

[OPENING] ROPPONGI CROSSING 2025: WHAT PASSES IS TIME. WE ARE ETERNAL.

DECEMBER 3 [WED], 2025 - MARCH 29 [SUN], 2026 MORI ART MUSEUM (53F, ROPPONGI HILLS MORI TOWER)

Japan through the Lens of Contemporary Art

The Mori Art Museum, Tokyo, is pleased to present the exhibition *Roppongi Crossing 2025: What Passes Is Time. We Are Eternal.* from Wednesday, December 3, 2025 to Sunday, March 29, 2026.

Roppongi Crossing is a series of co-curated exhibitions staged every three years at the Mori Art Museum. The series was first launched in 2004 to provide a snapshot of Japan's contemporary art scene at a particular moment in time. For this eighth edition, curators from the Mori Art Museum will be joined by two internationally active Asian guest curators to present total of twenty-one artists/artist groups under the theme of "time" – including those active in Japan regardless of nationality, as well as those based overseas with Japanese roots.

The exhibited works encompass not only painting, sculpture, and video, but also crafts, handicrafts, zines, and even community projects. A.A.Murakami's immersive installations that transcend the domains of architecture and design, have won international acclaim. Kuwata Takuro's colorful, large-scale ceramic works that exude an overwhelming beauty of form have also garnered much attention through his collaborations with overseas maisons. Hosoi Miyu, who has been creating works using her own voice and environmental sounds while also making theater works, will present a new sound piece. Oki Junko's embroidery works resembling abstract paintings created through delicate handiwork have received recognition both domestically and internationally in recent years. These diverse and varied expressions, in total more than 100 pieces, come together in one space.

The exhibition's subtitle *What Passes Is Time. We Are Eternal.* indicates the preciousness and transience of time. Through the convergence of the unique, temporal experiences each work offers, this exhibition seeks to reexamine Japanese art from multiple perspectives.



Wada Reijiro
MITTAG
2025
Glass, brass, bronze, and brandy
Frame: 150 x 150 x 46 cm,
base: 88.3 x 77.6 x 73.7 cm
Installation view: *Roppongi Crossing*
2025: What Passes Is Time. We Are
Eternal., Mori Art Museum, Tokyo,
2025-2026
Production support: SCAI THE
BATHHOUSE, Tokyo
Photo: Takehisa Naoki

PRESS RELEASE

Press Inquiries: Mori Art Museum Public Relations Office [within Kyodo PR]
Tel: + 81(0)90-8011-6497 (Ms. Takizawa) E-mail: mam-pr@kyodo-pr.co.jp

FEATURED ARTISTS / ARTIST GROUPS

* In alphabetical order of the artists' surnames

* This list of featured artists is subject to change.

A.A.Murakami	Formed 2011 in London; based in London and Tokyo
Kelly Akashi	Born 1983 in Los Angeles; based in Los Angeles
Amefurashi	Formed 2015 in Yamagata; based in Yamagata
Araki Yu	Born 1985 in Yamagata; based in Kyoto
Gardar Eide Einarsson	Born 1976 in Oslo; based in Tokyo
Higaleo	Born 1995 in Okinawa; based in Okinawa
Hiro Naotaka	Born 1972 in Osaka; based in Los Angeles
Hosoi Miyu	Born 1993 in Aichi; based in Tokyo
Kihara Tomo	Born 1994 in Kyoto; based in Tokyo
Kim Insook	Born 1978 in Osaka; based in Tokyo and Seoul
Kitazawa Jun	Born 1988 in Tokyo; based in Yogyakarta, Indonesia
Kuwata Takuro	Born 1981 in Hiroshima; based in Gifu
Miyata Asuka	Born 1985 in Aichi; based in Mie
Multiple Spirits	Formed 2018 in Vienna; based in Vienna and Tokyo
Oki Junko	Born 1963 in Saitama; based in Kanagawa
Shoji Asami	Born 1988 in Fukushima; based in Tokyo
Shooshie Sulaiman	Born 1973 in Muar, Malaysia; based in Muar and Hiroshima
Wada Reijiro	Born 1977 in Hiroshima; based in Berlin
Maya Watanabe	Born 1983 in Lima; based in Amsterdam
Carrie Yamaoka	Born 1957 in New York; based in New York
ZUGAKOUSAKU & KURIEITO	Formed 2009 in Hyogo; based in Hyogo



Kuwata Takuro
Untitled
 2016
 Porcelain, glaze, pigment, steel, gold, and
 lacquer
 288 x 135 x 130 cm
 * Referential image

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GENERAL INFORMATION

Exhibition Title: *Roppongi Crossing 2025: What Passes Is Time. We Are Eternal.*

Organizer: Mori Art Museum

Grants from: Embassy of the Kingdom of the Netherlands, Mondriaan Fund,

OCA - Office for Contemporary Art Norway,

Austrian Federal Ministry for Housing, Arts, Culture, Media and Sport

Corporate Sponsors: Anthropic, OBAYASHI CORPORATION, Sanyo Trading Co., Ltd.,

Contemporary Art Foundation

Production Support: SCAI THE BATHHOUSE, Lisson Gallery, MISAKO & ROSEN

Curated by: Leonhard Bartolomeus (Curator, Yamaguchi Center for Arts and Media [YCAM])

Kim Haeju (Senior Curator, Singapore Art Museum)

Tokuyama Hirokazu (Senior Curator, Mori Art Museum)

Yahagi Manabu (Associate Curator, Mori Art Museum)

* In alphabetical order of the surnames

Exhibition Period: 2025.12.3 [Wed] - 2026.3.29 [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 17:00 on Monday, December 8. | * Open until 22:00 on Tuesday, December 30. * 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 (Jr. High Students and under)	Free (across the board)			
Seniors (Ages 65 and over)	¥ 1,700	¥ 1,500	¥ 1,900	¥ 1,700

* All prices include tax.

* We have an advance booking system for a designated date/time slot.

You may purchase the admission ticket on our official booking website and other online ticket services: Mori Art Museum Booking Website, Trip.com, Klook, and Asoview! (in Japanese language only).

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

* "Holiday" admission fee will be applied from Monday, December 29, 2025 to Friday, January 2, 2026.

* Ticket is also valid for admission into the small programs that run concurrently.

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/roppongicrossing2025-en/>



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HIGHLIGHTS OF THE EXHIBITION

1. New Works Across Diverse Media

Many of the artists are presenting new works at this exhibition. In addition to **A.A.Murakami**'s new large-scale installation *The Moon Under the Water*, a work made out of soap bubbles operated by an AI-written operating system, the exhibition features a diverse range of media including new paintings and a sculpture by **Hiro Naotaka**, sculpture by **Wada Reijiro**, and video work by **Maya Watanabe**.



Hiro Naotaka
[left]
Untitled (Frequency)
2025
Canvas, fabric dye, oil pastel, rope, and grommet
261.6 x 213.4 cm
Courtesy: MISAKO & ROSEN, Tokyo
Photo: KEI OKANO

[right]
Untitled (Grounding)
2025
Canvas, fabric dye, oil pastel, rope, and grommet
261.6 x 213.4 cm
Courtesy: MISAKO & ROSEN, Tokyo
Photo: KEI OKANO

2. Interactive and Participatory Experiences

In addition to experiencing and playing **Kihara Tomo**'s AI game, visitors can also join **Miyata Asuka**'s *Traveling Knitting'n Stitching Club* during the exhibition period. **Amefurashi** introduces traditional craft preservation projects like straw sandal making through workshops, while **Kitazawa Jun** leads batik workshops. When the works by **ZUGAKOUSAKU & KURIEITO** are dismantled on the final day of the exhibition, visitors can take their favorite parts home with them.

3. Japan, in the Global Art Scene

This exhibition offers a clear demonstration of how "Japanese art" is no longer confined to nationality or geographical boundaries. **Kelly Akashi** poetically expresses themes of body, memory, the fleeting and the eternal through her bronze and glass sculptures, while **Carrie Yamaoka** employs analog photographic processes to create a cycle of work around historical memory, erasure and landscape. In the works of Akashi and Yamaoka, both Japanese Americans, one can find a sense of lyricism seen in Japanese artistic expression that resonates across borders and generations. **Shooshie Sulaiman**, though a Malaysian artist, has long been engaged with art projects rooted in the local history and community of Onomichi. These works, which express themes of memory, migration, and border-crossing from a diverse range of perspectives, recount Japanese society and culture in various forms.

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FOUR PERSPECTIVES

Four perspectives for interpreting the exhibition theme of “time” will give visitors an understanding of the links between a diverse range of works.

Scales of Time: Personal/Universal Time

The first gallery showcases works that explore the relationship between a variety of personal experiences and universality. **Kelly Akashi**’s work, based on memories of family interned in Japanese-American camps, demonstrates how personal experiences, passed down and woven into the fabric of time, acquire universal significance. Meanwhile, **Shoji Asami** and **Hiro Naotaka** create paintings that impose constraints on the body – the foundation of experience for all of us – prompting us to reconsider its existence. **Oki Junko**’s delicate embroidered works reconnect the individual with society and the past with the present, tracing family memories that reside in handiwork and fabric. **Kuwata Takuro** boldly references the techniques and history of Japanese ceramics while exploring new expressive possibilities. These artists capture moments where personal experience gains universal meaning by connecting the limited span of an individual life with time on the differing scales of the everyday, the body, and history itself.



[left]
Kelly Akashi
Monument (Regeneration)
2024-2025
Flame-worked borosilicate glass and weathering steel
66 x 43.2 x 43.2 cm
Courtesy: Lisson Gallery
Photo: Dawn Blackman
* Referential image

[right]
Oki Junko
La Dolce Vita
2022
Cotton, hemp, and silk
55.0 x 35.5 x 9.8 cm
Private collection
Courtesy: KOSAKU KANECHIKA, Tokyo
Photo: Kioku Keizo

Sensing Time

Showcased next are works that evoke the existence of diverse times, beyond the uniform time measured by clocks. **A.A.Murakami**’s large-scale installation uses fluid elements such as fog and light to create an experience that envelops the viewer at both a physical and psychological level. Here, time is slowly dilated, and viewers find themselves deeply immersed in the “here and now.” **ZUGAKOUSAKU & KURIEITO** recreate entrances and exits of Roppongi Station using materials like cardboard and watercolor. Through a production process that is not premised on a permanent state of conservation, they express the fleeting essence of time. **Gardar Eide Einarsson** freezes sound by painting closed captions (a type of subtitle displaying dialogue and sound effects as text), condensing emotions and imagery onto the canvas. In **Hosoi Miyu**’s sound installation, which employs voices and ambient sounds of people who gather at specific locations, the diversity of temporal flow and passage hidden within everyday life emerges. **Wada Reijiro**’s three-dimensional work using brandy explores temporal concepts such as eternity and evanescence, and infinity and finitude. **Araki Yu** creates a kind of time that permits the contemplation of language, sound, and memory through video works that slow the perception of the viewer, demonstrating that time is not uniform, and can be perceived in diverse ways.

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Time Together

These works demonstrate how historical time persists in the present, and how an interpersonal understanding emerges through collaborative processes. Inspired by the fact that the Japanese military's Hayabusa fighter planes used in the invasion of Java were later reused by the Indonesian military during their war of independence, **Kitazawa Jun**'s project revives the Hayabusa through the hands of Indonesian kite artisans, offering a dynamic portrayal of the traces of war connecting both nations through the memories and craftsmanship of the people involved. **Miyata Asuka** fosters communities where a diverse range of individuals share life experiences, memories, and skills through knitting and embroidery, enabling them to function as "active archives." **Amefurashi**, meanwhile, makes long-term efforts to preserve local history and culture, such as former printing factories and broom-making traditions, while imbuing them with new meaning. **Higaleo** reflects on how the complex history and culture of Okinawa have been passed down through Ryukyu dolls, souvenirs primarily produced by women. Through zine publishing, **Multiple Spirits** encourages new interpretations of history from a feminist perspective. **Kim Insook**'s practice emphasizes the building of long-term relationships with specific communities, highlighting how sustained engagement is essential for genuine cross-cultural understanding.

Rhythms of Life

These works express how time flows as every being in the world marks its own unique rhythm of life. These pieces confront us with the way in which time shapes the present across multiple scales, and the irreversibility of human temporal experience. **Shooshie Sulaiman**, who has traveled between Muar in Malaysia and Onomichi, Hiroshima in Japan for over a decade, created an installation using roof tiles taken from abandoned houses in Onomichi. Through these tiles, she connects Onomichi's past to its present, its former inhabitants, and herself as the artist. **Carrie Yamaoka**'s photographic works represent a mapping of landscapes of forced relocation and confinement by listing the locations of prisons and detention facilities in alphabetical order. **Maya Watanabe** presents mammoth remains that emerge from thawing permafrost in her video work, alluding to existence on a temporal scale that transcends human history. **Kihara Tomo** uses AI-simulated life paths to demonstrate the irreversibility of our life choices.



Kitazawa Jun
Fragile Gift: The Kite of Hayabusa
 2024
 Bamboo, rattan, printed fabric, and cord
 210 x 3,870 x 1,090 cm
 Installation view: ARTJOG 2024, Jogja National Museum, Yogyakarta, Indonesia
 Photo: Aditya Putra Nurfaizi



Shooshie Sulaiman
 Installation view from *NEW LANDSKAP shooshie sulaiman*,
 Onomichi City Museum of Art, Hiroshima, Japan, 2023
 Photo: Takahashi Kenji

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EXHIBITION-RELATED PROGRAMS

■ Curator's Gallery Talk

The exhibition curators will host tour-style talks in the exhibition rooms.

Gallery Talk #1 (Japanese)

Featuring: Tokuyama Hirokazu (Senior Curator, Mori Art Museum)

Date & Time: Friday, December 12, 2025, 19:00 - 20:00

Capacity: 30

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

Booking: Not required (first-come, first-served)

Meeting Place: The entrance hall of the exhibition after 18:30

Gallery Talk #2 (English)

Featuring: Yahagi Manabu (Associate Curator, Mori Art Museum)

Date & Time: Friday, January 9, 2026, 19:00 - 20:00

Capacity: 30

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

Booking: Not required (first-come, first-served)

Meeting Place: The entrance hall of the exhibition after 18:30

* Various programs including workshops and talk programs, access programs, and school programs are also planned.
Please visit the Mori Art Museum website for further details. www.mori.art.museum

Inquiries on the Programs: Learning, Mori Art Museum E-mail: mam-learning@mori.co.jp

RELATED INFORMATION

■ Exhibition Catalogue

In addition to images and commentary on works by the twenty-one participating artists, the exhibition catalogue also features essays by Leonhard Bartolomeus (Curator, Yamaguchi Center for Arts and Media [YCAM]), Haeju Kim (Senior Curator, Singapore Art Museum), Tokuyama Hirokazu (Senior Curator, Mori Art Museum), and Yahagi Manabu (Associate Curator, Mori Art Museum), as well as a collaborative essay by all curators.

Size: A4 variation (28.2 x 21cm) **Number of Pages:** 200 (TBD) **Languages:** Japanese and English

Price: TBD **Release Date:** mid-January 2026 (TBD) **Edited and Written by:** Mori Art Museum

Published by: torch press **Available at:** Mori Art Museum Shop 53 (53rd floor, Roppongi Hills Mori Tower), Mori Art Museum Shop (3rd floor, Roppongi Hills West Walk), Mori Art Museum Online Shop

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■ AI Audio Guide

The pilot introduction of the AI-powered smart audio guide by ARTLAS, the next-generation museum experience, is now available at this exhibition. The ARTLAS AI Companion offers each visitor a personalized tour, adapting to their age, interests, preferred language (supporting 20+ languages, including Japanese, English, and Chinese), and available time. It intelligently curates the most relevant artwork commentaries and routes for a uniquely engaging and effortless museum experience. For those who prefer to explore freely, the SnapArt feature allows visitors to simply snap any artwork to instantly unlock its stories at their own pace.

Fee: Free

Produced by: ARTLAS AI

Supervised by: Mori Art Museum

About ARTLAS

ARTLAS is an AI companion reimagining how audiences experience art and culture. Created in collaboration with leading museums and cultural institutions worldwide, ARTLAS transforms existing interpretive materials into dynamic, conversational journeys that adapt to each visitor's curiosity, background, and knowledge level. With a commitment to responsible AI, ARTLAS respectfully rephrases and personalizes institution-approved curatorial texts, preserving each museum's authentic voice while extending its reach to a global audience. Designed with multilingual capability and accessibility at its core, ARTLAS enables museums to offer truly inclusive, human-centered experiences that resonate across cultures and generations. Its mission is simple yet profound – to make art and culture more accessible, meaningful, and alive for everyone.

Learn more at <https://www.artlas.art/>

■ The Partnership with Anthropic

The Mori Art Museum has extended a long-term partnership with the AI research and development company, Anthropic. For the *Roppongi Crossing 2025* exhibition, Anthropic is providing technical support via its frontier AI model Claude for the creation of A.A.Murakami's *The Moon Under the Water* and Kihara Tomo's *What Plays You? — Game of Possible Lives*. Moving forward, the museum will continue to receive technical support for artists using AI in their creative process who are exhibited at the Mori Art Museum, and plans to sustain collaborations through learning programs and events that reflect Anthropic's commitment to cultural institutions and the creative community in Japan. Anthropic is also providing technical support for ARTLAS at Mori Art Museum, which is powered by Claude.

About Anthropic

Anthropic is an AI research and development company that creates reliable, interpretable, and steerable AI systems. Anthropic's flagship product is Claude, a large language model trusted by millions of users worldwide. Learn more about Anthropic and Claude at anthropic.com.

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■ Collaboration Dinner by Kuwata Takuro

At the restaurant THE SUN & THE MOON (52F, Roppongi Hills Mori Tower), a collaboration dinner course featuring finest ingredients presented on works by artist Kuwata Takuro, will be offered. A special course that engages all five senses, available exclusively at the *Roppongi Crossing 2025* exhibition. The colors, textures, and forms of the various tableware resonate with the cuisine, creating an experience where sight and taste intersect.



Period: Wednesday, December 3, 2025 – Sunday, March 29, 2026

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

Hours | Price: Dinner 18:00-22:00 (L.O. 20:00 drinks 21:00) | ¥15,000 (incl. tax)

* Closes at 23:00 on Fridays and Saturdays (L.O. 21:00, drinks 22:00)

* Dinner service only.

* The collaboration dinner course is limited to ten servings per day.

* A 10% service charge will be added to the price.

* Guests with admission tickets to the Mori Art Museum, Tokyo City View, or Mori Arts Center Gallery will not be charged an additional view charge (500 yen per person).

Inquiries: THE SUN & THE MOON

Tel: 03-3470-0052 <https://thesun-themoon.com/moon> (in Japanese language only)

■ Exhibition Merchandise

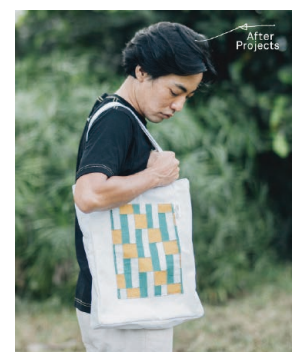
Kitazawa Jun “After Projects”

After Projects, a brand created by Kitazawa Jun, will be making its Japan debut, selling items such as T-shirts, tote bags, and *furoshiki* (wrapping cloths). After Projects creates everyday items using materials, memories, and ideas left over from his art projects. The unique items connect the narrative nature of art to everyday life. Representative items include apparel made from fabric used in the *Fragile Gift* project, which transformed a Hayabusa fighter plane preserved at a museum in Indonesia into a life-size kite and flew it into the sky. Also available are hand towels and *furoshiki* made using the traditional Indonesian technique of batik (wax-resist dyeing), based on the artist's drawings.

Fragile Gift Patch T-shirt **Price:** 7,480 yen (each; tax incl.)

Size: M, L, XL, XXL * all unisex

Fragile Gift Patch Canvas Bag **Price:** 8,580 yen (tax incl.)



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Shooshie Sulaiman “k for kawara” T-shirts

This T-shirt features a drawing by the artist that was created as a companion piece to the *Kawara Landskap* installation, part in the exhibition.

Comment from the artist:

“The drawings on the ‘k for kawara’ T-shirts were spontaneous, unplanned drawings of roof tiles, standing in contrast to the technically detailed *Kawara Landskap* installation.”

Price: TBD

Size: S, M, L * all unisex

Release Date: January 2026



Roppongi Crossing 2025 Limited Edition Craft Beer

Four beer styles brewed by Murakami Jiro, a member of Amefurashi, a group based in Nagai City, Yamagata Prefecture. The labels, which feature images of artworks by the participating artists—including Amefurashi—are exclusive to the *Roppongi Crossing 2025* exhibition.

Producer: Nagai Brewery Craftsman

Varieties and Labels:

Yamagata purslane (Pale Ale)

Labels (4 designs): A.A.Murakami, Araki Yu, Gardar Eida Einarsson, Carrie Yamaoka

Kukitachi (IPA)

Labels (4 designs): A.A.Murakami, Higaleo, Shoji Asami, Multiple Spirits

Waraji (Session Saison)

Label: Amefurashi

Bloom (XPA)

Label: Amefurashi

Price: 1,100 yen (each; incl. tax) 330ml



Exhibition Tote Bag (4 colors)

A tote bag featuring the exhibition logo and the names of all exhibiting artists. Available in 4 colors: white, sky blue, pure gray, and black. Choose your favorite color as a souvenir of the exhibition.

Price: 1,980 yen (each; tax incl.)



There will be more items available such as stationery and postcards.

Inquiries: MORI ART MUSEUM SHOP 53

Tel: +81-(0)3-6406-6118 (Hours subject to those of the Museum)

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■ Discounts

Best Value for 4+ Students! Weekday Student Group Discount

To support students, the *Roppongi Crossing 2025* exhibition – which seeks to reexamine Japanese art from multiple perspectives – is offering a special group discount, valid exclusively on weekdays.

When purchasing on the Mori Art Museum Booking Website, a group of 4 to 6 students can enjoy admission for a total price of 4,000 yen.

We encourage you to gather your friends and visit us after school, or during your winter and spring holidays!

Admission: 4,000 yen for 4 to 6 online tickets

* Applies to Student ticket only

* The following discounts will be applied to the total price: 1,200 yen for 4 tickets, 2,500 yen for 5 tickets, and 3,800 yen for 6 tickets.

Period: Wednesday, December 3, 2025 – Sunday, March 29, 2026 (during *Roppongi Crossing 2025* exhibition period)

* Coupons valid until the end of the following month will be issued at the beginning of each month. If you wish to use the Group Discount after the end of the following month, please wait for the coupon to be issued.

For: Students purchasing 4 or more tickets for weekdays on the Mori Art Museum Booking Website.

* Students are those in high school, university, graduate school, junior college, or vocational school.

* Please present valid Student ID at the time of visit.



Collaborative Discount: 30th Anniversary Exhibition “ALL OF EVANGELION” / Tokyo City View (Observation Deck) x Roppongi Crossing 2025 (Mori Art Museum)

We are pleased to offer a Collaborative Discount for visitors to *Roppongi Crossing 2025*, the 30th Anniversary Exhibition “ALL OF EVANGELION,” and Tokyo City View (Observation Deck). Make the most of your visit to Roppongi Hills by enjoying two exhibitions and the observation deck at a special price.

Discount Period: Wednesday, December 3, 2025 – Monday, January 12, 2026 (public holiday)

Discount Offer: 500 yen discount of Adult ticket

- Visitors purchasing an Adult ticket for *Roppongi Crossing 2025* will receive a 500 yen OFF coupon for an Adult ticket to the 30th Anniversary Exhibition “ALL OF EVANGELION” and a 500 yen OFF coupon for an adult ticket to Tokyo City View (Observation Deck).
- Visitors purchasing an Adult for the 30th Anniversary Exhibition “ALL OF EVANGELION” will receive a 500 yen OFF coupon for an Adult ticket to *Roppongi Crossing 2025*.
- Visitors purchasing a Adult ticket for Tokyo City View (Observation Deck) will receive a 500 yen OFF coupon for a Adult ticket to *Roppongi Crossing 2025*.

Repeater Discount: Get a Half-price Discount for the Second Visit!

In order to allow visitors to fully enjoy the exhibition, we are offering a Repeater Discount. After purchasing tickets on the Mori Art Museum Booking Website, visitors will receive a discount coupon entitling them to a 50% discount on their second visit. Please take advantage of this offer.

Period:

Wednesday, December 3, 2025 – Sunday, March 29, 2026 (during *Roppongi Crossing 2025* exhibition period)

For:

Those who purchase and use tickets for *Roppongi Crossing 2025* from the Mori Art Museum Booking Website.

* Please visit the Mori Art Museum website for further details. www.mori.art.museum

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[ALSO ON VIEW] SMALL PROGRAMS TO RUN CONCURRENTLY WITH ROPPONGI CROSSING 2025: WHAT PASSES IS TIME. WE ARE ETERNAL.

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* Roppongi Crossing 2025 exhibition ticket also valid for the small programs.



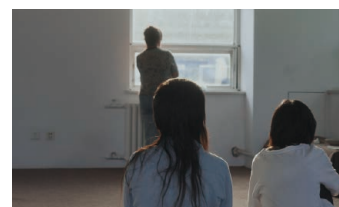
**MAM COLLECTION IS A SERIES OF DIVERSE, THEME-BASED EXHIBITIONS
SHOWCASING THE MORI ART MUSEUM'S PERMANENT COLLECTION.**

MAM COLLECTION 021: HAO JINGBAN

Organizer: Mori Art Museum

Curated by: Cho Sunhye (Associate Curator, Mori Art Museum)

Hao Jingban (b. 1985, Shanxi Province, China, lives and works in Yunnan Province) explores the distance between present and past, in video works based on the study of history. In *MAM Collection 021* we present Hao's latest work, the 3-channel video installation *I Witness*, in which the grieving of those who have lost loved ones is recreated through physical performance, in a bodily exploration of the expression of symbolic mourning.



Hao Jingban
I Witness
2025
3-channel video installation
54 min. 41 sec.
Courtesy: Blindspot Gallery

· *I Witness* was commissioned jointly by the Han Nefkens Foundation, Mori Art Museum, M+, and Singapore Art Museum.



Artist Talk: Hao Jingban * Japanese -English simultaneous interpretation available

In this artist talk, the artist will discuss her past works as well as her latest work, *I Witness*.

Appearing: Hao Jingban (Artist)

Han Nefkens (Founder and President, Han Nefkens Foundation)

Cho Sunhye (Associate Curator, Mori Art Museum)

Date & Time: 19:00-20:30, Wednesday, December 3, 2025 (Doors Open: 18:45)

Venue: Auditorium, Mori Art Museum **Capacity:** 70 (booking required, first-come basis)

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

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



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

MAM SCREEN 022: IKKIBAWIKRRR

Organizer: Mori Art Museum

Curated by: Cho Sunhye (Associate Curator, Mori Art Museum)

Ik kibawiKrrr is a self-styled "visual research band" by Cho Jieun and Ko Gyeol (formed in Seoul in 2021). In light-hearted works made while studying the lives of plants, as a counter to human-centric values, ik kibawiKrrr help us to become more mindful of the complexity, diversity and richness of our planet. This screening follows the trajectory of ik kibawiKrrr's career by presenting several of their works, including their latest, with a particular focus on 2022's memorable *Seaweed Story* collaboration with a choir of haeneyo female divers on the Korean island of Jeju.

* The screening time of this program is from 18:00 to 22:00.



ik kibawiKrrr
Seaweed Story
2022
5 min. 22 sec.

PRESS RELEASE

Press Inquiries: Mori Art Museum Public Relations Office [within Kyodo PR]

Tel: + 81(0)90-8011-6497 (Ms. Takizawa) E-mail: mam-pr@kyodo-pr.co.jp



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

MAM PROJECT 034: SONIA BOYCE

Organizer: Mori Art Museum

Curated by: Victor Wang (Adjunct Curator, Mori Art Museum)

British multimedia artist Sonia Boyce DBE RA emerged in the early 1980s as a central figure in Britain's Black Arts Movement. Her practice spans film, photography, drawing, sound and installation to examine the diasporic experience and explore collective authorship. Her first solo institutional presentation in Japan features the Japanese premiere of the largest-scale installation work from her signature "Devotional" series, *Devotional Wallpaper and Placards* (2008-2020).



Sonia Boyce
Devotional Wallpaper and Placards
2008-2022
100 placards and wallpaper installation
Dimensions variable
Courtesy: Manchester Art Gallery, Manchester
Installation view, *Sonia Boyce*, Manchester Art
Gallery, Manchester, UK, 2018
Photo: Mike Pollard
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JASPAR 2025 G4025



Sonia Boyce Artist Talk "On Art, Freedom and Collaboration"

* Japanese -English simultaneous interpretation available

For her first public talk in Japan, the artist will discuss her collaborative, improvisational approach to artmaking and how her work continues to challenge and expand ideas of authorship, freedom, and cultural identity.

Appearing: Sonia Boyce DBE RA (Artist)

Victor Wang (Adjunct Curator, Mori Art Museum)

Date & Time: 19:00-20:30, Thursday, December 4, 2025 (Doors open: 18:45)

Venue: Auditorium, Mori Art Museum

Capacity: 70 (booking required, first-come basis)

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

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

PRESS RELEASE

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