

(OPENING) MORI ART MUSEUM SMALL PROGRAMS TO RUN CONCURRENTLY WITH *FUTURE AND THE ARTS EXHIBITION*

NOVEMBER 19 [TUE], 2019 - MARCH 29 [SUN], 2020 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 011: YOKOMIZO SHIZUKA + MATSUKAWA TOMONA - THE PERSONAL TIME WE ARE LIVING

Participating Artists: Yokomizo Shizuka, Matsukawa Tomona

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

This edition of *MAM Collection* showcases work by two female artists depicting private everyday moments in the lives of different women. Yokomizo Shizuka's video *Forever (and again)* (2003) shows four retired British pianists playing Chopin's *Waltz No. 10* in their own homes, evoking thoughts of their lives over the years. Meanwhile, Matsukawa Tomona's paintings portray fragments of everyday reality, based on interviews with women of around the same age as herself working in Roppongi and showing the sadness and uncertainty that lie within them.

Yokomizo and Matsukawa's intimate gazes, leveled at women of different cultures and generations in Britain and Japan, encourage us to reappraise what it means to live in modern society.



Yokomizo Shizuka *Forever (and again)* 2003
2-channel video installation 17 min. (loop)
Courtesy: WAKO WORKS OF ART, Tokyo
Installation view: *Forever (and again)*, IZU PHOTO MUSEUM, Shizuoka, 2018
Photo: Kioku Keizo



Matsukawa Tomona *But then, finally I could be myself* 2016
Oil on wooden panel
130.3 x 194 cm

YOKOMIZO SHIZUKA

Born 1966 in Tokyo. Recent solo exhibitions include *Shizuka Yokomizo* at Daiwa Foundation Japan House (London, 2014), with group exhibitions including *Japanese Photography from Postwar to Now* at San Francisco Museum of Modern Art (2016), *Forever (and again)* at IZU PHOTO MUSEUM (Shizuoka, 2018), and *Syncopation: Contemporary Encounters with Modern Masters* at Pola Museum of Art (Kanagawa, 2019)

MATSUKAWA TOMONA

Born 1987 in Aichi. Solo exhibitions include *Love Yourself* at Yuka Tsuruno Gallery (Tokyo, 2019) and *Artist Meets Kurashiki Vol. 12 Matsukawa Tomona* at Ohara Museum of Art (Okayama, 2016), with group shows including *If Only Bella Abzug Were Here* at Marc Straus Gallery (New York, 2016) and *Roppongi Crossing 2016: My Body, Your Voice* at Mori Art Museum, Tokyo.

PRESS RELEASE

Press Contact Details: Ms. Machino

Public Relations, Mori Art Museum Tel: +81-(0)3-6406-6111 Fax: +81-(0)3-6406-9351

E-mail: pr@mori.art.museum Web: www.mori.art.museum/en

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

MAM SCREEN 012: CHEN CHIEH-JEN

Curated by: Yahagi Manabu (Assistant Curator, Mori Art Museum)

The video works of Chen Chieh-jen are produced in collaboration with a variety of people including the economically disadvantaged, such as laborers and the unemployed, as well as migrants and activists, and deploy a mixture of archival footage and fiction to depict the traumas and predicament of people on the peripheries of Taiwanese society. Works shot on location in the architectural relics of previous regimes, such as a leprosy hospital built during the Japanese colonial period, and the remains of a factory that once helped to sustain the Taiwanese economy, shed light on the situations of people at the mercy of various forms of government, and revive forgotten pasts in the present as unfinished conversations.

This program made up of two terms presents a selection of Chen's works including *Factory* and *The Route* from the Mori Art Museum Collection, ranging from the artist's early career to more recent output.



Factory 2003 Super 16mm transferred to DVD, color, silent
31 min. 9 sec. (loop) Collection: Mori Art Museum, Tokyo



A Field of Non-Field 2017 Video, color/b&w, sound
61 min. 7 sec.

WORKS SCREENED

* MAM Screen 012 is divided into two(-term) showings, scheduled as follows.

* Due to some events and programs scheduled, the screening may be temporarily unavailable. See the Mori Art Museum website for details. www.mori.art.museum/en

TERM I November 19 [Tue], 2019 - January 28 [Tue], 2020

Total duration of the program in this term is approximately 1 hour and 50 minutes, and it is scheduled to start running daily at 10:00, 11:50, 13:40, 15:30, 17:20, 19:10 and 21:00* [except for Tuesdays at 10:00, 11:50, 13:40 and 15:30*].

* The last run each day would end only after screening two works - namely, *Factory* and *The Route*.

1. <i>Factory</i>	2003	31 min. 9 sec.
2. <i>The Route</i>	2006	16 min. 45 sec.
3. <i>Realm of Reverberations</i>	2014/2019	59 min. 47 sec.

TERM II January 29 [Wed] - March 29 [Sun], 2020

Total duration of the program in this term is approximately 2 hours, and it is scheduled to start running daily at 10:00, 12:00, 14:00, 16:00, 18:00 and 20:00 [except for Tuesdays at 10:00, 12:00, 14:00 and 16:00*].

* The last run of Tuesdays would end only after screening two works - namely, *Factory* and *The Route*.

1. <i>Factory</i>	2003	31 min. 9 sec.
2. <i>The Route</i>	2006	16 min. 45 sec.
3. <i>Star Chart</i>	2017	3 min. 50 sec.
4. <i>A Field of Non-Field</i>	2017	61 min. 7 sec.

CHEN CHIEH-JEN

Born 1960 in Taiwan. Has held solo exhibitions at museums including Taipei Fine Arts Museum (2010) and Museo Nacional Centro de Arte Reina Sofía (Madrid, 2008), and has participated in major international exhibitions including the Venice Biennale. He was named Artist of the Year at the 12th Award of Art China (2018).



Artist Talk program featuring Chen Chieh-jen followed by a special screening of the Chen Chieh-jen's video work *Lingchi - Echoes of a Historical Photograph* (2002, 21 min. 4 sec.), which is in the Mori Art Museum's Collection, is scheduled on the evening of Tuesday, January 28, 2020 (with Japanese-Chinese simultaneous interpretation).

See the Mori Art Museum website for details. www.mori.art.museum/en

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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 027: TALA MADANI

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


Tala Madani is of dual Iranian/American cultural heritage, and has forged an international career with a satirical style skewering modern society and its headlong rush toward globalization. *MAM Project 027* presents her paintings and videos in Japan for the first time, including some new works.

Madani's works frequently feature balding, paunchy middle-aged men. Their childish behavior, and the unkind treatment they suffer, appear to suggest a crisis in male-dominated society. Her "Shit Mother" series (2019-), meanwhile, shows infants playing with a mother who has turned into excrement: a deliberate desecration of iconic image of mother and child. Many of Madani's other images, including a grid representing modernism, violence generated by power structures and mob mentalities, and the bestial instincts of humans, can also be viewed as keenly ironic comments on the Western-centric society.

These works which shine a light on a primitive human essence that transgresses rational norms, plunging a well-honed scalpel into our moral views, will doubtless inspire fresh contemplation of the tolerance toward others espoused by multiculturalism.

TALA MADANI

Born 1981 in Tehran. Participated in Singapore Biennale 2011, 54th Venice Biennale (2011), Taipei Biennial 2014, Whitney Biennial 2017, and 16th Istanbul Biennial (2019). Based in Los Angeles and active internationally, she has had solo shows at the Stedelijk Museum Amsterdam (2011), Moderna Museet (Stockholm, 2013), and Portikus (Frankfurt, 2019) with shows scheduled at The Secession Vienna (November 2019 - January 2020) and the Museum of Contemporary Art, Los Angeles in 2020.

 Artist Talk program featuring Tala Madani is scheduled at 19:00-20:30 on Friday, March 6, 2020. Details and booking information will be posted on the Mori Art Museum website on a later date. www.mori.art.museum/en



Cell Men March
2011
Silkscreen, digital print, marker, acrylic, ink on paper
85.1 x 59.7 cm
Collection: Kathleen and Matthew Murray
Courtesy: Pilar Corrias, London



Rear Projection: Soft
2013
Oil on linen 46 x 51 cm
Collection: Marija Karan and Joel Lubin
Courtesy: Pilar Corrias, London

GENERAL INFORMATION [SMALL PROGRAMS]

MAM COLLECTION 011 / MAM SCREEN 012 / MAM PROJECT 027

Organizer: Mori Art Museum **Period:** November 19 [Tue], 2019 - March 29 [Sun], 2020

Hours: 10:00-22:00 | Tue: 10:00-17:00 | * Open until 22:00 on Tuesdays of November 19, December 31, 2019 and February 11, 2020.
* Admission 30 minutes before closing. | * Open every day.

Admission: *Future and the Arts: AI, Robotics, Cities, Life - How Humanity Will Live Tomorrow* 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

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