

MORI ART MUSEUM 15TH ANNIVERSARY EXHIBITION

ROPPONGI CROSSING 2019: CONNEXIONS

FEBRUARY 9 [SAT] - MAY 26 [SUN], 2019 MORI ART MUSEUM [53F, ROPPONGI HILLS MORI TOWER]

The “Roppongi Crossing” series of exhibitions, launched in 2004 by the Mori Art Museum, provide an overall snapshot of the state of the Japanese contemporary art scene every three years. This sixth edition of the series, the first to be jointly curated by three curators of the Museum’s own alone, will showcase the work of around 25 Japanese artists and collectives, primarily practitioners born in the 1970-80s.

“Roppongi Crossing 2019: Connexions” will take a close-up look at “connections” revealed via contemporary artistic expression. An era such as ours, characterized by the fast-paced development of information, communication and myriad other technologies at an accelerating pace, also brings with it new problems. Though there is greater recognition of diverse values, “divisions” of various sorts are also becoming increasingly apparent -- as seen in the problem of the internet, or more particularly in the realm of social media -- which by rights ought to foster openness, conversely reinforcing opinions and perceptions of a similar nature; conflict sparked by political bias; and ever-growing economic disparity.

Amid this, artists offer us many types of “connection” through their works: by joining polar opposites, by fusing the heterogeneous, by giving visual expression to connections that already exist. Their efforts also serve as critiques of today’s society, as ways of turning ideas upside down, and perhaps even as clues for addressing “divisions.” It is our hope that the new “connections” born out of this exhibition will offer meaningful opportunities to engage with Japan as it is right now.



[top]

Mé *Elemental Detection* 2016

Installation view: “Saitama Triennale 2016,” The former Saitama Prefectural Folklore Museum, Japan
Photo: Kinugasa Natsumi

[left]

Ikawa Takehiro *Decoratorcrab - Mr. Kobayashi the Pink Cat* -

2017 Wood, fluorescent paint 400 x 540 cm

Installation view: “Open Call for Art Project Ideas 2017,” Hiroshima City Museum of Contemporary Art

PRESS RELEASE

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■ PARTICIPATING ARTISTS / ARTIST GROUPS

* in alphabetical order of artists' (sur)names

ANREALAGE	Established in 2003 / Based in Tokyo
Aono Fumiaki	Born 1968 in Miyagi / Lives and works in Miyagi
Bandai Yosuke	Born 1980 in Tokyo / Lives and works in Tokyo
Dokuyama Bontaro	Born 1984 in Fukushima / Lives and works in Tokyo
Enomoto Koichi	Born 1977 in Osaka / Lives and works in Kanagawa
Hanaoka Nobuhiro	Born 1980 in Hiroshima / Lives and works in Kyoto
Hayashi Chiho	Born 1988 in Oregon, US / Lives and works in Kanagawa
Hirakawa Norimichi	Born 1982 in Shimane / Lives and works in Tokyo
hyslom	Formed in 2009 / Based in Kyoto
ikawa Takehiro	Born 1981 in Hyogo / Lives and works in Hyogo
Imazu Kei	Born 1980 in Yagamuchi / Lives and works in Bandung, Indonesia
Isoya Hirofumi	Born 1978 in Tokyo / Lives and works in Tokyo
Kawakubo Yoi	Born 1979 in Toledo, Spain / Lives and works in London
Maeda Yukinori	Born 1971 in Japan / Lives and works in Kyoto
Maetani Kai	Born 1988 in Ehime / Lives and works in Kyoto
Mé	Formed in 2012 / Based in Saitama
Sato Masaharu	Born 1973 in Oita / Lives and works in Ibaraki
Sugito Hiroshi	Born 1970 in Aichi / Lives and works in Aichi and Tokyo
Takekawa Nobuaki	Born 1977 in Tokyo / Lives and works in Saitama
Tamura Yuichiro	Born 1977 in Toyama / Lives and works in Shizuoka
Tsuchiya Nobuko	Born in Kanagawa / Lives and works in Kanagawa
Tsuda Michiko	Born 1980 in Kanagawa / Lives and works in Kanagawa and Tokyo
Tsukuda Hiroki	Born 1978 in Kagawa / Lives and works in Tokyo
Yamauchi Shota	Born 1992 in Gifu / Lives and works in Kanagawa



ANREALAGE
Reflect
2015
Cotton

and others

■ GENERAL INFORMATION

Exhibition Title: "Roppongi Crossing 2019: Connexions"

Organizer: Mori Art Museum

Curated by: Tsubaki Reiko (Curator, Mori Art Museum), Tokuyama Hirokazu (Associate Curator, Mori Art Museum),
Kumakura Haruko (Assistant Curator, Mori Art Museum)

Exhibition Period: February 9 [Sat] - May 26 [Sun], 2019

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.

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■ KEY POINTS OF "ROPPONGI CROSSING 2019" EXHIBITION

Artists working across a range of genres will show Japan as it is today, from the artist unit Mé featured at Japanese arts festivals and exhibitions and their massive new work *Contact* (working title), to Iikawa Takehiro's *Decoratorcrab*, a critique of today's IT-obsessed society.

[1] Trying out Technology

Cutting-edge technology is deemed to require specialist knowledge and experience to handle, yet artists employ their own unique methods for using the latest technologies and theories, to create experimental works and expression like nothing seen before. The fashion label ANREALAGE led by Morinaga Kunihiko works with the Kawahara Laboratory at the University of Tokyo to present new "form-changing clothing" using a liquid with a low boiling point that morphs at human body temperature. Hirakawa Norimichi's *datum* takes landscape imagery and converts it using an original algorithm to express the kind of multidimensional spaces conceivable in math theory terms. Hayashi Chiho's video *Artificial Lover & True Love* does not directly employ the latest technology, but by portraying the humorous love story of an AI robot equipped with all the shortcomings and pathos of a human being, encourages us just as much as the latest research on AI and artificial life forms to think about our lives, and how we define humanity.



[left]
Hirakawa Norimichi
datum
2018
DLP projector, computer,
speaker
Dimensions variable

[right]
Hayashi Chiho
Artificial Lover & True Love
2017
Video installation
Dimensions variable,
4 min. (video)

[2] Trying to Observe Society

There are works of art that by observing what is happening around us and in the wider community from a sociological viewpoint, depict the truth hidden within, or discoveries of a totally new sort. By presenting the delightful spectacle of cats innocently enjoying a sports festival, Takekawa Nobuaki's *Cat Olympics* offers viewers the opportunity to consider today's Japan, in the buoyant buildup to the Tokyo Olympics, from a different perspective. Tamura Yuichiro's *MJ* takes inspiration from an episode during a visit by Michael Jackson to Japan to delve into the charismatic depths of modern pop culture, and the way in which pop icons taken on a sacred aura. The paintings of Enomoto Koichi are light-footed hybrid offerings combining myth, historical fact, and pop culture, and within the intensity of their expression one senses an earnest eye on what it means to be alive, and the everyday reality we accept so casually.



[left]
Takekawa Nobuaki
Cat Olympics: Opening Ceremony (detail)
2017
Ceramic, wood, metal, ceramic tile, glass tile
95 x 421.3 x 302 cm
Installation view: "Cat Olympics: in memory of Torajiro,"
Ota Fine Arts, Shanghai, 2017
Photo: Boyon Doron

[right]
Enomoto Koichi
Where the Brain Belongs to
2017
Oil on canvas
162 x 130 cm

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[3] Trying to Connect Two

By joining together unexpected things, artists can offer new perspectives, and create new, unprecedented value. Bandai Yosuke combines illegally-dumped rubbish and similar into awe-inspiring art objects. The photos showing these are mysterious, seductive mixtures of the sacred and profane. Aono Fumiaki assembles old cars, furniture and other items no longer in use into sculptures harboring new life force. The act of fixing something generates a totally different new material and value to those of the original thing itself.



Aono Fumiaki
Mending, Substitution, Consolidation, Incursion, Serial Arrangement, "Restoration of a Car Salvaged from Higashi Matsushima after the Great East Japan Earthquake and Tsunami," 2013
 2013
 Salvaged objects, furniture, plywood, acrylic paint, and others
 500 x 540 x 180 cm
 Collection: ARARIO MUSEUM in Space, Seoul
 Installation view: "Aichi Triennale 2013"
 Photo: Ito Tetsuo



Bandai Yosuke
Untitled (from the series "the lid on the hole")
 2016
 C-print
 84.8 x 105.5 cm
 Courtesy: TARO NASU, Tokyo

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

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

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