

(OPENING) LOUISE BOURGEOIS: I HAVE BEEN TO HELL AND BACK. AND LET ME TELL YOU, IT WAS WONDERFUL.

SEPTEMBER 25 [WED], 2024 – JANUARY 19 [SUN], 2025 MORI ART MUSEUM [53F, ROPPONGI HILLS MORI TOWER]

The Mori Art Museum, in Tokyo, is pleased to present *Louise Bourgeois: I have been to hell and back. And let me tell you, it was wonderful.* from Wednesday, September 25, 2024 through Sunday, January 19, 2025.

Louise Bourgeois (born 1911 in Paris; died 2010 in New York) is one of the most important artists of the last century. During a career that spanned 70 years, and in a wide variety of media – including installation, sculpture, drawing, and painting – she explored the tensions within binary oppositions through unrivaled formal invention. Polarities such as male and female, passive and active, figuration and abstraction, conscious and unconscious, and others, often coexist within the same work.

Bourgeois's art was inspired in part by the complex and at times traumatic events of her early childhood. The act of restaging her memories and emotions allowed her to sublimate them into universal motifs and to express contradictory emotional and psychological states: hope and fear, anxiety and calm, guilt and reparation, tension and release. Performances and sculptures that foreground sexuality, gender, and the lived body were highly acclaimed particularly within a feminist context.

Bourgeois's art has had a profound influence on many artists and continues to be exhibited at major museums around the world. This exhibition, Bourgeois's first in Japan in 27 years and her largest solo exhibition in the country to date, will showcase more than 100 works across three chapters that offer a comprehensive overview of her practice.

The subtitle of the exhibition, *I have been to hell and back. And let me tell you, it was wonderful.* is taken from a late fabric work in which Bourgeois embroidered these words on a handkerchief. It alludes to the fluctuations and ambivalent character of her emotions, and hints at her black sense of humor. Bourgeois saw herself as a survivor. Her work expresses her strong will to live and the promise of overcoming the sometimes "hellish" suffering of mankind, which is all too often exacerbated by war, natural disaster, and disease.



[left]
Maman
1999/2002
Bronze, stainless steel, marble
9.27 x 8.91 x 10.23 m
Collection: Mori Building Co., Ltd,
Tokyo

[right]
Untitled (I Have Been to Hell and Back)
1996
Embroidered handkerchief
49.5 x 45.7 cm
Photo: Christopher Burke
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JASPAR, Tokyo, and VAGA at Artists Rights
Society (ARS), New York

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

BIOGRAPHY

Born 1911 in Paris, Louise Bourgeois was the second daughter of parents who ran a tapestry restoration atelier and sales gallery. The effects of a complex family dynamic left a lasting impact on young Bourgeois's heart: her father's domineering behavior and the caregiving she provided her chronically ill mother led to pervasive feelings of guilt, betrayal, and abandonment. In 1932, when she was twenty, her mother died. Bourgeois subsequently enrolled in mathematics classes at the Sorbonne University, but her ongoing grief soon turned her to art. She began taking art classes at the Sorbonne, but also studied at the École des Beaux-Arts, the École du Louvre, and Académie de la Grande Chaumière. She frequented several artists' academies and studios in Paris, including that of Fernand Léger. In 1938, she married the American art historian Robert Goldwater and moved to New York, where she began exhibiting her work in the mid-1940s. She became an American citizen in 1957 and was the first female sculptor to have a major solo exhibition at Museum of Modern Art in New York in 1982. In 1989, she held her first solo exhibition in Europe at Frankfurter Kunstverein (Germany); and in 1993, Bourgeois represented the United States at Venice Biennale. In the 1990s and 2000s, she had numerous important solo exhibitions, including at Centre Pompidou (Paris, 1995), Yokohama Museum of Art (Japan, 1997), and Tate Modern (London, 2000).

Bourgeois's reputation has only grown since her death in 2010. Major exhibitions have been organized at Foundation Beyeler (Basel, Switzerland, 2011), Freud Museum London (2012), Moderna Museet (Stockholm, 2015), Haus der Kunst (Munich, Germany, 2015), Museum of Modern Art (New York, 2017), Long Museum (Shanghai, China, 2018), Hayward Gallery (London, 2022), The Metropolitan Museum of Art (New York, 2022), Belvedere Museum (Vienna, 2023-2024), and Art Gallery of New South Wales (Sydney, 2023-2024).



Louise Bourgeois in her studio in front of her print *Sainte Sebastienne* (1992) Brooklyn, New York, 1993

Photo: Philipp Hugues Bonan

Photo courtesy: The Easton Foundation, New York

GENERAL INFORMATION

Exhibition Title: *Louise Bourgeois: I have been to hell and back. And let me tell you, it was wonderful.*

Organizers: Mori Art Museum, The Yomiuri Shimbun, NHK

Corporate Sponsors: GUERLAIN, KAJIMA CORPORATION,
OBAYASHI CORPORATION, TAKENAKA CORPORATION,
TOYOTA MOTOR CORPORATION,
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Special Support: The Easton Foundation

Support: ALL NIPPON AIRWAYS CO., LTD.

* This exhibition is covered by the Japanese Act on the Indemnification of Damage to Works of Art in Exhibitions (Act No.17 of 2011)

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

Advising Curator: Philip Larratt-Smith (Curator, The Easton Foundation)

* The exhibition is organized by the Mori Art Museum in collaboration with The Easton Foundation, New York, based partly on the exhibition *Louise Bourgeois: Has the Day Invaded the Night or Has the Night Invaded the Day?*, organized by the Art Gallery of New South Wales in Sydney and curated by Justin Paton (Head Curator of International Art) and Emily Sullivan (Assistant Curator of Contemporary International Art).



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Exhibition Period: 2024.9.25 [Wed] – 2025.1.19 [Sun]

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 23:00 on Sep. 27 [Fri] & 28 [Sat]; until 17:00 on Oct. 23 [Wed]; and until 22:00 on Dec. 24 [Tue] & 31 [Tue].

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

Admissions:

| | [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 (Jr. High Students and under) | Free (across the board) | | | |
| 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.

* Ticket also valid for admission into the following Mori Art Museum small programs that run concurrently: *MAM Screen 020: Ghost - Intervention*; and *MAM Project 032: Bady Dalloul*

* "Holiday" admission fee will be applied from Monday, December 30, 2024 to Friday, January 3, 2025.

Touring Exhibition: Period: March 8 [Sat] – June 23 [Mon], 2025 Venue: Fubon Art Museum, Taiwan

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

www.mori.art.museum/en



[left]

Arch of Hysteria

1993

Bronze, polished patina

83.8 x 101.6 x 58.4 cm

Photo: Christopher Burke

© The Easton Foundation/Licensed by JASPAR, Tokyo, and VAGA at Artists Rights Society (ARS), New York

[right]

Shredder

1983

Wood, metal, and painted plaster

244.2 x 218.4 x 289.6 cm

Photo: François Fernandez

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

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

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EXHIBITION FEATURES AND HIGHLIGHTS

Bourgeois's largest ever solo exhibition in Japan and her first in 27 years More than half of the works are being shown in Japan for the first time

This is Bourgeois's first solo exhibition in Japan since 1997, and will showcase more than 100 works, including sculptures, paintings, drawings, fabric works, and installations.

Bourgeois continued to create artworks until her death at the age of 98, and during her final years produced many works that might be considered some of the most iconic of her career. About 80% of the works in this exhibition, such as her fabric works, were created after 1998, and will be on view for the first time in Japan.



The Couple 2003
Aluminum 365.1 x 200 x 109.9 cm
Photo: Christopher Burke
© The Easton Foundation/Licensed by JASPAR, Tokyo, and VAGA at Artists Rights Society (ARS), New York

Display of early paintings that are attracting global attention

The exhibition will feature a selection of paintings Bourgeois made during the first 10 years after moving to New York City. This important body of work has been reevaluated in recent years with focused exhibitions at the Metropolitan Museum of Art (New York, 2022) and Belvedere Museum (Vienna, 2023-2024). More than ten of these paintings will be on view in Asia for the first time.

In 1938, Bourgeois married American art historian Robert Goldwater in Paris and moved to New York. The paintings she produced in these early years established many of the motifs that she would go on to explore over the next six decades: self-portraits, houses, references to France and family left behind, and an iconography of nature and architecture, including the "Femme Maison" series, in which the top half of a woman is obscured by a building which both imprisons and protects her. These last paintings were championed by the feminist art movement in the 1960s-70s, and are among the most iconic of her oeuvre.



Fallen Woman (Femme Maison)
1946-1947
Oil on linen
35.6 x 91.4 cm
Photo: Christopher Burke
© The Easton Foundation/Licensed by JASPAR, Tokyo, and VAGA at Artists Rights Society (ARS), New York



The Runaway Girl
circa 1938
Oil, charcoal, and pencil on canvas
61 x 38.1 cm
Photo: Christopher Burke
© The Easton Foundation/Licensed by JASPAR, Tokyo, and VAGA at Artists Rights Society (ARS), New York

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Introduction of the works featuring spiders and the public artwork *Maman*, the symbol of Roppongi Hills

From a small 1947 drawing to the much later and larger sculptures in bronze, the spider is an iconic motif in Bourgeois's art. For her, the spider was a symbol of her mother, a weaver who oversaw the family tapestry workshop and a calm, diligent force whom Bourgeois characterized as her "best friend." The complexity of motherhood is conveyed through a spider that is both a repairer, healing wounds with its threads, and a menacing predator. It is also a self-portrait: the spider produces its web from its body, much as Bourgeois made art in relationship to her body and as a reaction to her inner anxieties and emotions.



[left]

Spider 1997

Steel, tapestry, wood, glass, fabric, rubber, silver, gold, and bone
449.6 x 665.5 x 518.2 cm

Photo: Maximilian Geuter

© The Easton Foundation/Licensed by JASPAR, Tokyo, and VAGA at Artists Rights Society (ARS), New York

[right]

Crouching Spider 2003

Bronze, brown and polished patina, and stainless steel
270.5 x 835.7 x 627.4 cm

Photo: Ron Amstutz

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Bourgeois's writings and statements that express her inner life will be presented in the exhibition

Bourgeois was also a gifted writer. She left a vast archive of diaries and letters, as well as hundreds of texts, now known as the psychoanalytic writings, made during her time in analysis. These revelatory writings mine complex emotional and psychological states: anxiety, anger, jealousy, murderous hostility, guilt, compassion, gratitude, and love. Excerpts from Bourgeois's writings in various formats will complement her artworks throughout the galleries.

Presentation of Jenny Holzer's projections using Bourgeois's words

Jenny Holzer (born 1950 in Ohio, USA), internationally known for her conceptual artworks that feature words and phrases, developed a friendship with Bourgeois in the late 1990s. Inspired by her strong interest in Bourgeois's writings, Holzer curated an exhibition of Bourgeois's work, much of which had textual elements, at Kunstmuseum Basel in 2022. She also projected excerpts from Bourgeois's writings on the facades of buildings scattered throughout the city of Basel. A series of new projections created for the Mori Art Museum, which also uses Japanese translations, will be on display in the exhibition.

In addition, footage of Bourgeois's seminal performance, *A Banquet / A Fashion Show of Body Parts*, which took place inside her gallery-sized installation, *Confrontation*, in 1978, features the underground artist Suzan Cooper (1952-2023), and will also be shown in this exhibition.

History of Bourgeois's practice and display of archival materials

A 10m long chronology of Bourgeois's 98-year life and career will be presented along with a selection of archival materials. The exhibition includes her psychoanalytic writings, ephemera and exhibition announcements, an autobiographical film, and a bottle of Guerlain's "Shalimar" fragrance, a favorite of Bourgeois's. Visitors can experience the scent in the chronology section.

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STRUCTURE OF THE EXHIBITION

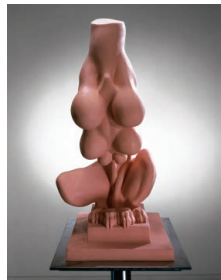
The exhibition consists of three chapters based on Bourgeois's relationships with her family, a prime source of her inspiration. Chapter 1, "Do Not Abandon Me," is about her relationship with her mother; Chapter 2, "I Have Been to Hell and Back," is based on the negative emotions towards her father; and Chapter 3, "Repairs in the Sky," is about the restoration of broken relationships and emotional liberation.

In addition, two smaller spaces between the chapters, referred to as Columns, present a chronological view of important early works.

Chapter 1 Do Not Abandon Me

Bourgeois suffered from a lifelong fear of abandonment. The first chapter of the exhibition, "Do Not Abandon Me," traces this fear back to the original separation from the mother. Bourgeois explored the theme of motherhood in all its ambivalence and complexity, as demonstrated in her sculpture *Nature Study*. She believed that the mother-child relationship set the template for all future relationships.

Bourgeois once said that her sculpture was her body, and her body was her sculpture. Images of bodily fragments often appear in her work as symbols and symptoms of psychic instability and disintegration.



[left]

The Good Mother (detail) 2003

Fabric, thread, and stainless steel

Sculpture and stand: 109.2 x 45.7 x 38.1 cm

Photo: Christopher Burke

© The Easton Foundation/Licensed by JASPAR, Tokyo, and VAGA at Artists Rights Society (ARS), New York

[right]

Nature Study 1984

Rubber and stainless steel

Sculpture: 76.2 x 48.3 x 38.1 cm

Photo: Christopher Burke

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Chapter 2 I Have Been to Hell and Back

The works in the second chapter, "I Have Been to Hell and Back," bear witness to a host of conflictual and negative emotions: anxiety, guilt, jealousy, suicidal impulses, murderous hostility, fear of intimacy and dependency, and fear of rejection. The fabric bust *Rejection* is such an example.

Bourgeois believed that making sculpture was a form of exorcism – a way of discharging unwelcome or unmanageable emotions. Working against the resistance of the material provided her with an outlet for her aggression.

Through her analysis, Bourgeois came to understand that much of her work was generated as a negative reaction against her father. In 1974, Bourgeois created the installation *The Destruction of the Father*, which stages a fantasy of cannibalistic revenge against a domineering father figure. This seminal piece represents the culmination, and in many ways the synthesis, of the forms and materials she had explored throughout the 1960s and early 1970s – from undulating abstract landscapes to more sexually explicit body parts.



[left]

Rejection 2001 Fabric, steel, wood, lead, aluminum, and glass

Sculpture: 63.5 x 33 x 30.5 cm

Photo: Christopher Burke

© The Easton Foundation/Licensed by JASPAR, Tokyo, and VAGA at Artists Rights Society (ARS), New York

[right]

The Destruction of the Father 1974 Archival polyurethane resin, wood, fabric, and light

237.8 x 362.3 x 248.6 cm

Collection: Glenstone Museum, Potomac, MD, USA

Photo: Ron Amstutz

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Chapter 3 Repairs in the Sky

Bourgeois saw herself as a survivor, and her art as the instrument that enabled her survival, like a crutch or prosthesis. The final chapter of the exhibition, “Repairs in the Sky,” shows how her art enabled her to bring conscious and unconscious, maternal and paternal, past and present into a precarious balance. *Topiary IV* and *Clouds and Caverns* beautifully exemplify such restorative and regenerative forces. As Bourgeois famously stated, “art is a guaranty of sanity.”

Bourgeois believed that the artist enjoyed unusually direct access to the unconscious and possessed the gift of sublimation – that is, the ability to channel sexual and aggressive drives and impulses toward artistic ends. Her sculptures and other works are symbolic representations of psychological states, and constitute an attempt to impose order on the chaos of her emotions.

By using clothing and other fabrics from her life, Bourgeois acted out the wish to hold on to the past and give it permanent form in her art. Sewing and joining were symbolic actions that ward off the fear of separation and abandonment. They also evince an unconscious identification with her mother, who ran the family’s tapestry restoration workshop in the Parisian suburbs.



[left]

Clouds and Caverns 1982–1989 Metal and wood
274.3 x 553.7 x 182.9 cm

Photo: Christopher Burke

© The Easton Foundation/Licensed by JASPAR, Tokyo, and VAGA at Artists Rights Society (ARS), New York

[right]

Topiary IV 1999 Steel, fabric, beads, and wood
68.6 x 53.3 x 43.2 cm

Photo: Christopher Burke

© The Easton Foundation/Licensed by JASPAR, Tokyo, and VAGA at Artists Rights Society (ARS), New York

Column 1 Fallen Woman —Early Paintings and Sculptures

Column 1 focuses on paintings and sculptures Bourgeois created during her first decade in New York. She moved to the city from Paris in 1938 after marrying the American art historian Robert Goldwater. The motifs in her paintings, which feature self-portraits and renderings of buildings, trees, and female figures, recurred in her work over the subsequent 60 years. The paintings have earned increased attention in recent years as a singular body of work.

Among the works in column 1 are a painting from Bourgeois’s “Femme Maison” series (1946–1947) and sculptures from her “Personage” series (1946–1954). The “Femme Maison” paintings depict amalgams of architectural structures and female figures, and the anthropomorphic “Personages” evoke family members and friends that Bourgeois left behind in France.

Column 2 Unconscious Landscape —Sculptures of the 1960s

On display in column 2 are works from the 1960s, made as Bourgeois gradually emerged from the creative hiatus that accompanied her focus on psychoanalysis after her father’s death and resumed producing art in earnest.

In the early 1960s, the verticality of the carved wood “Personages” from the 1940s gave way to horizontality and interiority. Bourgeois began molding and pouring softer materials, such as resin, plaster, and latex, and her depictions of the human form became increasingly abstract. For example, den-like and nest-like works such as *Lair* (1962) evoke both the protective and confining nature of shelter. In the late 1960s and early 1970s, Bourgeois’s marble and bronze sculptures and drawings again start to show a repetition of forms, which stretch upward and evoke the body or landscape.

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EXHIBITION-RELATED LEARNING PROGRAMS

CURATOR TALK: LET'S TALK ABOUT LOUISE * Japanese-English simultaneous interpretation available

Philip Larratt-Smith, curator of The Easton Foundation, which preserves and promotes the legacy of Louise Bourgeois, will join the curators of this exhibition to discuss Bourgeois's life and career, and the significance of her work in the history of art.

Appearing: Philip Larratt-Smith (Curator, The Easton Foundation), Tsubaki Reiko (Curator, Mori Art Museum), Yahagi Manabu (Associate Curator, Mori Art Museum)

Moderator: Kataoka Mami (Director, Mori Art Museum)

Date & Time: 14:00-15:30, Sunday, September 29, 2024

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

Capacity: 70 (booking required) **Fee:** Free (exhibition ticket valid for the day of issue required)

Booking: Booked out

* Please note that the Program is subject to change without prior notice.

* A series of Family Programs, 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

RELATED INFORMATION

AUDIO GUIDE

A web-app-based audio guide featuring highlights of the exhibition is available.

* Visitors are requested to bring and use their own devices (e.g. smartphones, tablets).

Number of Tracks: 16

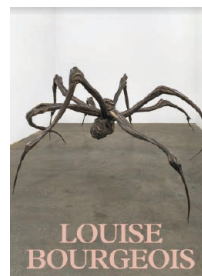
* The curator of this exhibition and the narrator talk about *Maman*, the iconic public artwork standing before Roppongi Hills, in one of the tracks. During the exhibition, anyone can listen to this conversation for free by scanning the two-dimensional code placed below *Maman*.

Length: Approx. 30 min. **Languages:** English and Japanese **Fee:** ¥ 600 (incl. tax)

Produced by: Stylinx **Supervised by:** Mori Art Museum

EXHIBITION CATALOGUE

In addition to essays by Tsubaki Reiko (Curator, Mori Art Museum) and Jamieson Webster (Psychoanalyst and Writer), the catalogue features Bourgeois's psychoanalytic writings selected by the Advising Curator of the exhibition, Philip Larratt-Smith (Curator, The Easton Foundation). One of the two cover designs is available exclusively at the exhibition.



exhibition exclusive

Size: A4 size (28.2 x 21 cm) **Number of pages:** 320 **Languages:** Japanese and English

Price: ¥ 3,740 (incl. tax) **Date of Issue:** September 25, 2024 **Edited by:** Mori Art Museum, Tokyo

Published by: Book Editing Department, Bijutsu-Shuppansha, Culture Convenience Club Co., Ltd.

Available at: Special Gift Shop for *Louise Bourgeois* exhibition (53F, Roppongi Hills Mori Tower)

MORI ART MUSEUM SHOP (3F, Roppongi Hills West Walk)

MORI ART MUSEUM ONLINE SHOP (shop.mori.art.museum)

Inquiries: MORI ART MUSEUM SHOP 53
Tel: +81-(0)3-6406-6118 (during Museum opening hours)

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Tel: +81-(0)80-2340-8755 (Ms. Wada) E-mail: mam-pr@kyodo-pr.co.jp

■ EXHIBITION GOODS AND MERCHANDISE

A special gift shop will be set up inside the *Louise Bourgeois* exhibition.

Exhibition Goods

The shop will carry a variety of original goods featuring Louise Bourgeois's works and portraits, including *Maman*, the iconic public artwork of Roppongi Hills.

Milk Almond ¥2,160 (incl. tax)

The pink tin is decorated with a motif of *Maman*, a spider sculpture that symbolizes Bourgeois's mother and is also self-portrait. The tin contains milk almonds reminiscent of the white eggs that *Maman* carries in its belly.

Tea Boxes (black or red) ¥2,376 (incl. tax)

The black box featuring a design with Bourgeois's words contains black tea (Dimbula), and the red box with a design of *The Feeding* (2007) contains herbal tea blended with hibiscus and rose hip. After the tea is gone, the boxes make beautiful keepsakes.



Guerlain *Shalimar*

Bourgeois loved the fragrance *Shalimar* by the French cosmetics company Guerlain. Bourgeois said, "Scents, like memories, appear, disappear, and then reappear...It is proof that it is the duration of time. I have been using *Shalimar* for decades. I am faithful to it. It is fidelity. It is time." In the sculpture *Spider* (1997), displayed in Chapter 3 of the exhibition, a *Shalimar* perfume bottle hangs in a cage guarded by a spider, along with various personal belongings that Bourgeois treasured and kept. In the last room of the exhibition, a perfume bottle that she left behind will be on display. Visitors can also experience the fragrance there.

At the special gift shop for *Louise Bourgeois* exhibition, Bourgeois's beloved fragrance *Shalimar* will be on sale.

Shalimar Eau de Parfum Spray Bottle 50ml ¥16,390 (incl. tax)

Perfume, Bottle 30ml ¥48,400 (incl. tax)

Eau de Toilette Spray Bottle 50ml ¥14,410 (incl. tax)

Millésime Jasmine ¥17,710 (incl. tax)

SOPH. x Louise Bourgeois Limited Edition

SOPH., which has collaborated with various domestic and overseas contemporary artists, creates a capsule collection consisting of blousons, sweatshirts, shirts, and T-shirts for this exhibition. The collection will be on sale at the special gift shop for *Louise Bourgeois* exhibition. This is a special project that embodies one of the brand's philosophies since its early days, which is "to promote interest in art through clothing." The only physical location these items will be available at is the exhibition's special gift shop.

(Also sold simultaneously at the SOPH. online store)

Louise Bourgeois: FLIGHT JACKET ¥99,000 (incl. tax)

HOODIE ¥39,600 (incl. tax)

SWEATSHIRT ¥42,900 (incl. tax)

L/S SHIRT ¥39,600 (incl. tax)

S/S TEE (I Have Been to Hell and Back) ¥20,900 (incl. tax)

S/S TEE (The Telephone Call from the Slammer,) ¥20,900 (incl. tax)



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■ Restaurant THE SUN & THE MOON “Louise Bourgeois Course”

At the restaurant THE SUN & THE MOON (52F, Roppongi Hills Mori Tower), a collaboration course, inspired by the exhibition, will be offered. The course is an arrangement of traditional French and Italian recipes introduced by Bourgeois in the *Artists' Cookbook* published by The Museum of Modern Art, New York in 1977. Spiders, spirals, and other Bourgeois's iconic motifs are also represented in the menu.

Menu: Lunch course (4 dishes) ¥5,500 (incl. tax),

Dinner course (5 dishes and a glass of champagne) ¥10,000 (incl. tax)

* All prices are subject to a 10% service charge.

* A view charge of ¥500 per person will be added for guests who do not have tickets for Mori Art Museum, Tokyo City View, or Mori Arts Center Gallery.

Period: Wednesday, September 25, 2024 – Sunday, January 19, 2025

* Except during the Christmas season from December 21 through 25.

Hours: Lunch | 11:00–17:00 (L.O. 15:00),

Dinner | 18:00–22:00 (L.O. 20:00)



Dinner course ¥10,000 (incl. tax)

Inquiries: THE SUN & THE MOON (Restaurant)

Tel: +81-(0)3-3470-0052 (<http://thesun-themoon.com/moon/>)

■ Repeater Discount: Half price for the second visit!

This exhibition will showcase approximately 100 works, so we are offering a repeat visitor discount so that you can enjoy the exhibition at your leisure. Those who purchase tickets online will receive a discount coupon for half off the price for their second visit.

Period: Wednesday, September 25, 2024 – Sunday, January 19, 2025 (during *the Louise Bourgeois* exhibition period)

For: Those who purchase and use *Louise Bourgeois* exhibition online tickets.

How to: A 50% discount coupon, valid from the day following your initial visit, will be issued on the day you use your online ticket. To enjoy the discount, log in to the ticket website and select the coupon on the payment screen. Please note that coupons can only be issued once per account.

[ALSO ON VIEW] MORI ART MUSEUM SMALL PROGRAMS TO RUN CONCURRENTLY WITH *LOUISE BOURGEOIS* EXHIBITION

SEPTEMBER 25 [WED], 2024 - JANUARY 19 [SUN], 2025

MORI ART MUSEUM [53F, ROPPONGI HILLS MORI TOWER]



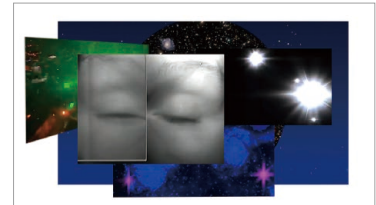
MAM SCREEN FEATURES OUTSTANDING SINGLE-CHANNEL VIDEO WORKS FROM AROUND THE WORLD.

MAM SCREEN 020: GHOST - INTERVENTION

Organizer: Mori Art Museum

Curated by: Korakrit Arunanondchai,
Christina Li, Tokuyama Hirokazu (Curator, Mori Art Museum)

<https://www.mori.art.museum/jp/exhibitions/mamscreen020/>



Haig Aivazian
All of your Stars are but Dust on my Shoes
2021
Video
17 min. 34 sec.



MAM PROJECTS IS A SERIES OF PROJECTS COMMISSIONED BY THE MORI ART MUSEUM PRESENTING CONTEMPORARY ART IN ALL ITS DIVERSITY.

MAM PROJECT 032: BADY DALLOUL

Organizer: Mori Art Museum

Grant from: Villa Kujoyama
Institut français du Japon
Bettencourt Schueller Foundation

Curated by: Martin Germann (Adjunct Curator, Mori Art Museum)

Villa Kujoyama is an institution of the cultural cooperation network of the Ministry for Europe and Foreign Affairs. Operated by Institut français du Japon, Villa Kujoyama works in coordination with Institut français, and is supported by its main patron the Bettencourt Schueller Foundation.

<https://www.mori.art.museum/jp/exhibitions/mamproject032/>



Bady Dalloul
A Country without a Door or Windows (detail)
2016-2024
Ball-point pen and marker on Bristol board,
framed in matchbox
Dimensions variable
Courtesy: The Third Line, Dubai
Installation View: *Our World Is Burning*, Palais de
Tokyo, Paris, 2020
Photo: Aurélien Mole
Photo courtesy: Palais de Tokyo

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