

(OPENING)**LEANDRO ERLICH: SEEING AND BELIEVING**

NOVEMBER 18, 2017 [SAT] - APRIL 1, 2018 [SUN] MORI ART MUSEUM [53F, ROPPONGI HILLS MORI TOWER]

HIS LARGEST SOLO EXHIBITION FINALLY TO OPEN ON SATURDAY!

The Mori Art Museum is pleased to present “Leandro Erlich: Seeing and Believing” from Saturday, November 18, 2017 to Sunday, April 1, 2018. An Argentinian contemporary artist of global repute, Leandro Erlich is perhaps best known in Japan as the creator of *The Swimming Pool*, a permanent installation at the 21st Century Museum of Contemporary Art, Kanazawa.

From massive installations to videos, Erlich’s works employ optical illusions to shake up our notions of common sense. Though what the audience sees may at first glance seem familiar, on closer inspection it proves to be a surprising, unsettling deviation from the usual, in the form of, for example, a boat floating in the absence of water, or people sticking to the wall in various poses. Viewers begin to doubt whether what they see is actually reality, and notice just how much unconscious habit influences the way they look at things.

Covering the entire 25 years of Erlich’s career to date, “Leandro Erlich: Seeing and Believing” will be the largest-ever exhibition devoted to the work of this fascinating artist. Of the 44 works on display, 80 percent will be making their Japanese debut. Through Erlich’s works, we will realize by ridding

of our inertia, habit, preconceived notions, and received wisdom that the visible is not all there is to reality, and experience for ourselves, with our newly unclouded vision, the advent of a new kind of world.



Building
2004
Digital print on linoleum, light, iron, wood, mirror
800 x 600 x 1,200 cm
Installation view: 104-Paris, 2011
* Referential image

Message from the Artist

It is both a great challenge and great honor to make a richer presentation of my work as a solo showcase at the Mori Art Museum in Tokyo. Tokyo and the Japanese audience have always been a source of inspiration for me.

I hope the experience of this show would help people notice and realize a fact: how our habits and/or actions taken subconsciously, in fact, shape our behaviors, and how stereotyped images endure beyond perception.

I believe it would provide a catalyst for each one of them to take a fresh look at what is actually happening around us and wonder, “Is there more than one reality?”

PRESS RELEASE

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LEANDRO ERLICH

Born 1973 in Buenos Aires, Argentina. Currently based in Buenos Aires and Montevideo, Uruguay. He has participated in a number of international exhibitions such as Whitney Biennial 2000 (New York), La Biennale di Venezia: 49 (2001), The 26th São Paulo Biennial (2004) and Liverpool Biennial 2008 (U.K.), as well as "Paris-Delhi-Bombay..." held at Centre Pompidou (Paris, 2011). He's had solo exhibitions at MACRO - Museo de Arte Contemporaneo in Rome (2006), MoMA PS1 (New York, 2008), Espacio Fundación Telefónica (Madrid, 2017), Neuberger Museum of Art (New York, 2017) among others. In Japan, he participated in The Echigo-Tsumari Art Triennale (Niigata, 2006/2012) as well as Setouchi Triennale 2010 (Kagawa, 2010), and in 2014 held his first solo exhibition in Japan at 21st Century Museum of Contemporary Art, Kanazawa.



Photo: Alejandro Guyot



On *The Swimming Pool*

Leandro Erlich is familiar to the Japanese public through such installations as *The Swimming Pool*, on permanent display in the 21st Century Museum of Contemporary Art, Kanazawa. In *The Swimming Pool*, through water separating above and below ground, those above ground can watch people moving around underwater, while those below ground gaze upward from under water.

*The maquette prototype and photographs of this project will be on view at this exhibition.

The Swimming Pool 2004
Concrete, glass, water 280 x 402 x 697 cm
Collection: 21st Century Museum of Contemporary Art, Kanazawa
Photo: Kioku Keizo
Photo courtesy: 21st Century Museum of Contemporary Art, Kanazawa
* Referential image

◆ GENERAL INFORMATION

Exhibition Title: "Leandro Erlich: Seeing and Believing" **Organizer:** Mori Art Museum

In Association with: Embassy of the Argentine Republic

Corporate Sponsors: OBAYASHI CORPORATION, TOYOTA MOTOR CORPORATION, KOEI TECMO HOLDINGS CO., LTD., TRUNK (HOTEL)

Production Support: YKK AP Inc. **Support:** Champagne Pommery

Curated by: Tsubaki Reiko (Curator, Mori Art Museum)

Exhibition Period: November 18, 2017 [Sat] - April 1, 2018 [Sun]

Venues: 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)

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

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

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◆ EXHIBITION HIGHLIGHTS

[1] Binge on Works Making Their Japanese Debut! Comprehensive Coverage of Erlich's Practice from Early Days to the Latest

Showcasing the 25 years to date of Erlich's practice from first works to the newly-commissioned, "Leandro Erlich: Seeing and Believing" will be the largest-ever exhibition devoted entirely to the career of this Argentinian artist. Around 80 percent of 44 works presented will be shown in Japan for the first time, offering great opportunities for new and intriguing encounters with the artist's oeuvre.

[2] An Exhibition that Gives a Feel How Much Fun Contemporary Art Can Be

Full of mystery and surprise, and sure to arouse curiosity, Leandro Erlich's works are only complete when the viewer personally participates in and experiences them. Moreover, Erlich's use of everyday, ubiquitous motifs such as buildings, a classroom, underground trains and elevators makes his works highly relatable and eminently accessible to people of all ages, even those previously unfamiliar with contemporary art.

[3] Showcases a Huge, Architectural Installation with Incredible Photo Opps!

The exhibition will also showcase the "Building" series that is one of Erlich's most popular projects - it is a large experiential installation in which visitors lie on a building facade placed on the floor, striking their preferred poses, and thanks to the mirror effect, create scenes in which they seem to be crouched on walls and window sills in acrobatic, gravity-defying postures. Visitors can also take photos of themselves in these bizarre positions.

[4] The World Will Never Seem the Same Again!- Works That Offer New Ways of Looking

Most people find even the slightest cognitive "shift" in a familiar landscape immediately disconcerting. By presenting spaces of a bizarre and mysterious nature amid the reality we unquestioningly take for granted, Erlich's works prompt us to rethink the very meaning of "reality." Having noticed, through this exhibition, the degree to which habit and preconceived notions impact on our understanding, no doubt we will find the world a very different place afterward.

[5] Social Messages and Criticism Infused in the Works

Leandro Erlich's works have the ability to delight people from all walks of life, but behind them are some serious social messages. *The Democracy of the Symbol* takes as its theme the Obelisk monument that towers over central Buenos Aires, but also became a talking point for its attempt to open up to the general public a structure that normally serves as a symbol of authority. Meanwhile, in *The Classroom* a new work made for this show, the viewer is reflected in an abandoned classroom like a spirit of the dead, hinting at issues now confronting Japan such as its falling birth rate, and rural depopulation, and prompting the visitor to contemplate what the country might look like in future.

The Democracy of the Symbol
2015
Inkjet print
145 x 100 cm (each)



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◆ FEATURED KEY WORKS

Port of Reflections JAPAN PREMIERE

Watch the rowboats bobbing on water and you will imagine a jetty has appeared in the gallery space. In fact, however, there is no water, and the images that appear to be reflected in water are part of a sculpture made from the same material as the boat above.



Port of Reflections 2014
Fiber glass, metal frame, movement system, wood and acrylic panel
Dimensions variable
Installation view: "Hanjin Shipping The Box Project 2014," National Museum of Modern and Contemporary Art, Korea, Seoul, 2014
Courtesy: National Museum of Modern and Contemporary Art, Korea; Art Front Gallery; Galleria Continua

The Classroom NEWLY COMMISSIONED

A new work to be produced for this show, *The Classroom* is set in a classroom belonging to a school closed against a backdrop falling birthrates and rural depopulation. Enter one of two rooms separated by a glass partition and see yourself reflected faintly there as if present in the other desolate classroom like a spirit of the dead.



The Psychoanalyst's Office 2005
Two rooms of identical size with sofa, bookcase, desk, chair, carpet, glass, light
Dimensions variable
Installation view: Fundación PROA, Buenos Aires, 2013
Photo: Clara Cullen * Referential image

Building NEW VERSION

If you've ever wanted to defy gravity and hang blithely off a wall, this wonderful immersive installation is for you. Lie on the building facade on the floor, and watch yourself reflected in the mirror.



Building 2004
Digital print on linoleum, light, iron, wood, mirror
800 x 600 x 1,200 cm
Installation view: 104-Paris, 2011
* Referential image

Changing Rooms JAPAN PREMIERE

A maze-like experiential installation. Entering the changing rooms you will find full-length dress mirrors in front and to the left and right. Yet you are not reflected in them: instead the changing rooms extend into infinity. Wandering through it becomes difficult to tell if one is outside the mirrors or inside, and even to distinguish between self and others.



Changing Rooms 2008
Panel, frame, mirror, stool, curtain, light
Dimensions variable
Installation view: Iguatemi Shopping Mall, São Paulo, 2016
Courtesy: Iguatemi Shopping Mall, Luciana Brito Galeria Photo: Luciana Prezia

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◆ CURATOR'S MESSAGE

Tsubaki Reiko (“Leandro Erlich: Seeing and Believing” Curator; Curator, Mori Art Museum)

A mid-career retrospective covering the first quarter-century of Leandro Erlich’s practice, this exhibition is Erlich’s largest-ever solo show, his first ever in Tokyo, and for the Mori Art Museum, the first major solo exhibition of work by a South American artist.

First and foremost, most of Erlich’s works offer us the experience of surprise. Although that “surprise” employs illusions on our part, the devices used to achieve it are always revealed. Thus in the process of viewing the work we discover those devices, and amid the surprise, come to realize that the “reality” before us was actually no more than an “image” rendered visible by illusion, and start to question our usual unthinking understanding of “reality.” The way Erlich’s works appropriate everyday scenes and monuments in public spaces to engage in social comment moreover, encourages us to rethink “habits” and notions of “commonsense” that hold us in their thrall.

Erlich’s works can be described as performative and participatory in nature, encouraging the viewer to engage in physical movement in response to them, participants in the work being seen by other viewers as part of the work. One suspects that in an era of communication with distant locations being the norm thanks to the technological advancement, and virtual reality making inroads into everyday life, Erlich’s works, in which we actually use our bodies to have experiences alongside others who just happen to be there at the same time, have become more meaningful than ever.

Erlich has spoken of the enduring nature of customs and stereotypes, and how they control what is real for us - our perception of reality - probably far more than we realize, and has voiced a desire for his works to encourage viewer thought about this. The subtitle for the exhibition, “Seeing and Believing” perfectly encapsulates this hope and determination on his part.

Certainly, few things could be more fickle than social conventions, customs and morals. Take, for instance, the complete contrast between Japan’s glorification of its martial ambitions during WWII, and the anti-war and pacifist aspirations that we take for granted today. At the same time, a social consensus such as this risks being undermined by the slightest thing. It pays to remember that even the laws of science are constantly updated by paradigm shifts.

Today’s all-encompassing global capitalism requires the new horizon of virtual finance spaces on the Internet, while we construct our visions of the world and general ethics via the news and social media. Surely, in precisely this era of increasing reliance on information accumulated in virtual spaces, it is more important than ever to liberate ourselves from the information and stereotypes that take up residence in our thoughts, and attempt to control them, and acquire our own ideas and visions of the world, and of ourselves. At the Mori Art Museum, our hope is that “Leandro Erlich: Seeing and Believing” will challenge everyone who sees it to rethink their view of what constitutes reality.

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?! EXHIBITION-RELATED PROGRAMS

■ KIDS' WORKSHOP "ALONG WITH MR. ERLICH" * Japanese-English consecutive interpretation available

Join the artist Leandro Erlich to chat about familiar everyday themes we can all relate to. Children experiencing the exhibition will have free rein to sketch whatever comes to mind.

Appearing: Leandro Erlich (Artist)

Date & Time: 10:00-12:00, Sunday, November 19, 2017 (Doors open: 9:30)

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

For: Pre-school children (ages 4-6)

Capacity: Approximately 15 (booking required; attendees determined by lottery)

Fee: ¥500 (material cost. In addition, exhibition ticket is required)

Booking: BOOKED OUT

■ ARTIST TALK "ANTROPOCOSMOS – THE ARCHITECTURE OF REALITY"

* Japanese-English simultaneous interpretation available

Leandro Erlich defines "reality" as the antropocosmos – the structures created by the many deities, the rituals, the science, and belief systems such as philosophy, that human beings have devised over the millennia in their attempts to understand the world around them. In this talk, the artist will reference this concept to discuss his works.

Speaker: Leandro Erlich

Date & Time: 19:00-20:30, Monday, November 20, 2017 (Doors open: 18:30)

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

Capacity: 150 (booking required)

Admission: General ¥1,800 (program participant will receive an exhibition ticket of "Leandro Erlich" on site); MAMC members free

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

Booking: BOOKED OUT

■ KIDS' WORKSHOP "PHILOSOPHY FOR CHILDREN @ 'LEANDRO ERLICH' EXHIBITION"

* Conducted in Japanese

In Leandro Erlich's exhibition, bizarre, mysterious realms unfold. Time after time you will find yourself thinking, "But how on earth...?" Yet there may be no right answer. Here, children will be able to connect their astonishment at the works to things around us, and discuss them in depth.

Facilitators: Ijiri Takako, Shimizu Shogo, Ogawa Taiji [NPO Practical Philosophy Ardacoda]

Date & Time: 10:00-12:00, Saturday, December 9, 2017 (Doors open: 9:30)

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

For: Elementary-school children (ages 8-12)

Capacity: Approximately 25 (booking required; attendees chosen by lottery)

Fee: Free (exhibition ticket required)

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

Booking (Entry) Period: Tuesday, October 31 – Friday, November 24, 2017

* Result of the lottery will be sent to each person by E-mail during the following period:
Wednesday, November 29 – Friday, December 1, 2017.



Photo courtesy: NPO Practical Philosophy Ardacoda

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LEARNING CAMP 004**“CONTEMPORARY ART AND PHILOSOPHICAL DIALOGUE – NEW WAYS OF LEARNING”**

* Conducted in Japanese

So, can anyone, young or old, engage in “philosophical dialogue”? Certainly many would demur, perceiving it as too difficult. Yet essentially, philosophy is about taking an interest in and thinking about different things: like the things that children, with their innate curiosity, ponder from day to day. Or like having a relationship with art. Attention is now turning to “philosophical dialogue” that deepens the conversation around “questions without answers,” as a means of nurturing communication with those around us, and encouraging subjective thought. Join Kono Tetsuya, keen advocate of philosophy for all, to explore new ways of learning through art.

* In the second half, participants will split into groups for a taste of the “philosophical dialogue” experience.

Speaker: Kono Tetsuya (Professor, Rikkyo University Department of Education / Vice-president, NPO Practical Philosophy Ardacoda)

Discussant: Shirahama Eriko (Associate Curator of Learning, Mori Art Museum)

Date & Time: 14:00-16:00, Saturday, December 9, 2017 (Doors open: 13:30)

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

Capacity: 60 (booking required)

Fee: Free (exhibition ticket required)

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



Kono Tetsuya

TALK SESSION**“A NEW LOOK AT ART PROTOTYPES, BASED ON THE WORKS OF LEANDRO ERLICH”**

* Japanese-English simultaneous interpretation available

As well as an introduction to the intentions behind “Leandro Erlich: Seeing and Believing” and the works in the show, courtesy of the curator in charge, we will be joined by French philosopher Elie During to analyze and engage in a deeper reading of the works of Leandro Erlich from the viewpoint of During’s highly-original “Prototype Theory” gaining traction in the domain of art theory.

Speakers: Elie During (Associate Professor of Philosophy, Paris Nanterre University)

Tsubaki Reiko (Curator, Mori Art Museum)

Date & Time: 14:00-15:30, Saturday, January 20, 2018 (Doors open: 13:30)

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

Capacity: 80 (booking required)

Fee: Free (exhibition ticket required)

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

Elie During
Photo: Sang-Hyun Hong**POETRY READING / PERFORMANCE “READING LEANDRO ERLICH”** * Conducted in Japanese

Poet Tatehata Akira will present a new work on the world of Leandro Erlich’s art, while Berlin-based Adachi Tomomi, whose practice encompasses everything from solo performances featuring vocals and instruments of her own making, to collaborations with artists across multiple genres, and sound poetry, will stage a performance based on Tatehata’s poetry and the exhibition.

Appearing: Tatehata Akira (Poet / Art Critic)

Adachi Tomomi (Performer / Composer / Sound Poet)

Date & Time: 19:00-20:00, Tuesday, February 27, 2018 (Doors open: 18:30)

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

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

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

* Mori Art Museum will close at 17:00 and reopen at 18:00 only for those with bookings.

They will have access to the exhibition up until 22:00.



Tatehata Akira



Adachi Tomomi

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MUSIC WORKSHOP SERIES EYES & EARS VOL. 2 “HEARING AND BELIVING” PRESENTED BY MORI ART MUSEUM × JAPAN PHILHARMONIC ORCHESTRA

* Japanese-English consecutive interpretation available

Join us at the nighttime Museum to contemplate and discuss the works of Leandro Erlich and their themes from multiple viewpoints. Taking inspiration from various sources, participants will identify new sensations and themes to compose and perform improvised music, in this experiential workshop run as part of a series launched in 2016 inviting participants on a journey through the different realms of art and music.

Instructors: Michael Spencer (Communication Director, Japan Philharmonic Orchestra), Japan Philharmonic Orchestra Facilitators

Date & Time: 19:00-21:30, Tuesday, February 6, 2018 (Doors open: 18:30)

* Mori Art Museum will close at 17:00 and reopen at 18:00 only for those with bookings.

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

For: Highschool students and older

Capacity: 40 (booking required, attendees chosen by lottery)

Fee: General ¥2,000; MAMC and/or Japan Philharmonic Orchestra Subscription Members Free

Organizers: Mori Art Museum, Japan Philharmonic Orchestra

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

Booking (Entry) Period: Thursday, November 16, 2017 – Thursday, January 25, 2018

* Result of the lottery will be sent to each person by E-mail during the following period:

Friday, January 26 – Tuesday, January 30, 2018.

* Mori Art Museum will close at 17:00 and reopen at 18:00 only for the Workshop attendees.

* This event will be run in association with the 698th regular Tokyo concert performance, “Spring” by the Japan Philharmonic Orchestra.

For details: <http://www.japanphil.or.jp/concert/21740>



Michael Spencer

■ GALLERY TALKS BY THE EXHIBITION CURATOR * Conducted in Japanese

Talks by the exhibition curator conducted in a gallery-tour format.

Speaker: Tsubaki Reiko (Curator, Mori Art Museum)

Dates & Times: [1] 19:00-20:00, Wednesday, November 29, 2017

[2] 19:00-20:00, Wednesday, March 14, 2018

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

Capacity: 30 (each) **Fee:** Free (exhibition ticket required)

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

■ GALLERY TALKS * Conducted in Japanese

Talks by museum staff conducted in a gallery-tour format.

Dates & Times: [1] 14:00-15:00, Wednesday, December 20, 2017

[2] 19:00-20:00, Wednesday, January 24, 2018

[3] 14:00-15:00, Wednesday, February 14, 2018

Venue: Mori Art Museum (53F, Roppongi Hills Mori Tower) **Capacity:** 15 (each) **Fee:** Free (exhibition ticket required)

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

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■ FAMILY HOUR * Conducted in Japanese

Visit the Mori Art Museum with your little ones aged up to six years, and join other families to view the Museum at your leisure before the official opening time. Pregnant women also welcome. A great opportunity to take in the "Leandro Erlich: Seeing and Believing" exhibition while enjoying some weekend relaxation with family, time with your children, and the chance to swap child-rearing hints with other visitors.

Dates & Times: [1] 9:30-10:30, Saturday, December 2, 2017
[2] 9:30-10:30, Saturday, January 20, 2018

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

For: Pre-school children (ages 0 to 6) and their guardians, pregnant women and their families

Capacity: 80 parties (each, booking required) **Fee:** Free (exhibition ticket required)

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

* Babies in prams and frontpacks welcome.

* Starting at 9:35 and 9:55 Museum staff will provide talks on a number of works on display. Please come to the entrance hall of the exhibition if interested.

* Please note that the Museum will be open to the general public at 10:00.

■ SCHOOL-MUSEUM PROGRAM * Conducted in Japanese

As they introduce the exhibition, members of the museum staff engage in discussion with the schoolteachers on the subject of children and art. What kind of new insights would be gained from this exhibition which showcases a diverse selection of works from historic astronomical material to the contemporary art? Teachers from all disciplines - not only arts and crafts - welcome.

Dates & Time: 19:00-21:30, Wednesday, November 29, 2017
[Timetable] 19:00-20:00 Gallery tour by the exhibition curator
20:00-21:30 Discussion

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

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

Capacity: approximately 10 (booking required) **Fee:** Free **Booking:** Mori Art Museum website www.mori.art.museum/en

■ VERBAL IMAGINING TOUR * Conducted in Japanese

A tour in which the visually impaired can explore the exhibition through dialogue with museum staff but is also open to general public.

Dates & Times: 10:00-12:00, Saturday, January 6, 2018 **Venue:** Mori Art Museum (53F, Roppongi Hills Mori Tower)
For: General public **Capacity:** 10 (booking required) **Fee:** Free (exhibition ticket required)
Booking: Mori Art Museum website www.mori.art.museum/en
or via Mori Art Museum tel: +81-(0)3-6406-6101

■ SIGN LANGUAGE TOUR * Conducted in Japanese

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

Date & Time: 15:00-16:00, Saturday, January 6, 2018 **Venue:** Mori Art Museum (53F, Roppongi Hills Mori Tower)
For: General public **Capacity:** 10 (booking required) **Fee:** Free (exhibition ticket required)
Booking: Mori Art Museum website www.mori.art.museum/en
or via Mori Art Museum fax: +81-(0)3-6406-9351

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

Inquiries on Programs: Learning, Mori Art Museum

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RELATED INFORMATION

■ SPECIAL ADMISSION DISCOUNT

◆ “POOL DISCOUNT!”

In Japan Leandro Erlich is known as the artist behind *The Swimming Pool*, installed permanently at the 21st Century Museum of Contemporary Art, Kanazawa. To mark the “Leandro Erlich: Seeing and Believing” exhibition, for the first month after opening only, Mori Art Museum will run a “Pool Discount” campaign. If you have previously photographed Erlich’s *The Swimming Pool* at the 21st Century Museum of Contemporary Art, Kanazawa, show the photo(s) at the ticket counter for a discount on admission. If you’ve experienced *The Swimming Pool* at Kanazawa, then don’t miss this opportunity to come and experience - and photograph - many of Erlich’s eminently “Instagrammable” works at the Mori Art Museum as well!

Period: Saturday, November 18 – Sunday, December 17, 2017

For: Those with photographs of *The Swimming Pool* at the 21st Century Museum of Contemporary Art and one accompanied visitor
* Please show the photo(s) at the Museum ticket counter, and the discount will be applied.

Discount Rate: ¥100 off, across the board * It can’t be combined with any other discounts.

Adult: ¥1,800 ⇒ ¥1,700 University/highschool Student: ¥1,200 ⇒ ¥1,100

Child (age 4 up to junior highschool student): ¥600 ⇒ ¥500 Senior (ages 65 and over): ¥1,500 ⇒ ¥1,400

◆ “TEAM DISCOUNT ON WEDNESDAYS!”

The highly immersive, fun-for-all-ages “Leandro Erlich” exhibition is rendered even more interesting by experiencing it as a team of friends, family, work colleagues or other. Whether you’re someone who usually visits art museums solo, or finds contemporary art a little “obscure,” we highly recommend inviting some companions along to join you at this stimulating show. Every Wednesday, groups of three or more will receive a ¥100 discount off each individual admission, making this an ideal outing for end-of-year and New Year gatherings as we head in to this most social of seasons!

Period: Every Wednesday during the exhibition period

For: Any groups of three or more

Discount Rate: ¥100 off, across the board * It can’t be combined with any other discounts.

Adult: ¥1,800 ⇒ ¥1,700 University/highschool Student: ¥1,200 ⇒ ¥1,100

Child (age 4 up to junior highschool student): ¥600 ⇒ ¥500 Senior (ages 65 and over): ¥1,500 ⇒ ¥1,400

■ “LEANDRO ERLICH” EXHIBITION LIMITED-EDITION DESIGN ANNUAL PASSPORT!

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■ EXHIBITION CATALOGUE

Essays by:

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Hasegawa Yuko (Professor, Tokyo University of the Arts / Artistic Director, The Museum of Contemporary Art Tokyo)

Michael Wellen (Curator, International Art Tate Modern)

Hara Hiroshi (Professor Emeritus, The University of Tokyo / President, Hiroshi Hara + ATELIER Φ)

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Short Texts by:

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Adrian Dannatt (Writer and Curator)

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