

**{OPENING}****MORI ART MUSEUM SMALL 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]

\* 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 008: CROWS - AIDA MAKOTO + CHIM↑POM**

**Participating Artists:** Aida Makoto, Chim↑Pom

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

"MAM Collection 008" is showcasing works by Aida Makoto and Chim↑Pom on the theme of that familiar bird, the crow. Crows appear in myths around the world as good-luck omens and sun symbols, while also being repeatedly depicted as emblems of evil and ill fortune, due to association of their black feathers and carrion-chomping habits with death. In Aida's work, a dystopian landscape with a post-apocalyptic air is rendered in the traditional Japanese style used on folding screens. In the work by Chim↑Pom, its member Ellie sits astride the pillion seat of a motorcycle, carrying a stuffed crow and speaker playing recorded crow calls on visits around the capital. Both Aida Makoto and Chim↑Pom are known for employing unconventional viewpoints and techniques to get to the heart of social and political issues, and the works by these artists, produced on the common theme of the crow, are sure to offer a superb chance to observe the society we live in from a different perspective.



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

Chim↑Pom  
*BLACK OF DEATH*  
2007  
Lambda print, video  
117.5 x 78.5 cm, 9 min. 13 sec.

**PRESS RELEASE**

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MAM  
SCREEN

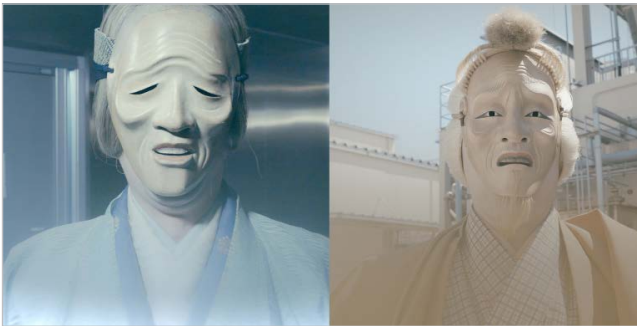
**MAM SCREEN FEATURES SIGNIFICANT SINGLE-CHANNEL  
VIDEO WORKS FROM AROUND THE WORLD.**

## MAM SCREEN 009: HSU CHIA-WEI

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

Hsu Chia-Wei employs visually stunning videos and installations to depict complex stories not found in official Asian histories. These narratives, based on meticulous research, illuminate the histories of individuals tossed on turbulent political and social tides, and fragments of history hitherto neglected or missing from conventional accounts.

This screening aims to unravel the hidden narratives of the Industrial Research Institute of the Taiwan Governor-General's Office during the Japanese colonial era, or tell a story of a man who led successive lives as a spy, orphanage director, and minister, in a village near the Thai-Burmese border during the Cold War. Gathering regional memories and scattered resource material threatened by, or lost to industrialization, urbanization, and aging of the people involved, Hsu reminds us of the complexity and diversity of our world, and the unreliability of memory.



*Takasago*  
2017 Video 9 min. 20 sec.



*Ruins of the Intelligence Bureau*  
2015 Video 13 min. 30 sec.  
Production: Le Fresnoy

### Works Screened

- |   |      |                                 |
|---|------|---------------------------------|
| A. <i>Drones, Frosted Bats and the Testimony of the Deceased</i>  | 2017 | 3 min. 40 sec. – 8 min. 40 sec. |
| (The work is of 19 variations of oral accounts. A random selection is made by computer each time it runs thereby the running time would vary) |      |                                 |
| B. <i>Takasago</i>  | 2017 | 9 min. 20 sec.                  |
| C. <i>Nuclear Decay Timer</i>   | 2017 | 8 min. 40 sec.                  |
| D. <i>Huai Mo Village</i>   | 2012 | 8 min. 20 sec.                  |
| E. <i>Ruins of the Intelligence Bureau</i>  | 2015 | 13 min. 30 sec.                 |

\* Total duration of the program is approximately 55 minutes and it will run in order of A-B-C-A-D-E. It is scheduled to start on the hour between 10:00 and 21:00 – namely, at: 10:00, 11:00, 12:00, 13:00, 14:00, 15:00, 16:00, 17:00, 18:00, 19:00, 20:00 and 21:00 daily except for Tuesdays (where it is scheduled to start on the hour between 10:00 and 16:00).

\* 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](http://www.mori.art.museum/en)

### Hsu Chia-Wei

Born 1983 in Taichung, Taiwan. Graduate of the National Taiwan University of the Arts. From 2014 to 2016, Hsu undertook fulltime study in film-making techniques at Le Fresnoy - Studio national des arts contemporains in France. Finalist of the 2013 HUGO BOSS ASIA ART Award; Grand Prize winner of the 15th Taishin Arts Award (2017).

❓ Planning of an exhibition-related learning program in January 2019 where Hsu Chia-Wei will appear has currently been underway. Details will be announced / posted on the Mori Art Museum website on a later date. [www.mori.art.museum/en](http://www.mori.art.museum/en)

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**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)

**Curatorial Support:** Archival Research Center, Kyoto City University of Arts; BuBu de la Madeleine (Artist);  
Yamanaka Toru (Musician); Simone Fukayuki (Chanson Singer / Drag Queen);  
Sato Tomohisa (Associate Professor, Archival Research Center, Kyoto City University of Arts)

In 1990s Kyoto, particularly Sakyo-ku, art, activism and club culture coexisted in an uninhibited outpouring of creative activity, courtesy of a large number of diverse communities that formed loosely around Dumb Type and other Kyoto City University of Arts alumni, from contemporary art to "DIAMONDS ARE FOREVER" drag parties; the APP (AIDS Poster Project) that carried out HIV/AIDS education, activities that questioned conventional notions of sexuality, and Art-Scape, which served as a base for a variety of activities. The catchphrase "And I Dance with Somebody" from the acronym AIDS was conceived by APP for the "X International AIDS Conference, 1994." Today, as discussion of culture, religion, language, gender diversity, and human rights gathers momentum, this exhibition revisiting the Kyoto of quarter-century ago, an intensely magnetic place to so many, may offer ideas or tips to break through the sense of stagnation in today's society.



"DIAMONDS ARE FOREVER"  
METRO (Kyoto)  
Early 1990s

### **?! EXHIBITION-RELATED PROGRAMS**

#### **I Talk Session #1 "Looking back at Kyoto in the 1990s"** \* Conducted in Japanese

This Talk Session will look back on various social activities and programs during the era by focusing especially on Dumb Type (1984-), Art-Scape (1992-around 2003), the Chien Week-end Café (1993-96), APP [AIDS Poster Project] (1993-), and QFF [Kyoto and Osaka Planning Committee for the Kansai Lesbian/Gay Film Festival] (1995-2000)

**Speakers:** BuBu de la Madeleine (Artist), Sunayama Norico (Dancer / Performance Artist), Akira the Hustler (Artist),  
Miyata Hiroshi (Creative Director)

**Moderators:** Ishitani Haruhiro (Researcher, Archival Research Center, Kyoto City University of Arts),  
Tsubaki Reiko (Curator, Mori Art Museum)

**Date & Time:** 14:00-16:00, Saturday, October 6, 2018 (Door open: 13:30)

**Venue:** Auditorium, Mori Art Museum (53F, Roppongi Hills Mori Tower) **Capacity:** 80 (booking required)

**Admission:** Free (exhibition ticket valid for the day of issue required)

**Booking:** BOOKED OUT

#### **PRESS RELEASE**

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## Talk Session #2

### “DIAMONDS ARE FOREVER - The Origins of Drag Parties in Japan”

\* Conducted in Japanese

Pivoting around the emblematic “DIAMONDS ARE FOREVER” drag parties held periodically at “METRO” nightclub in Kyoto since 1991, the Session recounts the local art scene and drag queen culture then.

**Speakers:** DJ LaLa (Musician), BuBu de la Madeleine (Artist), mamie mu shangri-la (Sound Artist), D.K. Uraji, Simone Fukayuki (Chanson Singer / Drag Queen)

**Moderators:** Ishitani Haruhiro (Researcher, Archival Research Center, Kyoto City University of Arts), Tsubaki Reiko (Curator, Mori Art Museum)

**Date & Time:** 19:00-21:00, Wednesday, December 12, 2018 (Door open: 18:30)

**Venue:** Auditorium, Mori Art Museum (53F, Roppongi Hills Mori Tower) **Capacity:** 80 (booking required)

**Admission:** Free (exhibition ticket valid for the day of issue required)

**Booking:** Mori Art Museum website [www.mori.art.museum/en](http://www.mori.art.museum/en)

**Inquiries on the Programs:** Learning, Mori Art Museum

Tel: +81-(0)3-6406-6101 (11:00-17:00, Mon-Fri) Fax: +81-(0)3-6406-9351 E-mail: [mam-learning@mori.co.jp](mailto:mam-learning@mori.co.jp)

## RELATED EVENT

### Drag Queen Revue + Film Screening “DIAMONDS ARE FOREVER TOKYO”

A lavish performance combining the revue of drag queens and the screening of *Diamond Hours*, independent video work produced in 1994.

**Appearing:** DJ LaLa, DJ kor, Simone Fukayuki, BuBu de la Madeleine, mamie mu shangri-la, Francois Aldente, Afreeda O Blart, Soyokaze-San, Chocolate de Chocolate, Sana Saiida, Onan Spelmermaid, Diana Extravaganza, Angel Jasqo, OLIVE, Vladimir Powderina and more

**Date & Time:** 19:30-24:30, Tuesday, December 11, 2018 (Doors open: 19:00)

**Venue:** AiSOTOPE LOUNGE (1F, Saint Four Building, 2-12-16 Shinjuku, Shinjuku-ku, Tokyo 160-0022) <https://aliving.net/>

**Fee:** ¥3,500 (with 1 drink); ¥3,000 by presenting an event flier (with 1 drink)

**Organizer:** DIAMONDS ARE FOREVER **Cooperation:** Mori Art Museum

**Inquiries on the Event:** AiSOTOPE LOUNGE Tel: +81-(0)3-6380-1504

## GENERAL INFORMATION

**MAM COLLECTION 008 / MAM SCREEN 009 / MAM RESEARCH 006**

October 6 [Sat], 2018 - January 20 [Sun], 2019 Mori Art Museum [53F, Roppongi Hills Mori Tower]

**Organizer:** Mori Art Museum

**Open Hours:** 10:00-22:00 | Tue: 10:00-17:00 | \* January 1 [Tue], 2019 open until 22:00 | \* 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) [www.mori.art.museum/en](http://www.mori.art.museum/en)

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