



MOT Satellite 2017 SPRING -by the deep rivers

Here and there in Kiyosumi-shirakawa-colorful MOT events of all kinds!

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Over 20 years have passed since Museum of Contemporary Art Tokyo (MOT) first opened. In that time, the Kiyosumi-shirakawa area has rapidly changed, and MOT has grown with its changes. Currently, the area is drawing interest with its blend of history dating from the Edo period (1603-1868), nostalgic old townscapes, and new cultural spaces abuzz with creativity. "MOT Satellite" is a project of uncovering Kiyosumi-shirakawa's true charm. The museum, taking advantage of its temporary closure, is going outside to engage with people, places, and history together with artists and local residents and shops. During the project period, artwork exhibits, workshop, and other events will be held in the district.

The main exhibits will be on view in 7 "MOT Spaces" established in old factory buildings and local cultural spaces. Visitors can also walk around and enjoy small exhibits at "MOT Spots" scattered about the area in coffee roasteries and cafes and on shopping streets. The area takes about 20 minutes to walk from end to end. Plus, you won't want to miss the "Fellow Project" activities MOT will hold in conjunction with local alternative culture spaces, and the programs of all kinds offered by our "District partners".

About the Title: "2017 SPRING -by the deep rivers"

The stage for "MOT Satellite 2017 SPRING" is a district where Basho Matsuo long ago kept a cottage, from which he boated up the Sumida River and traveled "the narrow road to the deep north." The state of "constancy and change" Basho achieved on his journey-in which the unchanging essence of things is fused with the innovations of the times-seems applicable to the timeless spirit fostered in this district set among rivers plied by boats, where change was gentle and continuous. By joining with artists and residents to feel and explore this historical district, long the scene of the comings and goings-of old things and new things and people's thoughts and memories-we will make a brand new departure.

"MOT Satellite" Highlights

Comings and goings by artists in Kiyosumi-shirakawa and Fukagawa

Hanayo, Taiji Matsue, Shinpei Kusanagi, Yuko Mohri, Yuki Iiyama and other artists based in this district or taking it as their motif, many of them meeting for the first time, will portray Kiyosumi-shirakawa and Fukagawa from his or her own perspective.

Giving play to the district's unique charm

Through the strikingly original activities of locally based creators like Chika Higashi (Coci la elle) and "gohan-doumei," we will look closely at Kiyosumi-shirakawa "today." Then, through our "Fellow Project" activities, we will collaborate with the district's hotspots of alternative culture.

A forum for pondering, "What is a community?"

Fumihiko Sano, a resident architect, will join with the architect duo, "mi-ri meter," which has observed this district from the outside. Architects with different standpoints will create a forum for thinking about different forms of community.

A journey of discovering poetry here and there in the district.

Gozo Yoshimasu, the acclaimed multi-disciplinary artist, will walk the district with up-and-coming poets, haiku poets, and novelists. With their thoughts on Basho Matsuo, Yasujiro Ozu, and others associated with Kiyosumi-shirakawa, they uncover the many historical layers to be found in this district. Then, poet and local resident Naha Kanie and designer Daijiro Ohara, the inventor of a novel typography, will dream up poems under the eaves of coffee roasteries, cafes, studios, and shops.

mi-ri meter

Current Archives of Kiyosumi-shirakawa

The “mi-ri meter”, a pair of architects Akiko Miyaguchi (1975-) and Hidenori Kasagi (1975-), has been translating the generation process of communities and social norms that become apparent in urban and public spaces into visible form, with the aim to present by unique methods – including various fieldwork, workshops and projects also beyond the realm of architecture – perspectives and positions from which individuals can independently relate to such spaces. Based on their long-term observation of the Kiyosumi-shirakawa district, they set up a “Current Archives of Kiyosumi-shirakawa” right in the middle of the area.

The streets of the old district known as Fukagawa are lined with unique cafes and shops, thanks to which Kiyosumi-shirakawa has come into the spotlight as one of the latest tourist spots in Tokyo. With increasing numbers of apartment towers and new residents on the one side, on the other side there still exists a very active old community of locals that continue to carry the portable shrine around town as part of the Fukagawa Hachiman Festival. Through video footage of interviews with residents from different backgrounds, the archive’s centerpiece, mi-ri meter attempts to create a portrait of one particular neighborhood that integrates various different viewpoints. While tracing back the checkered history of Kiyosumi-shirakawa, and thereby highlighting the coexistence of aspects that keep changing and those that remain the same, as one factor that defines the area’s character, the videos also feature interviews in which residents of other parts of Tokyo share their views of the Kiyosumi-shirakawa district. Shining through here and there are at once the viewpoints of the mi-ri meter members themselves, who, being based in Kichijoji, have witnessed the transformations of another specific urban area first-hand. Communicating the current state of the town as seen from both inside and outside, with a focus on the question what a “town” is in the first place, and on the factors that determine its character, this “Current Archives” may contain hints for creating a better future for Kiyosumi-shirakawa.

Project of Gozo Yoshimasu

In écriture's grotto, toward a stain on a quoin of a brain

Gozo Yoshimasu (1939-) is a leading Japanese contemporary poet who continues to operate on the forefront of language-based artistic expression. Known for pioneering the poetry reading, in recent years he has been attracting attention also in the field of visual art as a creator of unique photographs, manuscripts, and video works under the collective title “gozo Ciné”.

In memory of Basho Matsuo, for this exhibition Yoshimasu, living near the Sumida River himself, traced the currents of the surrounding waters, with the aim to familiarize with the temporal layers of history that lay buried deep down in the soil. Exhibited on the ground floor are manuscripts (commonly referred to as “Naked Memos”) for his lectures on Basho and Junzaburo Nishiwaki, formulated in parallel with Yoshimasu’s daily walks around Fukagawa. Also appearing is a video work tracing the movements of the poet’s eyes, along with his voice reading écritures (writings) so microscopically small that it is hard to distinguish whether they are letters or stains, with a notion of surprise as if they had been written by someone else. Comparable also to work in the darkroom, the act of reuniting after a certain amount of time with something his eyes have grasped before is one central thread that consistently runs through Yoshimasu’s work. According to the subject of “sudden encounters with eerie things” that repeatedly appears in his notes, Yoshimasu descends from the darkroom to the image of “grotto” and “cocoon”.

“Cocoons” are omnipresent as a leitmotif also in the exhibition on the first floor. Along with childhood memories of his family’s textile making business, the cocoon of the silkworm is for Yoshimasu something that recalls the perspective of Basho who composed the underlying verses in sympathetic response to little things, which is expressed also in the “frail silkworm” that appears as a familiar image in Yoshimasu’s poems. Like Basho sharpened his auditory sensibility to the sounds of water while living at the edge of the Fukagawa area, Yoshimasu focuses on the alien elements of sound in the movies of Yasujiro Ozu, who was born and raised here. Exhibits, accompanied by the sound of the poet’s voice (commonly called “Voice Notebook”) recorded in parallel with his creative work, are two new video works, alongside photographs derived from these. In “gozo (Ozu) Ciné: sound of water”, Yoshimasu walks around Fukagawa while watching the surface of the Sumida River and producing sound through imagining Ozu’s eyes and ears. In “gozo (Ozu) Ciné #1”, he films and comments on Ozu’s most famous work “Tokyo Story”, suggesting the movie as a rich accumulation of information, and thereby liberating it from its linear narrative.

Fumihiko Sano

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Having started his career as an architect by studying the carpentry of sukiya houses, Fumihiko Sano (1981-) has been involved in numerous spatial design and installation projects in Japan and overseas that boldly incorporate Japanese traditional designs, materials and techniques. The scope of his interest has recently expanded to include next to traditional also indigenous elements, which inspired his current projects that involve traveling to places around the world, and building spaces for entertainment using domestic materials in collaboration with the respective local communities.

During his in-depth research in preparation for his participation in MOT Satellite, Kiyosumi-shirakawa resident Sano focused his attention on the fact that the things that define the tradition of this area are shapeless, such as festivals, people's characters and customs, and craftsmen's skills. One reason for this is the damage of the major earthquake and the war that destroyed much of the material heritage in the area. While considering such historical factors, Sano discovered one characteristic of this part of town in the tradition of treasuring immaterial aspects as part of everyday life. Another hint for the creation of his work was the response from a certain person who has been observing the region quite carefully. Asked what was missing in this area, that person replied, "it has no center".

An attempt to create a place that embodies the present state of Kiyosumi-shirakawa, the work Sano conceived this way for the exhibition is an "immaterial center" set up at a place as elemental for the area as the office of the Fukagawa Shiryokan Avenue Shopping street Cooperative Society. Concretely speaking, he made an "iwakura" – a rock that is traditionally worshipped as a dwelling place of the gods – out of transparent materials, onto which he projects images of sake that is being brewed to be offered at this year's Fukagawa Hachiman Festival. Furthermore, footage of sceneries from across the area is being broadcasted to monitors installed around the work, highlighting the multiple layers that are shaping this neighborhood, while at the same time orchestrating a heart of the area that consists of data only, but has no shape. Setting up a space that is at once sanctuary and alien right in the middle of the area, Sano's work has to be considered as an experiment that facilitates – and is ultimately completed through – the response and interaction of the local people.

Taiji Matsue

JP-13 kiba

Taiji Matsue (1963-) has been taking photographs of plots of land around the world in his own unique style integrating abundant details into otherwise neutral overhead shots. In recent years, he has mainly been using the techniques of aerial photography and video (which Matsue himself calls "moving photographs") for his explorations of optical possibilities that can only be realized with photography.

The new works he exhibits at this installment of MOT Satellite focus on the days when there were still "kiba" (lumberyards) in the area, and examine how the wood craftsmen and carpenters who had their workshops here were involved in the growth process of Edo/Tokyo by making use of the canals. Traveling along the canal from the former lumberyard area that is today Shin-Kiba up to the Kiyosumi-shirakawa district, Matsue captures in his photographs the construction of a new town that is in progress right now in the bay area, and the various urban functions in terms of distribution and traffic, while overlapping past memories and the present state of this part of Tokyo. At this occasion Matsue presents next to aerial photographs the results of his first attempts at panoramic photography, showing sceneries of the Toyosu Canal and the Onagi River, two canals that sandwich the area covered in the photographs that eternally frame the fleeting appearances of a city that changes with every moment according to the flow of the canals.

One prominent characteristic of Matsue's photographs is that they capture sceneries in conditions of flat, even light, with all kinds of details precisely in focus. While emphasizing aspects of flatness and grid structure, this visual appearance contains hints for the essential structure of the human mind regarding the creation of communities. In addition to photographic prints, a monitor installed at the venue shows "moving photographs" that illustrate communal aspects of this temple area with images of cemeteries and pictures of apartment houses taken by Matsue over a period of several years, along with a rich notion of time. This video sharply touches the very nature of the medium of photography as it appears between life and death, while vividly portraying an area in which both are inseparably ingrained in human life, and old things and new things, past and future coexist.

Hanayo

Tertiary Sex Characteristic

Following 6 years of training in Mukojima and Maruyama geisha house from her late teens, Hanayo moved to Europe, where she began to engage in a variety of artistic activities, and gradually developed her own individual style in the realms of photography, music and performance while crisscrossing different cultures.

Unveiled right after her daughter Tenko, who for twenty years had been the protagonist in Hanayo's works framing everyday in an affectionate manner, had grown up and embarked on her own journey, this work marks the beginning of a new chapter in her life as an artist, as indicated also in the title "Tertiary Sex Characteristic".

Composed of elements of video, sound and installation, the work illustrates Hanayo's unique universe of deep light and shadow as if capturing the moment in fading light, while the things that she as a person has inherited from the past – her grandmother's furniture and fittings, wedding and Jyusanmairi (celebration of becoming thirteen) kimonos, and her grandfather's folding fan for Noh among others – occasionally appear like traces of the artist's self-questioning as to where she came from and where she is going. Dancing at a pavilion in the Kiyosumi Gardens to 87-year-old former Fukagawa geisha and geisha house proprietress Madam Koito's rendition of the "Ume wa saita ka" (Japanese plums are in full bloom), the Edo period song describing the scenery of the Okawa (Sumida) River, Hanayo's body appears to us as a medium that communicates the culture of a certain place, along with the spirit that has shaped it, from the past into the future. Being more than just an ode to the things that are getting lost, this work hints at the chain of taking over and passing on as one universal form of human expression, and certainly marks one important waypoint in Hanayo's continued experimentation with art.

Yuko Mohri

Variations for F house

Yuko Mohri (1980-) has been attracting attention with installations made of tools and everyday objects that have been dismantled using simple do-it-yourself technologies, and transformed into media for detecting the specific conditions and memory of a space, such as light, temperature and air currents.

A jump of about 240 years takes us back to the time when Gennai Hiraga settled down by the Sumida River on the fringe of Kiyosumi-shirakawa area, where he conducted the first so-called "elekiter" experiments with electricity in Japan. In an age when scientific knowledge was not commonly shared, people called him a wizard, and Hiraga in turn arranged such phenomena as supernatural spectacles of sorts that he explained with the principle of yin and yang.

Having been fascinated with phenomena that defy scientific explanation, Mohri presents the "fen fire" themed work in a room near the cemetery that, for the people that have grown up here, represents the area's original landscape. Powered by electricity triggered by wind blowing through the room, lights and sounds randomly come on and off in the dark space, and even if we understand the underlying principle, the scenery involuntarily inspires us humans to imagine some unknown forces at work.

Another one of her works visualizes the magnetic energy field that is generated when sending electric power in random intervals from an amplifier through a cable rolled up into a coil. Related to the "Orochi" series inspired by and named after the term "oroichi" that people at a telecommunications company used to refer to a bunch of electric wire, this work also resonates with the Japanese idea of tied-up ropes and braids (such as traditional straw festoons) as objects in which spiritual powers dwell, while evoking in spectators of any age the sensation of facing unknown forces that are difficult to control.

Yuki Iiyama + remo

[record, expression and medium-organization]

Former Printing Office | PLAY A RECORD | faces

Yuki Iiyama(1988-) has been producing and exhibiting installation and video works focusing on mechanisms of creating individual/communal stories, based on minute studies of historical records of past events. Inspired by the idea of utilizing the medium of “video as stationery” like pen and paper, remo has been dedicated to broad-ranged research and practical activities revolving around “media” in creative working and in everyday life. Previous activities include the “AHA!” project archiving private records in the form of 8mm films and photographs in different regions across Japan.

For this particular project, local people provided 8mm films they have been keeping at their homes, based on which Iiyama and remo both explored by their own respective methods the relationship between records and people’s memories of past events. The remo project combines video films from three families, and a brochure titled “PLAY A RECORD”. The brochure contains remo’s description of how one of the film providers recollected the time while watching old video footage. It also documents what a victim of the Great Tokyo Air Raids (1945) recalled as she walked around the city based on her notes written around 1971. The chain action of records being converted into memories, which are again captured in new records, highlights the possibility of sharing a living history that is continuously created in the present progressive form.

In Iiyama’s video “faces”, a versatile local resident who embodies very much the driving force behind the region’s revitalization after the war, and who is at once one of the film providers, shows portraits of family members made with his own pulverized beards. While talking about the shared features that characterize his family members’ faces, he points out how slight divergences in certain portraits immediately reminded him of others than the respective family members he originally wanted to depict. Another provider identifies his grandchildren with the faces of former family members captured on film. Quite in contrast to the aim of the remo project to share memories with others, the mental act of overlapping private memory with images one looks at, and recognizing “similarities” of blood relatives, clearly defines a certain area within a person’s memory that can only be perceived by that person alone.

Shinpei Kusanagi

into the wild

Painter Shinpei Kusanagi (1973-) has been depicting lucent sceneries of places that seem to be somewhere and nowhere at the same time, applying paint in multiple thin layers on the canvas to create a sense of spatial depth. He first got involved with Kiyosumi-shirakawa when creating illustrations for a book, the story of which was set in that area. Those illustrations were later collected in the book “Kiyosumi and its Environs”, in the afterword of which Kusanagi remembers how learning about the fact that “Kiyosumi-shirakawa” was not an actually existing district but simply the name of a train station suddenly evoked in him a certain sense of familiarity. “A train station is by nature always only a waypoint, and considering the essential definition of a station as a place where people don’t stay, ‘Kiyosumi-shirakawa’ is perhaps a station name that hits the nail on the head. The domain of a station that was built underground and given the name of a fictional place is something that has its fixed place in the real world, but that sits at once somewhere between reality and non-reality as a translucent no-man’s-land in both name and reality”. For Kusanagi, painting is nothing else but an act of visualizing such borderland kinds of spaces. Avoiding concrete subjects as much as possible, and yet suggesting certain places, his paintings are open to individual interpretation and experience depending on the personal memories and feelings that each viewer superimposes on the painted sceneries.

Shown as a part of MOT Satellite, a project that aims to portray the neighborhood from multiple different points of view, Kusanagi’s works remind visitors once again of the fact that this area has always been a stage that all kinds of things and people are passing through, while the depicted landscapes inspire us at once to imagine how they may be connected to other places we know or do not know. In addition to new paintings, some older works from “Kiyosumi and its Environs”, reminiscent of the place that once was Basho’s hermitage, are exhibited at a small coffee roastery that serves as a meeting spot for the local people.

Naha Kanie + Daijiro Ohara **(Basho's) frogs are travellers in the deep rivers**

Engaging in recital performances and collaborations with creators from other fields, Kiyosumi-shirakawa resident poet Naha Kanie (1980-) is noted for his endeavors pushing the boundaries of language. Daijiro Ohara (1978-) is a designer who has received acclaim for his innovative works that dissolve the functions of language and letters through typography-based design, imagery and performances, and introduce them to new ways of perception.

In their collaborative project “(Basho's) frogs are travellers in the deep rivers”, Kanie and Ohara put up noren store curtains designed by Ohara, with poems written by Kanie, at a total of 17 places in Kiyosumi-shirakawa that the local people are frequently visiting, such as cafes, shops and the library. “Frogs are travellers” is based on the “Tabibito kaheazu” collection of works by Junzaburo Nishiwaki, a poet with a deep affinity to rivers and adoration for Basho, and whom Kanie particularly adores. Needless to mention, the “frogs” here project the image of “The Old Pond”, the famous haiku that Basho composed at this place. Referring to the original meaning “to dive in the water for something” of the Chinese character for “fuka(i) (deep)” as used in the name “Fukagawa”, Kanie invites viewers to be frogs that dive in the river and travel while floating up and down in the layers of time then and now that are buried in this area. The poems were made in a manner as if engraving different phases and aspects, based on the sensed characteristics of the places where the curtains are being put up, and names related to this area as recalled from that association. Quite in the style of Nishiwaki himself, who frequently incorporated artist's names in his works, and as if recalling the museum this time, hidden in these works are names of artists and works from the collection of the temporarily closed Museum of Contemporary Art Tokyo. Yasujiro Ozu and tofu, Gennai Hiraga and iron, Basho and Taiho, Nam June Paik and bike, Tadataka Ino and mammoth.... Based on Kanie's poems that audaciously bounce about in the Fukagawa space and time, Daijiro Ohara extemporaneously performs that “score” by creating letters, and elevates the words to a higher level of rich and varied images.

Chika Higashi **parasol to person**

Chika Higashi (1981-) has been creating mainly one-of-a-kind parasols with hand-drawn or stitched motifs under the name “Coci la elle”, a brand she launched back in 2010. Presently based in Kiyosumi-shirakawa, she explains her choice of this neighborhood with its beautiful name and its image of a borderland kind of place surrounded by rivers and graveyards. In this MOT Satellite, she presents her own version of a small shop with an attached atelier – exactly the kind of place that keeps attracting so many people to the area.

The parasols that Higashi creates are inspired by personal experiences such as trivial impressions gained in everyday life, children's scribbles, or ways of life as a human, whereas the fact that she generally makes just one single item is related to her strong feelings about things that exist only once in this world. In the process, Higashi senses something like a unique human character in each parasol she makes, which inspires her to imagine the respective “person's” taste and lifestyle. Just like there don't exist two identical human beings, there are no two parasols that are exactly the same. Featured in this exhibition is a handmade book – another one-of-a-kind item – illustrating a fictional story in which Higashi personifies one of her parasols. The production notes that convey her creative ideas; the atelier where these are realized; the parasol; the shop; and finally, the book and the fictional story inspired by the finished work – this chain of things and events sheds light on the process in which items that originate from one's ideas are elevated to a unique position somewhere between “works” and “products”, and eventually shared with other people.

gohan-doumei

Fukagawa Kura-yashiki Bento

gohan-doumei, a unit based in Kiyosumi-shirakawa, of rice-lovers by rice-lovers, for rice-lovers. Test cooker Noriko Shirai and test eater Junichi Shirai together engage in such activities as rice-related workshops, events, publications, and the development of menus. Why rice? When observing their activities, one notices that rice, a food that not only the Japanese but people all around the world are eating, may be considered as a medium that connects different places and spaces. One of their long-term projects, “Teishoku (set meal) Collection” highlights the adhesive quality of rice as a medium that alone is enough to put all kinds of foods together to make “teishoku”.

Their contribution to MOT Satellite sheds light on the particular affinity with rice of an area that is primarily associated with a dish known as “Fukagawa-meshi” (Fukagawa rice). Focusing on the fact that the feudal clans used to have “kura-yashiki” (rice storages) in this neighborhood because of its geographical conditions – being located at the end of waterways that pierce the city of Edo – gohan-doumei express in the format of a lunch box the unique character of the region that has been serving as a through station for all kinds of things.

FELLOW PROJECT

This program is co-hosted by the Museum of Contemporary Art Tokyo with local hubs engaged in alternative activities.

gift_ + AS

Radio.OraiOrai

gift_ (Toshikazu Goto and Fumiko Ikeda) are a pair of designers who have been involved in a wide variety of design activities revolving around the “creation of situations”, ranging from spatial to contents design. Located in Kiyosumi-shirakawa, their own gift_lab functions at once as a cafe and community space, and as a base for their work setting up occasions by mainly using sound as a medium. Next to his international work as a designer and leading researcher in the field of design development processes, Kiyosumi-shirakawa resident “AS” (Andreas Schneider) has been staging numerous sound art events at his own place.

Radio.OraiOrai, a collaborative project launched by gift_lab and AS for MOT Satellite, is an imaginary local radio station that takes listeners on an acoustic journey around Kiyosumi-shirakawa. If you go to radio.oraiorai.org, you can hear a variety of daily updated contents such as soundscapes of various places in the Kiyosumi-shirakawa neighborhood, the voices of Gozo Yoshimasu and other artists participating in MOT Satellite, or interviews with local people. Also featured are sounds and music from “Onagigawa Monogatari”, a community movie set in this area, and weekly “time signal” poems specially written by resident poet Naha Kanie. For the duration of MOT Satellite, the radio program will be audible at places across Kiyosumi-shirakawa, where additional “sound trip” devices are installed for visitors to enjoy the program in a special acoustic environment.

art to

MOT Satellite Archive

“art to” is the name of a learning facility that curator Keisuke Ozawa is running in this area. Frequented by professionals, students and artists alike, “art to”’s educational activities combine intellectual discovery and creativity, in classes covering subjects from contemporary art to yoga. As part of this project, central members Ozawa and art anthropologist Mei Kanematsu, who has conducted extensive research into the way art festivals and other art-related projects affect the region, recorded interviews with related individuals, local residents and visitors about their respective experience of the MOT Satellite program. In addition to these interviews, they set up a public forum with the aim to collect opinions from a broad audience on the subject of their survey, the results of which are ultimately published online. How have the local people been perceiving the museum until now? And is this project going to cause a change in this relationship? The goal this time in addition to the MOT Satellite-specific situation analysis is to build an archive for the purpose of continuously implementing art projects in local area.

MOT Satellite 2017 Spring – by the deep river

Information

Period February.11 (Sat/Public holiday) 2017 – March.20 (Mon/Public holiday) 2017

Venue Various locations in Kiyosumi-shirakawa

Access Kiyosumi-Shirakawa Station on Hanzomon line and Oedo line B2 Exit or A3 Exit

Opening Hours for the main venue [MOT Space 1-7]

Hours 11:00-18:00

Days Every Thursday, Friday, Saturday, Sunday & Public holidays

Admission Free

Venues *All addresses below are in Koto city, Tokyo

[MOT Space 1] 2-3-3 Shirakawa

[MOT Space 3] 3-8-5 Miyoshi

[MOT Space 5] 1-13-12 Hirano

[MOT Space 7] 1-7-14 Miyoshi

[MOT Space 2] 3-8-5 Miyoshi *There is no lift in this building.

[MOT Space 4] 3-7-11 Miyoshi *There is no lift in this building.

[MOT Space 6] 1-9-5 Hirano

Opening Hours for [MOT Spot]

[MOT Spot] Small scale exhibition

Opening Hours & Days vary according to each place.

Admission Free except for Fukagawa Edo Museum and The Basho Museum

Venues Fukagawa Edo Museum, The Basho Museum, Fukagawa Library, Houonzan Jyoshin-ji, Stationery Store, Azumaya, Tamakiya, Dry Cleaner Okubo, Mikawayaya Rice Store, Sugihara Tofu Shop, Coci la elle, ARiSE COFFEE ROASTERS, fukadaso CAFE, iki ESPRESSO TOKYO, ALLPRESS ESPRESSO, mamma cafe 151A, shimabook, smokebooks NOiS KIYOSUMI SHIRAKWA

Opening Hours for [Fellow Project]

gift_+AS

"Radio.OraiOrai"

Venue gift_lab GARAGE

Hours 12:00-19:00

OPEN Every Monday,Thursday,Friday, Saturday and Sunday

*Tuesdays & Wednesdays are closed. There are also some additional temporary closing days.

You can listen to "Radio.OraiOrai" on internet radio <http://radio.oraiorai.org>

art to

"MOT Archive"- an open forum will be held at the below address

Venue Sakai bldg 2F, 7-5 Takabashi

Date 2/19 (sun) and 3/12 (sat)

Time 16:30-18:30

Inquiries

Hello Dial +81-3-5777-8600 *7days a week between 8:00-22:00

Museum of Contemporary Art Tokyo +81-3-5633-5860 *Weekdays between 9:30-18:00

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① Taiji Matsue, *JP-13 02*, 2016② Chika Higashi (*Coci la elle*)

③

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