Nehru’s somber words pour out as a nostalgic song.

“Sulu Stories” (2005) is a photograph series by Yee I-Lann featuring legends and stories from the Sulu Archipelago (now part of the Philippines). Sulu Archipelago, adjacent to Malaysia and Indonesia, was independent as Sultanate of Sulu from the 15th to 19th century, yet has now become the base of anti-government forces and terrorist organizations and travel from outside is restricted. The artist was also unable to enter the central Sulu, and she completed the series by superimposing various images on the pictures taken from the surrounding sea based on research.

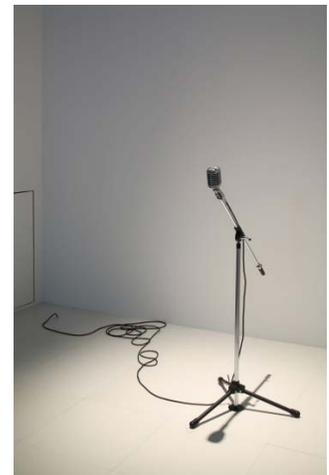
These slices of legends and history, recreated from the artists’ subjective viewpoints and rendered using approaches different from the usual documentary format, speak to the soul in subtle, unobtrusive ways.



Yoneda Tomoko
Freud’s Glasses - Viewing a text by Jung II
1998
Gelatin silver print
120 x 120 cm



Yee I-Lann
Sulu Stories - The Ch'i-lin of Calaut
2005
Digital print
61 x 61 cm



Shilpa Gupta
Tryst with Destiny (Speech on the granting of Indian Independence)
2007-08
Microphone, microphone stand with built-in speaker
145 x 30 x 30cm (microphone), 9 min. (audio)
Installation view: “Chalo! India: A New Era of Indian Art,” 2008, Mori Art Museum, Tokyo
Photo: Kioku Keizo

PRESS RELEASE

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MAM
SCREEN

MAM SCREEN FEATURES SCREENINGS OF SIGNIFICANT SINGLE-CHANNEL VIDEO WORKS FROM AROUND THE WORLD.

MAM SCREEN 005: NIWA YOSHINORI SELECTED VIDEO WORKS

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

“MAM Screen 005” will showcase the works on video of artist Niwa Yoshinori (b. 1982). Setting his work in the streets and other public spaces of various countries, and locations with political connections, Niwa stages social and historical interventions by engaging in what at first glance appear to be meaningless and absurd acts and schemes, and presents on video a portion of these happenings in their entirety, including the unexpected outcomes resulting from the negotiation, its failures and reactions from others.

In this exhibition, we present a special edition of Niwa’s four-part “Communism” series which is in the Collection of the Mori Art Museum: *Tossing Socialist in the Air in Romania*, *Looking for Vladimir Lenin at Moscow Apartments*, *Proposing Holding up Karl Marx to Japanese Communist Party*, and *Celebrating Karl Marx’s Birthday with Japanese Communist Party*, newly re-edited for this showing. Through “nonsensical” actions and sense of humor that emerge from the series of attempts made by the artists (as indicated by the titles), Niwa’s will have us reconsider the various value systems and significance in our society.



Looking for Vladimir Lenin at Moscow Apartments
2012
Video
26 min. 14 sec.



Proposing Holding up Karl Marx to Japanese Communist Party
2013
Video
18 min. 2 sec.

Works Screened

1. *Tossing Socialist in the Air in Romania* (single-channel version), 2010/2016, 25 min. 24 sec.
2. *Looking for Vladimir Lenin at Moscow Apartments* (single-channel version), 2012/2016, 22 min. 32 sec.
3. *Proposing Holding up Karl Marx to Japanese Communist Party* (single-channel version), 2013/2016, 18 min. 27 sec.
4. *Celebrating Karl Marx’s Birthday with Japanese Communist Party* (single-channel version), 2013/2016, 22 min. 56 sec.

* The works are re-edited for this particular showing, and are different from the original editions.

* Due to some events and programs scheduled, the screening might be temporarily unavailable on occasion.

Please check the Mori Art Museum website for details. www.mori.art.museum

Niwa Yoshinori

Born 1982 in Aichi, Japan. Major exhibitions include the Setouchi Triennale 2016 (Naoshima, Kagawa), “Our Beloved World” (MIMOCA Marugame Genichiro-Inokuma Museum of Contemporary Art, 2015), “Historically Historic Historical History of Communism” (Edel Assanti, London, 2015), “Double Vision: Contemporary Art from Japan” (Moscow Museum of Modern Art, Haifa Museums, 2012), Aichi Triennale 2013 (Nagoya area), and “Roppongi Crossing 2013: OUT OF DOUBT” (Mori Art Museum, Tokyo).



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MAM PROJECT IS A SERIES OF EXPERIMENTAL PROJECTS PRODUCED BY THE MORI ART MUSEUM IN COLLABORATION WITH ARTISTS FROM AROUND THE WORLD.

MAM PROJECT 023: AGATHA GOTHE-SNAPE

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

“MAM Project 023” showcases the work of Sydney-based internationally-active artist, Agatha Gothe-Snape (b. 1980). Gothe-Snape’s practice centers on improvised performances employing a diverse range of techniques, from PowerPoint slide shows to participatory workshops, texts, and visual scores. This exhibition, her first solo show in Japan, will present new set of works *Oh Window*, composed of an installation inspired by the Mori Art Museum’s motto “Art + Life,” and a series of performances developing out of it.

The installation will interpret the view of Tokyo from the Roppongi Hills Mori Tower venue as a metaphor for the “Life” of “Art + Life” to create a number of imaginary “windows” in what is, in reality, a windowless exhibition space. These imaginary windows will be made up of graphics, video footage and so on with motifs including conversations between Gothe-Snape and Museum staff, and discoveries the artist has made around Roppongi Hills. The performances, designed to complement the content of the installation, will be staged over the duration of the exhibition, both in the gallery itself, and in settings all around Roppongi Hills. The imaginary windows in the gallery space will serve as visual instructions and scores for the artists, dancers and musicians appearing in the performances, while traces of the performances will reflect back into the installation, resulting in incremental changes to the view from the “windows.”



(left)
Rhetorical Chorus (LW)
2015
Performance view: Performa 15, New York, 2015
Photo: Joe Jagos
Photo courtesy: The Commercial Gallery, Sydney
* Referential image

(right)
Here, an Echo
2015-16
Performance view: 20th Biennale of Sydney
Photo: Rafaela Pandolfini
Photo courtesy: The Commercial Gallery, Sydney
* Referential image

Agatha Gothe-Snape

Born 1980 in Sydney, where she is currently based. Received Master of Visual Arts in 2011 from Sydney College of the Arts, The University of Sydney. Recent solo exhibitions include “Volatile Medium,” The Commercial Gallery, Sydney (2016), “Rhetorical Chorus (LW),” Performa 15, New York (2015), “Free Speaking,” Studio 12, Gertrude Contemporary, Melbourne (2014), and “Taking Form,” Art Gallery of New South Wales, Sydney (2013). She has participated in major international exhibitions including 20th Biennale of Sydney (2016) and the 8th Berlin Biennale (2014).



Photo: Aimee Crouch

RELATED PUBLIC PROGRAM

ARTIST TALK * Japanese-English simultaneous interpretation available

The artist will talk about her project in the exhibition.

Speaker: Agatha Gothe-Snape (Artist) **Date & Time:** 14:00–15:30, Saturday, February 4, 2017 (Doors open: 13:30)

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

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

Booking: Will start on the Mori Art Museum on a later date. www.mori.art.museum

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

<https://mam-media.com/en/press-img>

PRESS RELEASE

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