

(OPENING) MORI ART MUSEUM 20TH ANNIVERSARY EXHIBITION WORLD CLASSROOM: CONTEMPORARY ART THROUGH SCHOOL SUBJECTS

APRIL 19 [WED] - SEPTEMBER 24 [SUN], 2023 MORI ART MUSEUM (53F, ROPPONGI HILLS MORI TOWER)

ENCOUNTERS AND LESSONS IN THE UNKNOWN

The Mori Art Museum, Tokyo, is proud to present the Mori Art Museum 20th Anniversary Exhibition entitled *WORLD CLASSROOM: Contemporary Art through School Subjects* to be on view from Wednesday, April 19, to Sunday, September 24, 2023.

Since the 1990s, when the development of contemporary art began to be considered from multiple perspectives in different parts of the world, we have been seeing that contemporary art today goes far beyond the framework of arts and crafts and fine art in the school classroom. It is a composite field with connections to all subjects, including language and literature, mathematics, science, and social studies. In each of these disciplines, researchers are exploring the “unknowns” of the world, delving into history, and making new discoveries and inventions from the past to the future in order to enrich our perception of the world. The stance adopted by contemporary artists that seeks to go beyond our preconceptions in a creative way is also connected to this exploration of these unknowns. In this sense, the contemporary art museum is something akin to a “classroom of the world” where we can encounter and learn about these unknown worlds.

WORLD CLASSROOM: Contemporary Art through School Subjects, commemorating the 20th anniversary of the Mori Art Museum, is an attempt for us to encounter a world we have never seen or known from a wide variety of perspectives, using the subjects we learn at school as a gateway to contemporary art. Even though this exhibition is divided into such sections as “Language and Literature,” “Social Studies,” “Philosophy,” “Mathematics,” “Science,” “Music,” “Phys. Ed.,” and “Transdisciplinary,” each work, in fact, crosses over multiple subjects and domains. While over half of approximately 150 exhibited works will be drawn from the Mori Art Museum Collection for the first time ever, there will also be newly-commissioned artworks for this exhibition – altogether creating a “classroom of the world,” place of learning with works by 54 artists/artist groups.



Wang Qingsong *Follow Me* 2003 C-print 60 x 150 cm
Collection: Mori Art Museum, Tokyo

PRESS RELEASE Press Inquiries: Mori Art Museum Public Relations Office [within Kyodo PR]
Tel: +81-(0)80-2340-8755 (Ms. Wada) E-mail: mam-pr@kyodo-pr.co.jp

FEATURED ARTISTS/GROUPS * In alphabetical order of the artists' surnames

Ai Weiwei, Aoyama Satoru, Ericka Beckman, Joseph Beuys, Johanna Billing, Luke Ching, Manon de Boer, Sam Falls, Peter Fischli & David Weiss, Fujii Hikaru, Gu Minja, Shilpa Gupta, Hatakeyama Naoya, Aziz Hazara, Susan Hiller, Jakarta Wasted Artists, Christian Jankowski, Katayama Maki, Kazama Sachiko, Kikuchi Tomoko, Jacob Kirkegaard, Joseph Kosuth, Dinh Q. Lê, Lee Ufan, Klara Lidén, Park McArthur, Mario Merz, Miyagi Futoshi, Miyajima Tatsuo, Miyanaga Aiko, Morimura Yasumasa, Nara Yoshitomo, Pangrok Sulap, Sopheap Pich, Araya Rasdjarmrearnsook, Vandy Rattana, James Richards, Hrair Sarkissian, Aki Sasamoto, Seto Momoko, Hiroshi Sugimoto, Martine Syms, Mika Tajima, Takayama Akira, Tamura Yuichiro, Rodel Tapaya, Tsai Charwei, Tse Su-Mei, Umetsu Yoichi, Wang Qingsong, Yang Haegue, Yee I-Lann, Yoneda Tomoko, and Yu Cheng-Ta

GENERAL INFORMATION

Exhibition Title: Mori Art Museum 20th Anniversary Exhibition

WORLD CLASSROOM: Contemporary Art through School Subjects

Organizer: Mori Art Museum

20th Anniversary Sponsors: OBAYASHI CORPORATION, SHIMIZU CORPORATION, KAJIMA CORPORATION

Corporate Sponsors: Aioi Nissay Dowa Insurance Co., Ltd., TAKENAKA CORPORATION, Nihon Bunkyo Shuppan Co., Ltd., Benesse Holdings, Inc.

Grant from: Nomura Foundation

Curated by: Kataoka Mami (Director, Mori Art Museum), Kumakura Haruko (Assistant Curator, Mori Art Museum), Kondo Kenichi (Senior Curator, Mori Art Museum), Tsubaki Reiko (Curator, Mori Art Museum), Tokuyama Hirokazu (Associate Curator, Mori Art Museum), Yahagi Manabu (Assistant Curator, Mori Art Museum), Martin Germann (Adjunct Curator, Mori Art Museum)

Exhibition Period: April 19 [Wed] - September 24 [Sun], 2023

Venue: Mori Art Museum, 53F, Roppongi Hills Mori Tower, 6-10-1 Roppongi, Minato-ku, Tokyo

Hours: 10:00-22:00 | Tue: 10:00-17:00 | * Open until 22:00 on Tuesdays of May 2 and August 15, 2023.

* Admission until 30 minutes before closing. | * Open every day.



Admission:

	[Weekdays]		[Sat., Sun. & Holidays]	
	On-Site	Online	On-Site	Online
Adults	¥ 2,000	¥ 1,800	¥ 2,200	¥ 2,000
Students (University/High School)	¥ 1,400	¥ 1,300	¥ 1,500	¥ 1,400
Children (Age 4 through Junior High School)	¥ 800	¥ 700	¥ 900	¥ 800
Seniors (Ages 65 and over)	¥ 1,700	¥ 1,500	¥ 1,900	¥ 1,700

* It is encouraged to make advance booking for a designated date/time slot and purchase the admission ticket on the booking website.

* Admissions without advance bookings will be allowed so far as the time slots have not filled up on the day of your visit.

* All prices include tax.

* Audio Guide combo tickets (+¥500) are also available for purchase.

* Admissions to Tokyo City View (indoor observation deck), Sky Deck (rooftop observation deck) and Mori Arts Center Gallery are separate. However, those who enter the *Heatherwick Studio: Building Soulfulness* exhibition, currently on view until June 4, 2023 at Tokyo City View (52F, Roppongi Hills Mori Tower), will be admitted to the *WORLD CLASSROOM* exhibition (Mori Art Museum) by adding ¥500 across the board.

General Inquiries: 050-5541-8600 (Hello Dial, within Japan) / +81-(0)47-316-2772 (Hello Dial, from overseas)

www.mori.art.museum/en

The latest exhibition press images are available on our website for downloads:

<https://tayori.com/f/worldclassroom-en/>

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HIGHLIGHTS

■ Groups Contemporary Art in Eight Accessible Subjects

Liberating contemporary art from the confines of fine art, drawing and craft to present works in eight sections by other subjects: Language and Literature; Social Studies; Philosophy; Mathematics; Science; Music; Phys. Ed.; plus a mixed section titled Transdisciplinary, the exhibition will offer encounters with unknown realms and opportunities to learn about them, transforming the art museum into an open classroom for lessons on the world. Encompassing both large and smaller galleries, *WORLD CLASSROOM* will unfold across an exhilarating 1,800 square meters-plus of display area.

■ Superb Showcase for the Mori Art Museum Collection

Pandemic restrictions on the movement of people and goods have prompted museums across the globe to revisit their own holdings, and pay fresh attention to the activities of local artists. From a sustainable development viewpoint this has also been an excellent opportunity to review the energy required to transport art, and for other museum activities. Over half of approximately 150 works in this exhibition will be from the Mori Art Museum Collection. Many of around 460 works currently in that collection were acquired in association with exhibitions, and thus also serve to trace the Museum's trajectory over the past two decades.

■ Includes Seminal Works from Contemporary Art History

The exhibition will include a number of seminal works serving as excellent references for reflecting on contemporary art from multiple perspectives. Joseph Kosuth is a towering figure of 1960s conceptual art, which deemed ideas and concepts to be of greater importance than visual attractiveness. This is an approach that still underpins contemporary art today, and is exemplified by Kosuth's *One and Three Shovels* (1965) on show here. Joseph Beuys meanwhile, one of the most influential artists of the 20th century, championed the expanded concept of art known as "social sculpture," in which everyone is an artist helping to fashion an organic social structure. In a fitting choice for an exhibition titled *WORLD CLASSROOM*, the exhibition will include a blackboard written on by the German artist in a lecture he gave at Tokyo University of the Arts on his first visit to Japan in 1984. This opportunity for dialogue with Beuys had a life-changing impact on many of the young Japanese present who went on to forge careers as artists and curators.

■ Also Offers New Works from Artists of Global Stature

The world-renowned Yang Haegue will unveil an installation drawing on phenomena from around the world such as topical energy issues and climate change, and making reference to sculpture by Japanese-Brazilian artist Tomie Ohtake. Jacob Kirkegaard, Park McArthur, and Miyanaga Aiko will also present newly-commissioned works for the exhibition.

■ Traces 20 Years of the Mori Art Museum in Figures and Infographics

In the 20 years since its opening, the Mori Art Museum has undertaken 59 major exhibitions, staged 72 small exhibition programs, and run numerous associated learning and other programs. Displayed at the entrance to *WORLD CLASSROOM* will be a world map showing the names of artists and artist units - approximately 1,600 in total - who have exhibited at the Mori Art Museum, by their place of origin. A display at the exit will trace the Museum's activities over the past two decades and present, in numerical and infographic form information, ranging from the total number of visitors to date, to number of learning programs, and more.

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EXHIBITION STRUCTURE: THE EIGHT (8) SECTIONS

1. LANGUAGE AND LITERATURE

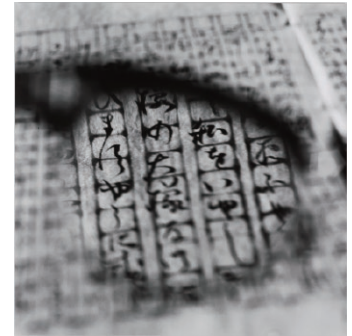
The “Language and Literature” section presents works on the theme of words or language, or including literary or poetic elements. In addition to its role in forms of expression like literature and poetry, “language” has featured frequently in contemporary art down the decades as part of the current of conceptual art. Showcased here are works from conceptual art behemoth **Joseph Kosuth**; **Susan Hiller**, whose works pursue the political and social nature of language; **Miyagi Futoshi** who focuses on aspects of identity such as nationality, race, and gender; **Yoneda Tomoko**; **Wang Qingsong**; and **Yee I-Lann**.

2. SOCIAL STUDIES

Kicking off with a blackboard left by “social sculpture” champion **Joseph Beuys** on a visit to Japan, the “Social Studies” section, largest in the exhibition, deals with historical, political, geographical, economic and identity issues around the world. Since the 1990s, art has been disseminated from every corner of an increasingly globalized world, and perhaps, by taking up some of the millions of individual stories spilling over from official versions of history and sweeping national narratives, as well as minority viewpoints, artists do take on a role of growing and adding diversity to our ways of seeing the world. Here, **Ai Weiwei** and **Morimura Yasumasa** address art historical themes, while **Dinh Q. Lê**, **Fujii Hikaru** and **Hatakeyama Naoya** engage with the legacies of war, violence and disaster; **Park McArthur**, exhibiting in Japan for the first time, debuts works on accessibility in cities; and **Tamura Yuichiro** and **Gu Minja** address the economics of everyday living.

3. PHILOSOPHY

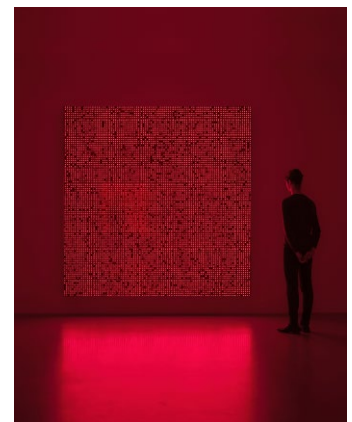
Exploring what it means to be alive, and the truths and universalities of this world, philosophy has long been intimately connected to art. Philosophy relates to everything about the way human beings are born, live, and die, and the same can be said for artistic endeavor. Both attempt to elucidate the fundamental principles of life and the wider world, and doggedly tackle questions for which there are no fixed answers. This section includes the work of **Miyajima Tatsuo**, whose blinking LED counter expresses a Buddhist view of life and death; **Lee Ufan**, who explores the existence of things and their relationship with their surroundings; and a painting by **Nara Yoshitomo** of a young girl seemingly at prayer. Works on the themes of time, nature, the afterlife, “being” plus faith and salvation demonstrate how each artist in this section observes, interprets and gives expression to the world.



Yoneda Tomoko
Tanizaki's Glasses - Viewing a Letter to Matsuko
(from the series "Between Visible and Invisible")
1999
Gelatin silver print
120 x 120 cm
Collection: Mori Art Museum, Tokyo



Morimura Yasumasa
Une Moderne Olympia 2018
2017-2018
C-print, transparent medium
210 x 300 cm
Collection: Mori Art Museum, Tokyo
Installation view photo: Muto Shigeo



Miyajima Tatsuo
Innumerable Life/Buddha CC100-01
2018
Light Emitting Diode, IC, electric wire,
steel, stainless, transformer, LED type "Time
Hundred" (Red) 100 plates
251.7 x 251.7 x 15 cm
Collection: Mori Art Museum, Tokyo
Photo: Omote Nobutada
Photo courtesy: Lissom Gallery

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4. MATHEMATICS

Arithmetic, or mathematics, is actually a highly creative domain. Numbers are also connected to the universal theme of “time” taken up by artists across the centuries. A survey of art history yields Renaissance figures such as Leonardo da Vinci, not only an artist, but an extraordinary polymath whose interests extended to mathematics, science, anatomy, and astronomy; and Albrecht Durer, also known as a mathematician. The Golden Ratio described by mathematician Luca Pacioli in his *Divina proportione* (1509) is another example of the close link between mathematics and art. This section opens with a large piece by **Mario Merz** using neon tubes to show the Fibonacci sequence, before going on to works by **Katayama Maki**, **Hiroshi Sugimoto**, and videos by **Aki Sasamoto**, who projects mathematical concepts onto performance/installations.

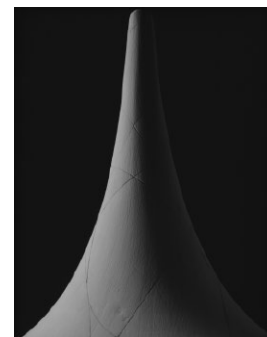
5. SCIENCE

Natural sciences such as physics, biology and chemistry are not without connection to contemporary art, either. Ecosystems the world over are naturally projected on the materials artists adopt for their works, and the natural laws and visions of nature emerging from scientific viewpoints have long served to inspire artistic creativity. Artists were also some of the first to sound warnings about the climate crisis and environmental problems that constitute some of the most serious issues facing the planet today. This section presents a video piece by **Peter Fischli & David Weiss** showing everyday household items sparking a series of chain reactions and transmitting energy, plus another video work by **Seto Momoko**, a new offering from **Miyanaga Aiko** using naphthalene, pieces from **Mika Tajima** making use of black light, and more.

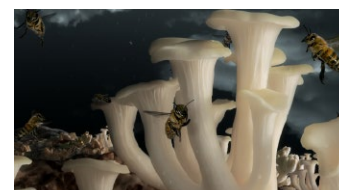
6. MUSIC

In the sense of being vibrations of the air, music qualifies as a scientific discipline alongside subjects like science and mathematics. In contemporary art, we find works informed by the visual elements of sound and music, conceptual art that prompts us to ponder the meaning and mechanisms of sound and acoustics, works in which we actually experience sounds, and others in which we sense its absence. **Manon de Boer**'s video employing John Cage's *4' 33"* focuses on both pianist and audience to present an interlude of silence. Music is also closely tied to identity, for example, through its use in religious rites. And examples in this section are **Aziz Hazara**'s lyrical video featuring Islamic prayer drifting through the Afghan night; **Johanna Billing**'s work in which children born after the former-Yugoslav wars sing the song “Magical World;” and a work by **Martine Syms** that focuses on hand gestures and sounds that evoke images of black women.

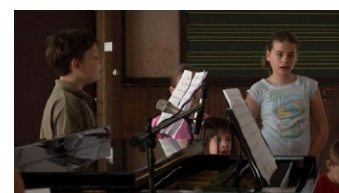
* Works on video will be presented in a screening format, in two terms.



Hiroshi Sugimoto
Conceptual Forms 0010
Surface of revolution with constant negative curvature
2004
Gelatin silver print
58.4 x 47 cm
Courtesy: Gallery Koyanagi, Tokyo



Seto Momoko
Planet Σ
2014
Video, sound
11 min. 40 sec. (loop)
Collection: Mori Art Museum, Tokyo



Johanna Billing
Magical World
2005
Video, sound
6 min. 12 sec. (loop)
Courtesy: Hollybush Gardens, London

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7. PHYS. ED.

Expression in contemporary art that turns its gaze on physical movement and conduct, and turns the body itself into a work of art, became established in the 1960s as “performance” and today is a common theme of works on video. Examples of artists using their own bodies to express different themes include the standards and copying expressed by **Klara Lidén** through ballet. Bodies on film may also represent the “politicality of the body,” such as the history and liberation from that history seen in the work of **Christian Jankowski**. *WORLD CLASSROOM* also focuses on the architectural aspects of a stadium where sport takes place, and sport seen in the media, observing how “Phys. Ed.” extends into society.

* Works on video will be presented in a screening format, in two terms.



Christian Jankowski
Heavy Weight History
 2013
 Video, sound
 25 min. 46 sec.
 Courtesy: Lisson Gallery

8. TRANSDISCIPLINARY

None of the works in *WORLD CLASSROOM* fit entirely into the framework of any single subject, language or section. There are mathematical themes in the Language and Literature section, and social topics in Science. This final section, “Transdisciplinary,” presents such artworks and projects that do not fit neatly into any one subject area, but instead occupy somewhat broader territory. Now globally high-profile **Yang Haegue**, and Denmark-based yet internationally prominent **Jacob Kirkegaard**, present new-commissioned works for the exhibition. Also featured is a project by **Takayama Akira** employing a theater-based methodology to transform everyday scenes from the metropolis of Tokyo, via our own consciousness.



Yang Haegue
The Sonic Hybrids – Dual Energy
 (The Sonic Hybrid – Cooling Overturning and
 The Sonic Hybrid – Migrating after Ohtake)
 2023
 Collection: Mori Art Museum, Tokyo
 Photo: Studio Haegue Yang

Works Screened for “Music” and “Phys. Ed.” Sections

* For the screening schedule, see the Mori Art Museum website. www.mori.art.museum/en

Term I: April 19 [Wed] - July 4 [Tue], 2023 (Total Running Time: Approx. 45 min.)

[Music]	Manon de Boer	<i>Two Times 4'33"</i>	2008	12 min. 36 sec.
	Tse Su-Mei	<i>L'écho</i>	2003	4 min. 55 sec.
	Aziz Hazara	<i>Takbir</i> (praying for the god)	2022	9 min. 58 sec.
[Phys. Ed.]	Klara Lidén	<i>Warm Up: Hermitage State Theater</i>	2014	4 min. 20 sec.
	Yu Cheng-Ta	<i>adj. Dance</i>	2010	5 min. 11 sec.
	Ericka Beckman	<i>Tension Building</i>	2017	8 min. 16 sec.

Term II: July 5 [Wed] - September 24 [Sun], 2023 (Total Running Time: Approx. 56 min.)

[Music]	Johanna Billing	<i>Magical World</i>	2005	6 min. 12 sec.
	James Richards	<i>Radio at Night (Extended Version)</i>	2015	13 min. 39 sec.
	Martine Syms	<i>Notes on Gesture</i>	2015	10 min. 30 sec.
[Phys. Ed.]	Christian Jankowski	<i>Heavy Weight History</i>	2013	25 min. 46 sec.

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EXHIBITION-RELATED LEARNING PROGRAMS

RIKKYO UNIVERSITY / MORI ART MUSEUM SPECIAL JOINT PROJECT

As part of its menu of learning programs throughout the *WORLD CLASSROOM* exhibition, the Mori Art Museum Learning will run a number of programs embodying the exhibition concept, i.e., approaching contemporary art as a composite domain common to many of the subjects we study at school. With the backing of the Rikkyo Educational Corporation, during the first half of the exhibition period, we will offer two programs connecting the Museum with university, senior and junior high school education settings.

◆ TALK SESSION SERIES “CONNECTING WITH UNFAMILIAR WORLDS”

* Japanese-English simultaneous interpretation available

Emanating concurrently from different corners of the globe, contemporary art brings encounters with a plethora of values reflecting the times, the history of different places, and artist identity, and at the same time offers us a chance to find universal connections with worlds other than our own. During their schooling, students also study the world from various angles, however learning today is formalized and divided into specialist subject fields. At the “Connecting with Unfamiliar Worlds” talk sessions organized by the Mori Art Museum in conjunction with Rikkyo University, participants will learn about topical issues in fields including literature, social studies, philosophy, mathematics, and science, and discuss the links between these fields, and with contemporary art, and the diverse and simultaneously universal qualities of different realms.

Dates & Times: [Day 1] 18:00-20:30, Friday, June 16, 2023

[Day 2] 14:00-19:00, Saturday, June 17, 2023

[Day 3] 14:00-18:30, Sunday, June 18, 2023

Venue: Academyhills (49F, Roppongi Hills Mori Tower) **Capacity:** 150 (each day; booking required)

Fee: NOT Free (TBC; Details will be announced on the Mori Art Museum website on a later date. www.mori.art.museum/en)

Organizers: Mori Art Museum; Research Center for the Humanities, College of Arts, Rikkyo University

In Association with: Rikkyo Educational Corporation **Booking:** Mori Art Museum website www.mori.art.museum/en

* Speakers at each of the talk sessions will include Rikkyo University teaching staff, plus curators and artists. Speaker details to follow on the website.

DAY 1: 18:00-20:30, Friday, June 16, 2023

[Introduction]

Appearing: Nishihara Renta (President, Rikkyo University; Professor, Department of Christian Studies, College of Arts, Rikkyo University), Kataoka Mami (Director, Mori Art Museum)

[Talk Session I]

Appearing: Hachikai Mimi (Poet; Professor, Department of Letters, College of Arts, Rikkyo University), and others

DAY 2: 14:00-19:00, Saturday, June 17, 2023

[Talk Session II]

Appearing: Kameda Shingo (Professor, Department of Physics, College of Science, Rikkyo University; Specially Appointed Professor, Institute of Space and Astronautical Science, Japan Aerospace Exploration Agency), and others

[Talk Session III]

Appearing: Koizumi Motohiro (Professor, Department of Contemporary Culture and Society, College of Sociology, Rikkyo University), and others

[Talk Session IV]

Appearing: Yamagata Mariko (Specially Appointed Professor, Curator Course, Certification Courses, Rikkyo University), and others

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DAY 3: 14:00-18:30, Sunday, June 18, 2023

[Talk Session V]

Appearing: Okuno Katsumi (Professor, Department of Intercultural Communication, College of Intercultural Communication, Rikkyo University), and others

[Talk Session VI]

Appearing: Kato Masue (Professor, Department of Christian Studies, College of Arts, Rikkyo University), and others

[Synthesis]

Appearing: Okuno Katsumi (Professor, Department of Intercultural Communication, College of Intercultural Communication, Rikkyo University), Kato Masue (Professor, Department of Christian Studies, College of Arts, Rikkyo University), Kataoka Mami (Director, Mori Art Museum), and others

◆ ART CAMP VOL. 10 “WORLD CLASSROOM YOUTH AMBASSADORS”

* Conducted in Japanese

In this program exclusively for Rikkyo Junior and Senior High School and University students, participants will serve as youth ambassadors for the *WORLD CLASSROOM* exhibition. Following a lecture by the Mori Art Museum Director, students will try their hand at composing descriptive labels for the works in the exhibition with help from the *WORLD CLASSROOM* curators, and Museum staff. These labels will be displayed at the exhibition from August 2023 onward.

Dates: Four (4) sessions between Sunday, May 14, and Sunday, June 25, 2023

Venue: Mori Art Museum (53F, Roppongi Hills Mori Tower)

For: Students of Rikkyo Ikebukuro Junior and Senior High School, Rikkyo Niiza Junior and Senior High School, and Rikkyo University * Note this program is not open to the general public

Capacity: Approximately 30 **Organizer:** Mori Art Museum **In Association with:** Rikkyo Educational Corporation

COMMUNITY ENGAGEMENT PROGRAM

“ART CAMP FOR UNDER 22 VOL. 11-

IN/BETWEEN: CONNECTING MUSEUMS” * Conducted in Japanese

This program was launched in 2021 during the COVID-19 pandemic in partnership with the Sakamoto Zenzo Museum of Art (Oguni, Kumamoto). For this third year, participants will view the Mori Art Museum’s *WORLD CLASSROOM* exhibition online on the first day, hear the story behind *Collection Reading Vol. 7: “Saying that You Like What You Like” – A Zenzo Exhibition Put Together with the Oguni Art Club, in Conjunction with the Mori Art Museum,*¹ an exhibition organized at the Sakamoto Zenzo Museum of Art by junior high school members of the Oguni Art Club² on the second day, and take part online in a learning program at the same museum on the third day. Brought together by an exhibition drawn from the collections of both museums, participants will meet artists and museum staff, and discuss art in their own words in a four-day program aimed at getting to know others through art appreciation.

*1 Exhibition period: Saturday, July 22 - Sunday, November 26, 2023 (TBC)

*2 The Oguni Art Club is a community art club launched in April 2021 by the Sakamoto Zenzo Museum of Art, following closing of the art club at the local junior high school in Oguni, Kumamoto. Membership comprises junior and senior high school students from two adjacent towns, who engage in various art-related activities with museum staff. Since May 2021, Mori Building Company and the Mori Art Museum have been engaged in a program of ongoing, inter-regional exchange between the Oguni Art Club and those participating in the Mori Art Museum “Art Camp” learning program which is one of their Community Engagement Programs.

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Dates (Total of four): Tuesday, June 27, 2023; Tuesday, July 18, 2023; Saturday, July 22, 2023; and Tuesday, August 1, 2023 * Applicants, please be sure that you can attend all four upon booking.

Appearing: Yamada Tsuyoshi (Artist; Representative of *Tadahon-ya*)
Yamashita Hiroko (Curator, Sakamoto Zenzo Museum of Art)

Venue: Online program using Zoom (video conferencing/meeting)

For: Youths aged 13-22 **Capacity:** 30 (booking required) **Fee:** Free

Organizers: Mori Building Co., Ltd., Mori Art Museum, Sakamoto Zenzo Museum of Art

Booking: Mori Art Museum website www.mori.art.museum/en

* Details of the program will be announced on the Mori Art Museum website on a later date. www.mori.art.museum/en

■ SCHOOL-MUSEUM PROGRAM * Conducted in Japanese

During this program, we will be holding a discussion between the instructors and Museum staff regarding contemporary art and what children can learn. The program is not only for instructors of fine arts or arts and crafts - teachers interested in making use of the art museum activities are also welcome to join.

Date & Time: 16:00-18:00, Friday, July 28, 2023

Venue: Auditorium, Mori Art Museum (53F, Roppongi Hills Mori Tower)

For: Preschool, elementary, middle and high school teachers, and college/university instructors

Capacity: 15 (booking required; first-come basis) **Fee:** Free

Booking: Mori Art Museum website www.mori.art.museum/en

■ ACCESS ONLINE PROGRAM “ART ONLINE” * Conducted in Japanese

The Mori Art Museum Learning staff will introduce the *WORLD CLASSROOM* exhibition and talk about how to enjoy contemporary art and explore the town of Roppongi where the Mori Art Museum is located. The program will be in a dialogue format, tailored to the participants. So including those who have never visited the Mori Art Museum or those who cannot go out as freely as they wish to, everyone is welcome.

Upon applying, please let us know what type of assistance you might require of us in joining this program as well - such as the need for artwork description in verbal or in sign language and others.

Dates & Times: [1] 12:00-13:15, Thursday, August 31, 2023

[2] 12:00-13:15, Thursday, September 14, 2023

Venue: Online program using Zoom (video conferencing/meeting)

Capacity: 10 groups each (booking required; first-come basis)

Fee: Free **Booking:** Mori Art Museum website www.mori.art.museum/en

* Please note that the Programs are subject to change without prior notice.

* A series of Artist Talks, Gallery Talks, School Programs, and Access Programs are currently in planning. Visit the Mori Art Museum website for the program & booking details and updates. www.mori.art.museum/en

Inquiries on the Programs: Learning, Mori Art Museum

E-mail: mam-learning@mori.co.jp

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RELATED INFORMATION

AUDIO GUIDE

Use the web-app-based *WORLD CLASSROOM* audio guide for the featured works, and message from Mori Art Museum Director Kataoka Mami.

* Visitors are requested to bring and use their own devices (e.g. smartphones, tablets) and earphones. Neither devices nor earphones will be available for rent on site.

Available in: English / Japanese **Number of Tracks:** 15 **Length:** Approx. 30 minutes

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EXHIBITION CATALOGUE

Essays by:

Kataoka Mami (Director, Mori Art Museum), David Elliott (Independent Curator; Founding Director, Mori Art Museum), Suhanya Raffel (Museum Director, M+; President, CIMAM [International Committee for Museums and Collections of Modern Art]), Angga Wijaya and Leonhard Bartolomeus (Gudskul Ecosystem), Shiraki Eise (Associate Curator of Learning, Mori Art Museum)

Size: A4 variation (28.2 x 21 cm) **Number of Pages:** 176

Languages: Japanese-English bilingual

Price: ¥3,960 (incl. tax)

Date of Issue: April 19, 2023

Edited by: Mori Art Museum, Tokyo

Published and Distributed by:

Culture Convenience Club Co, Ltd. and Bijutsu Shuppan-sha Co., Ltd.

To Be for Sale at: MORI ART MUSEUM SHOP 53 (53F, Roppongi Hills Mori Tower), MORI ART MUSEUM SHOP (3F, Roppongi Hills West Walk) and MORI ART MUSEUM ONLINE SHOP (<https://shop.mori.art.museum/>)



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