

{OPENING}**MORI ART MUSEUM SMALL EXHIBITIONS TO RUN CONCURRENTLY WITH "JAPAN IN ARCHITECTURE"**

APRIL 25 [WED] - SEPTEMBER 17 [MON], 2018 MORI ART MUSEUM [53F, ROPPONGI HILLS MORI TOWER]

* THE PRESS IMAGES ARE AVAILABLE FOR DOWNLOADS AT: <https://press.mori.art.museum/en/press-img/>

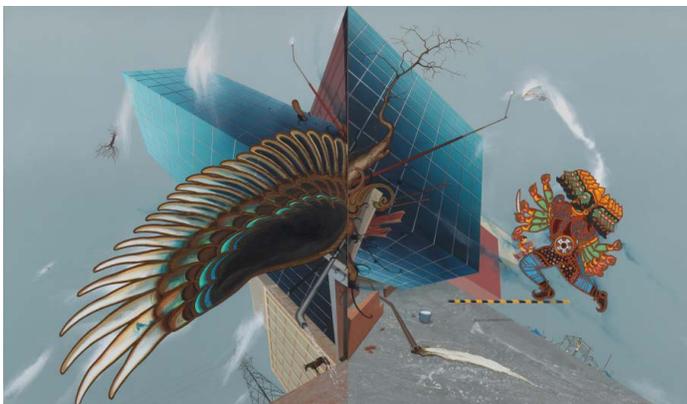
MAM COLLECTION IS A SERIES OF DIVERSE, THEME-BASED EXHIBITIONS SHOWCASING MORI ART MUSEUM'S PERMANENT COLLECTION.

MAM COLLECTION 007: INVISIBLE CITIES**Participating Artists:** Lee Bul, Jagannath Panda, Kurokawa Kisho**Curated by:** Tsubaki Reiko (Curator, Mori Art Museum)

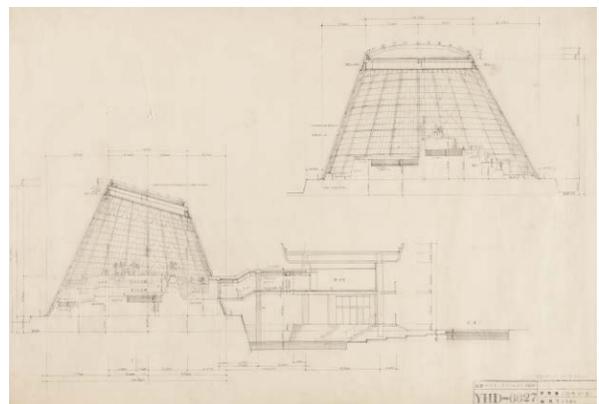
The title for this exhibition "Invisible Cities" takes its name from the novel by Italian writer Italo Calvino. In Calvino's fictional account, Marco Polo - describes to Mongol emperor and Yuan Dynasty founder Kublai Khan the many amazing cities encountered on his journeys.

People have always harbored dreams of ideal societies and urban settlements, and architecture and cities are perhaps tangible manifestations of one part of those "invisible" dreams. Yet the buildings and cities that actually come to fruition do so with the potential to be destroyed by disaster, or to age and fall into ruin, over time leaving only their remains. Utopian architecture and cities likely remain Utopian for the very reason that they never become reality. In today's world where the internet has become a norm, architecture and cities are also starting to proliferate in network form by transcending physical space, said to have become what cannot be explained by conventional concepts.

Lee Bul's *Aubade*, resembling a piece of Utopian architecture echoing the Russian avant-garde, but with Esperanto glowing in neon; Jagannath Panda's *The Epic III*, which appears to show the city as a new species of organism in which high-rise, hi-tech architecture merges with myth, flora and fauna amid a world of galloping globalization; and Kurokawa Kisho's fleeting Metabolist *Yamagata Hawaii Dreamland* destined to be demolished after less than five years; all three works showcased at this exhibition are sure to prompt contemplation on the place of architecture, and cities, in tracing human ideals and dreams.



Jagannath Panda
The Epic III
2010
Acrylic, fabric and glue on canvas
229 x 396 cm



Kurokawa Kisho
Yamagata Hawaii Dreamland, Sectional Detail of Bathing Area 1:100
c. 1966
Pencil on tracing paper
55 x 80 cm

PRESS RELEASE

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MAM
SCREEN

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

MAM SCREEN 008: KONDOH AKINO

Curated by: Araki Natsumi (Associate Professor, Tokyo University of the Arts)

New York-based Kondoh Akino (b. 1980) has employed a diverse range of techniques including manga, animation, drawing, oil painting and essays to construct a highly original expressive realm. Kondoh's take on the world feels dreamlike; a mixture of fact and fiction based on her own experiences, memories and sensations. Suffused with a kind of dubious allure that seems to expose the subconscious – primeval memories, physical changes unique to women, environments in which humans and nature join to form a harmonious whole, sensations that lie between curiosity and fear – her works have earned high acclaim both in Japan and further afield.

Already a published manga artist, while studying at Tama Art University Kondoh began producing animations with the idea of “making manga move.” The technique of combining music and motion expanded the range and scope of her art. This exhibition will present three of these animated films, plus short manga in a slideshow format for the first time. Don't miss a new take on the manga experience differing from the usual sensation of turning pages.



The Evening Traveling
2001-02 Animation 3 min. 56 sec.
Music: Chiku Toshiaki
Courtesy: Mizuma Art Gallery



Ladybirds' Requiem
2005-06 Animation 5 min. 38 sec.
Music: Chiku Toshiaki
Collection: Mori Art Museum, Tokyo

Works Screened

* The program is approximately 30 minutes long and is scheduled to start daily on the hour and at half past between 10:00 and 22:00 except for Tuesdays (between 10:00 and 17:00).

* 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/en

Video Works

<i>The Evening Traveling</i>	2001-02	3 min. 56 sec.
<i>Ladybirds' Requiem</i>	2005-06	5 min. 38 sec.
<i>KiyaKiya</i>	2010-11	6 min. 39 sec.

Manga Works

* Shown in a slideshow format

<i>The Boy in the Cabinet</i>	2005 / 2018	3 min. 7 sec.
<i>Rendezvous</i>	2005 / 2018	1 min. 58 sec.
<i>The Bridge of Dreams</i>	2015 / 2018	5 min. 40 sec.

Kondoh Akino

Born 1980 in Chiba. Graduated from Department of Graphic Design, Tama Art University in 2003. Kondoh has been living in New York since 2008. At the Mori Art Museum, Tokyo, she participated in “Go-Betweens: The World Seen Through Children” (2014). Her major solo exhibitions include “KiyaKiya” at Mizuma Art Gallery (2011), and her major publications include *Usual Stories* (Seirinkogeisha, 2008), *Akino Kondoh 1998-2013* (Nanarokusha Publishing Inc., 2013), *Thinking in New York #1 and #2* (Akishobo Inc. 2015/2018), *A-ko's Boyfriends #1-#4* (KADOKAWA, 2015-2017) among others.

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

MAM PROJECT 025: APICHA TPONG WEERASETHAKUL + HISAKADO TSUYOSHI

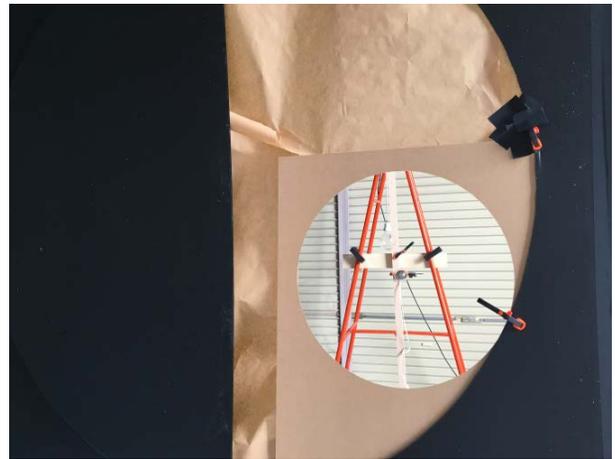
Curated by: Tokuyama Hirokazu (Associate Curator, Mori Art Museum)

Presenting *Synchronicity*, a brand-new video-installation collaboration between globally renowned film director Apichatpong Weerasethakul (b. 1970 in Bangkok), and artist Hisakado Tsuyoshi (b. 1981 in Kyoto) whose career has progressed in leaps and bounds in recent years.

Connected with the new film *Memoria* (due for release 2019) being made by Apichatpong in Colombia, *Synchronicity* takes as its theme the contrast between personal memory and the collective memory of society and state, drawing on the disciplines of depth psychology and neurological science. Staying at Apichatpong's studio in Chang Mai, Hisakado has worked with the director, sharing ideas for the screenplay from the conceptual phase. The experimental installation emerging from this process of dialogue and mutual influence is an exciting work sure to fire the imagination.



Synchronicity in Production, 2018
(Apichatpong Weerasethakul)
2018
Courtesy: Kick the Machine Films



Synchronicity in Production, 2018
(Hisakado Tsuyoshi)
2018

Apichatpong Weerasethakul

Born 1970 in Bangkok, Weerasethakul grew up in Khon Kaen Province in Isan, northeastern region of Thailand and currently lives in Chiang Mai. He is a film director representative of Thailand and also an artist. His feature film *Uncle Boonmee Who Can Recall His Past Lives*, won the prestigious 2010 Cannes Film Festival Palme d'Or prize. At the Mori Art Museum, Tokyo, he participated in "SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now" (2017) with the work he produced in collaboration with artist Chai Siris.

Hisakado Tsuyoshi

Born 1981 in Kyoto, where he currently resides. He takes various phenomena and history and restages them in a theatrical setting - invoking individual memories and stories by using sounds, lights, and objects. Recent exhibitions include a solo exhibition "MoCA Pavilion Special Project Tsuyoshi Hisakado" (Shanghai MoCA, 2016) as well as Aichi Triennale 2016. In charge of the stage art and sound of *Time's Journey through a Room* (performance by chelfitsch) in various countries in 2016, Hisakado has been expanding the field of activities.

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