

## MORI ART MUSEUM SMALLER EXHIBITIONS TO RUN CONCURRENTLY WITH "CATASTROPHE AND THE POWER OF ART"

OCTOBER 6 [SAT], 2018 - JANUARY 20 [SUN], 2019 MORI ART MUSEUM [53F, ROPPONGI HILLS MORI TOWER]



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

### MAM COLLECTION 008: CROWS - AIDA MAKOTO + CHIM↑POM

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

Crows appear in myths around the world as good-luck omens and symbols of the sun, while also being repeatedly depicted as symbols of evil and ill fortune, due to the association of their black feathers and carrion-chomping habits with death. Taking these more-than-a-little ambiguous birds as their motif, Aida Makoto and Chim↑Pom, both known for employing unconventional viewpoints and techniques to get to the heart of social and political issues, reflect various aspects of modern society.



Aida Makoto  
*Electric Poles, Crows and Others*  
2012-2013  
6-panel folding screen / acrylic on canvas mounted on panel  
360 x 1,020 cm  
Installation view: "Aida Makoto: Monument for Nothing," Mori Art Museum, Tokyo, 2012-2013  
Photo: Watanabe Osamu



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

### MAM SCREEN 009: HSU CHIA-WEI

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

Hsu Chia-Wei (b. 1983 in Taichung, Taiwan) researches the political and social history of different locations from multiple angles and gives visual form to the unconscious lying in the gaps between history and memory, past and present. In this screening, by shining a light on the personal history of a man whose life was at the mercy of East Asian politics, and the history of Japanese rule in Taiwan, he throws into relief a dynamic aspect of the region's history not evident in more official accounts. Finalist of the 2013 HUGO BOSS ASIA ART Award; Grand Prize winner of the 15th Taishin Arts Award (2017).



Hsu Chia-Wei  
*Takasago*  
2017  
Video  
9 min. 35 sec.



**MAM RESEARCH, FOCUSING ON SPECIFIC ARTISTS AND TRENDS PREDOMINANTLY IN ASIAN CONTEMPORARY ART, DISPLAYS MATERIAL TO CONTEMPLATE ALONGSIDE THEIR HISTORICAL AND SOCIAL CONTEXTS.**

### MAM RESEARCH 006: CHRONICLE KYOTO 1990S - DIAMONDS ARE FOREVER, ART-SCAPE AND I DANCE WITH SOMEBODY

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

Ishitani Haruhiro (Researcher, Archival Research Center, Kyoto City University of Arts)

**In Cooperation with:** Archival Research Center, Kyoto City University of Arts;  
Sato Tomohisa (Associate Professor, Archival Research Center, Kyoto City University of Arts)

Kyoto during the 1990s played host to a glorious explosion in overlapping creative activity around Dumb Type and other Kyoto City University of Arts alumni, from contemporary art to drag parties, AIDS and LGBT education, in a spontaneous Utopian experiment centered on a community in the city's Sakyo-ku district. Amid today's growing emphasis on human rights of all stripes, this exhibition may offer ideas for overcoming the obstacles to a better society.



"Diamonds Are Forever"  
METRO (Kyoto)  
Early 1990s

**Organizer:** Mori Art Museum **Open Hours:** 10:00-22:00 | Tue: 10:00-17:00 \* Admission 30 minutes before closing | \* Open everyday.

**Admission:** "Catastrophe and the Power of Art" admission ticket valid for entry [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 (¥500) is required.] **General Inquiries:** +81-(0)3-5777-8600 (Hello Dial)

\* The press images are available for downloads: <https://press.mori.art.museum/en/press-img/>

#### PRESS RELEASE

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