

**{OPENING}****MORI ART MUSEUM SMALL PROGRAMS TO RUN CONCURRENTLY WITH SHIOTA CHIHARU: THE SOUL TREMBLES EXHIBITION**

JUNE 20 [THU] - OCTOBER 27 [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 010: FAKE NEWS?****Participating Artists:** Aida Makoto, Yuan Goang-Ming, Zhou Tiehai**Curated by:** Kondo Kenichi (Curator, Mori Art Museum)

“Fake news” is a stock phrase of current US President Donald Trump, and indeed, one undeniable truth is that starting with the false rumors that fly about the internet, it is becoming increasingly hard to tell fact from fiction. *MAM Collection 010* will ponder the essence of how information is produced in the mass media, through works by three artists.

In his “Fake Cover” series (1995-1997), Zhou Tiehai turns his attention to the power of the media to create celebrities, transposing his own face and works on the covers of globally influential magazines such as *Newsweek*. In Aida Makoto’s *The video of a man calling himself Japan’s Prime Minister making a speech at an international assembly* (2014), disguising himself as Japanese prime minister, the artist gives a speech in heavily-accented English espousing an unconventional approach to foreign relations; one that includes the importance of *sakoku* isolation. The speech is obviously fake, yet simultaneously satirizes the globalized nature of the modern world. Yuan Goang-Ming’s *The 561st Hour of Occupation* (2014), documents a scene from the Sunflower Movement of students and civic groups that occupied the Taiwanese National Assembly in 2014. As well as serving as a valuable record, Yuan’s film seduces us with the power of its camerawork, showing a way to make filmic image as spectacle.



Aida Makoto  
*The video of a man calling himself Japan’s Prime Minister making a speech at an international assembly*  
2014  
Video  
26 min. 7 sec.



Yuan Goang-Ming  
*The 561st Hour of Occupation*  
2014  
Video  
6 min.

**PRESS RELEASE**

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

## MAM SCREEN 011: TAKATA FUYUHIKO

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

Takata Fuyuhiko (b. 1987 in Hiroshima) has expressed themes as diverse as religion, myth, fairytales, gender, trauma, sex, and the BL (“Boys’ Love”) manga sub-genre, in humorous, occasionally erotic videos with a pop sensibility. Dissecting, commenting on, and exaggerating universal human themes in unconventional ways, Takata’s works look absurd, but are in fact meticulously composed. Thus though humorous in nature, they serve as caricatures of a sort that raise a variety of issues. Of particular note is their critical take on definitions of masculine and feminine, at a time when these are being increasingly called into question.

MAM Screen 011 will home in on the myriad delights of Takata’s oeuvre by presenting, in a single screening, eleven of his video works, spanning the years 2007 to 2019.

## WORKS SCREENED

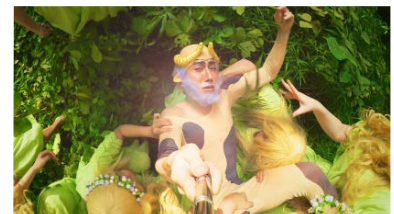
\* Total duration of the program is approximately one hour and it is scheduled to start on the hour between 10:00 and 21:00 daily, except for Tuesdays between 10:00 and 16:00.

\* Due to some events and programs scheduled, the screening may be temporarily unavailable. Check the Mori Art Museum website for details. [www.mori.art.museum/en](http://www.mori.art.museum/en)

01. <i>Dream Catcher</i>	2018/2019	5 min. 25 sec.
02. <i>Afternoon of a Faun</i>	2015-2016	5 min. 27 sec.
03. <i>Love Phantom</i>	2017	1 min.
04. <i>Songs of Innocence   Healthy Love</i>	2019	5 min. 36 sec.
05. <i>The Great Stone Project</i>	2007-	8 min. 9 sec.
06. <i>JAPAN ERECTION</i>	2010	2 min. 7 sec.
07. <i>WE ARE THE WOMEN</i>	2013/2019	8 min. 47 sec.
08. <i>MANY CLASSIC MOMENTS</i>	2011	3 min. 17 sec.
09. <i>Mt. Fuji in My Room</i>	2012/2019	2 min. 7 sec.
10. <i>LOVE EXERCISE</i>	2013/2019	9 min. 8 sec.
11. <i>Exercises for the New Sex Organs: #1 Firefly, #2 Stretchable Calvin, #3 Deflating Ball</i>	2019	5 min. 20 sec.



*WE ARE THE WOMEN*  
2013/2019  
Video  
8 min. 47 sec.



*Afternoon of a Faun*  
2015-2016  
Video  
5 min. 27 sec.

## TAKATA FUYUHIKO

Born 1987 in Hiroshima, currently lives and works in Chiba. He was showcased solo at Art Center Ongoing (Tokyo, 2012, 2014 and 2017) as well as at Kodama Gallery (Kyoto, 2013 / Tokyo, 2016). He has also participated in *Memento Mori - Eros and Thanatos* (Shirokane Art Complex, Tokyo, 2013), *MOT Annual 2016: Loose Lips Save Ships* (Museum of Contemporary Art Tokyo), *Bodyscapes: New Film and Video from Japan* (Royal College of Art London et al., 2018-2019) and more.



An Artist Talk program entitled “Fuyuhiko Love Me” is scheduled for 19:00-20:30 on Friday, July 12, 2019. See the Mori Art Museum website for details. [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 007: SODEISHA - THE DAWN OF CONTEMPORARY JAPANESE CERAMICS**

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

Nakamura Yuta (Artist; Specially-Appointed Lecturer, Department of Fine Arts, Kyoto Seika University)

**Curatorial Support:** Moroyama Masanori (Former Chief Curator, The National Museum of Modern Art, Tokyo)

Morino Akito (Professor, Kyoto City University of Arts)

Sodeisha was a group of ceramicists formed in Kyoto in 1948, and active for a full half-century up to its disbandment in 1998. The group's longevity, and the fact that many leading figures of the Japan's postwar ceramics were its members, assures Sodeisha a special place in Japanese ceramic history.

At its launch, Sodeisha centered around Yagi Kazuo, and included Suzuki Osamu, Yamada Hikaru, Matsui Yoshisuke and Kano Tetsuo, all up-and-coming artists based in and around the Kyoto neighborhood of Gojozaka, traditional home of *Kyoyaki* (Kyoto ware). The traditions of *Kyoyaki* formed a backdrop to the emergence of Sodeisha, as did connections with the avant-garde art that appeared in the Kyoto-Osaka-Kobe area soon after the war, practiced by the likes of the Gutai Art Association, Pan-Real Art Association, Bokujinkai, and Ikenobo.

This edition of *MAM Research* examines photographs of works by Sodeisha artists and other materials to explore the background and factors underlying the artists' activities at the time of the group's formation.\* In addition, Nakamura Yuta, artist and co-curator of the exhibition, presents an experimental installation analyzing the "transition of form" seen in contemporary ceramics in the 1950s and 1960s. Through these exhibits, *MAM Research 007* reflects on the activities of a group of ceramicists on a quest for new forms of expression in the interspace between tradition and innovation, and analyzes their significance in contemporary ceramic art.

\* Artworks by Sodeisha artists are NOT exhibited at *MAM Research 007*.



[left]  
Yagi Kazuo carrying *The Walk of Mr. Samsa*  
Gojozaka (Kyoto), 1954  
Photo courtesy: Yagi Akira

[right]  
Installation view: *The 5th Sodeisha Exhibition*, Kyoto Municipal Museum of Art, 1951  
© Yagi Akira

### **GENERAL INFORMATION [SMALL PROGRAMS]**

#### **MAM COLLECTION 010 / MAM SCREEN 011 / MAM RESEARCH 007**

**Organizer:** Mori Art Museum **Open Hours:** 10:00-22:00 | Tue: 10:00-17:00 \* October 22 [Tue] open until 22:00. | \* Admission 30 minutes before closing. | \* Open everyday. **Admission:** *Shiota Chiharu: The Soul Trembles* 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 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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