

EXHIBITION COMMEMORATING THE 50TH ANNIVERSARY OF ASEAN

SUNSHOWER: CONTEMPORARY ART FROM SOUTHEAST ASIA 1980S TO NOW

JULY 5, 2017 [WED] – OCTOBER 23, 2017 [MON]

SPECIAL EXHIBITION GALLERY 2E, THE NATIONAL ART CENTER, TOKYO

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

THE FIRST JOINT EXHIBITION HELD SIMULTANEOUSLY AT TWO MUSEUMS - THE NATIONAL ART CENTER, TOKYO AND THE MORI ART MUSEUM

It is with great pleasure to announce that The National Art Center, Tokyo, Mori Art Museum and the Japan Foundation Asia Center are to present “SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now” exhibition from Wednesday, July 5 through Monday, October 23, 2017. This is an aspiring exhibition to commemorate the year 2017 which happens to be the 50th anniversary of ASEAN (Association of Southeast Asian Nations) by showcasing the contemporary art of the region, and will be one of the largest Southeast Asian contemporary art exhibitions in history. Originally, the idea of exhibition was conceived by the Director-General of the National Art Center, Tokyo, and Director of the Mori Art Museum – both in the same Roppongi area of Tokyo – and supported by The Japan Foundation. Three parties came together, set up a 14-member curatorial team for this first-ever joint exhibition that has selected approximately 180 artworks by 85 artists (TBD) from 10 ASEAN member countries as a result of the two-and-half-year-long field research conducted in the region*, and are to exhibit them in two separate venues.

With its total population counting around 600 million, multi-ethnic, multi-lingual, multi-faith Southeast Asia has nurtured a truly dynamic and diverse culture. Contemporary art from the emerging economic powerhouse of Southeast Asia is currently earning widespread international attention. The “sunshower” – rain falling from clear skies – is an intriguing yet frequently-seen meteorological phenomenon in Southeast Asia. On the other hand, looking back at the history of the region we see the post-WWII decolonization led the countries to democratization and internationalization despite periods of turmoil such as conflicts and civil wars during the Cold War era. With the rapid economic and urban development that they have undergone in more recent years come truly drastic changes. “Sunshower” thus serves as a poetic metaphor for the region that has passed through various vicissitudes as well.

This exhibition seeks to explore the development of contemporary art in Southeast Asia since the 1980s against the backdrop of the currents and fluctuations of the times from 9 different perspectives, and aims to capture its dynamism and diversity.

* The field research reports are archived and can be referred to at the “SEA Project” website: <http://seaproject.asia/en/>

[Exhibition Structure : 2 Venues and 9 Sections]

@ The National Art Center, Tokyo

Fluid World / Passion and Revolution / Archiving / Diverse Identities / Day by Day

@ Mori Art Museum

Growth and Loss / What Is Art? Why Do It? / Medium as Meditation / Dialogue with History

[Member Countries of the Association of Southeast Asian Nations (ASEAN)] (* in alphabetical order)

Brunei / Cambodia / Indonesia / Laos / Malaysia / Myanmar / The Philippines / Singapore / Thailand / Vietnam

PRESS RELEASE

Press Contact Details: “SUNSHOWER” Exhibition PR Office [c/o Kyodo Public Relations]

Tel: 03-3575-9823 Fax: 03-3574-0316 E-mail: sunshower2017pr@kyodo-pr.co.jp

* For venue-specific inquiries, address them to Office of Communications and International Affairs [The National Art Center, Tokyo] and/or Ms. Kayo Machino [Mori Art Museum].

◆ GENERAL INFORMATION

Exhibition Title: “SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now”

Exhibition Period: July 5, 2017 [Wed] - October 23, 2017 [Mon]

Venues:

Special Exhibition Hall 2E, The National Art Center, Tokyo (7-22-2 Roppongi, Minato-ku, Tokyo 106-8558)

Mori Art Museum (53F, Roppongi Hills Mori Tower, 6-10-1 Roppongi, Minato-ku, Tokyo 106-6150)

Organizers: The National Art Center, Tokyo; Mori Art Museum; The Japan Foundation Asia Center

Curatorial Team:

[The National Art Center, Tokyo] Yoneda Naoki (Curator) / Kida Sayuri (Associate Curator) / Mukasa Yuiko (Assistant Curator) / Nagaya Mitsue (Curator)

[Mori Art Museum] Kataoka Mami (Chief Curator) / Araki Natsumi (Curator) / Kondo Kenichi (Curator) /

Tsubaki Reiko (Associate Curator) / Tokuyama Hirokazu (Associate Curator) / Kumakura Haruko (Assistant Curator)

[Independent Curators from Southeast Asia] Merv Espina (Artist / Curator, The Philippines) / Vera May (Curator, Singapore) /

Ong Jo-Lene (Curator, Malaysia) / Grace Samboh (Curator, Indonesia)

Open Hours:

[The National Art Center, Tokyo] 10:00-18:00 | Fri & Sat: 10:00-21:00 |

* Admission 30 minutes before closing. | * Closed on Tuesdays.

[Mori Art Museum] 10:00-22:00 | Tue: 10:00-17:00 | * Admission 30 minutes before closing. | * Open everyday.

Admission:

(all in JPY)	Ticket for Both Venues		Ticket for Single Venue	
	Day Ticket	Advance Ticket	Day Ticket	Group Ticket
Adult	1,800	1,600	1,000	800
Student (College / University)	800	600	500	300

* All students up to highschool and those less than 18 years of age will be free of admission fee upon presenting a valid form of ID.

* Disabled persons (plus one accompanied person) will be free of admission fee upon presenting Disabled Person's Handbook or an equivalent form of government-issued ID.

* “Group” admission rate is applied to a party of more than 20 persons for The National Art Center, Tokyo and 15 for Mori Art Museum. Group Tickets are sold at each facility.

* Advance Tickets can be purchased through the exhibition website.

* “ATRo Discounts” (200-yen off) are applied to those who show ticket stubs of the exhibition held at the Suntory Museum of Art, The National Art Center, Tokyo and Mori Art Museum (Only single ticket stubs of Mori Art Museum / The National Art Center, Tokyo are valid).

* Additional entrance fee to facilities adjacent to the Mori Art Museum (i.e. Tokyo City View observation deck, Sky Deck and Mori Arts Center Gallery) is required.

Exhibition Touring:

Fukuoka Asian Art Museum

November 3, 2017 [Fri] - December 25, 2017 [Mon]

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Access:

[To The National Art Center, Tokyo]

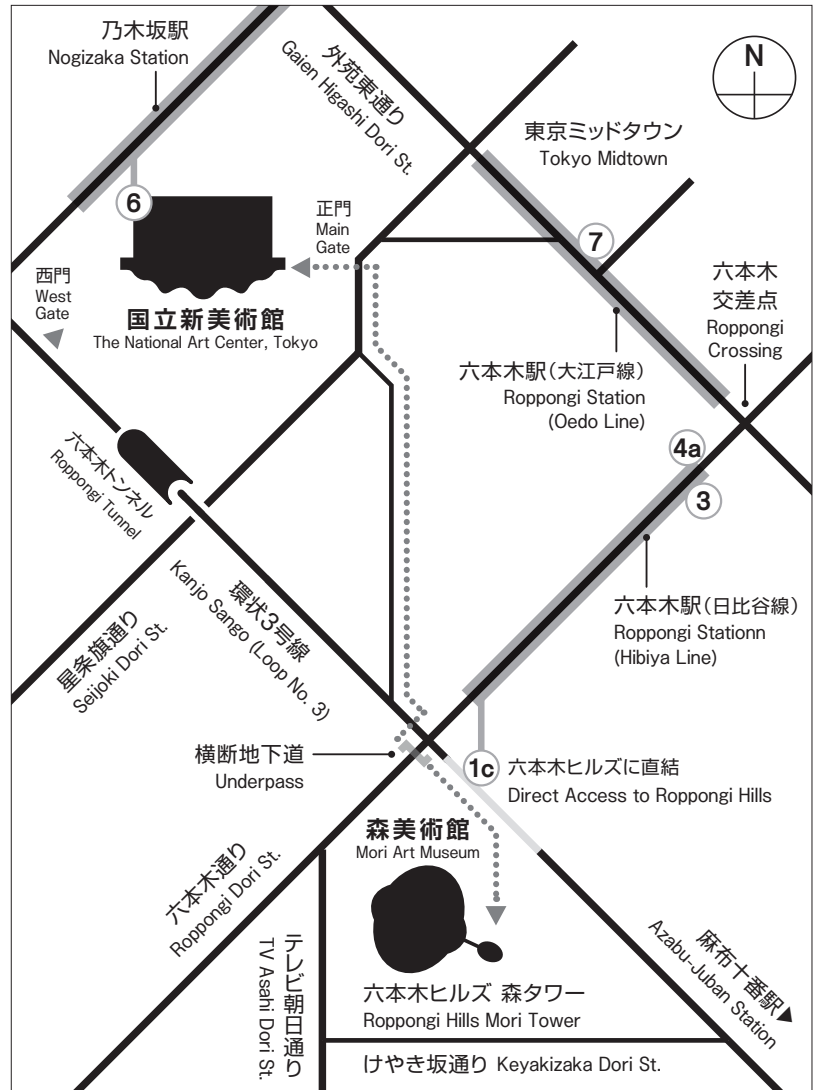
<http://www.nact.jp>

- * Tokyo Metro Chiyoda Line "Nogizaka Station" Exit 6 (direct access to the museum)
- * 5-minute walk from Tokyo Metro Hibiya Line "Roppongi Station" Exit 4a
- * 4-minute walk from Toei Subway Oedo Line "Roppongi Station" Exit 7

[To Mori Art Museum]

www.mori.art.museum

- * 0-minute walk from Tokyo Metro Hibiya Line "Roppongi Station" Exit 1c (direct access to Roppongi Hills through concourse)
- * 4-minute walk from Toei Subway Oedo Line "Roppongi Station" Exit 3

**General Inquiries:**+81-(0)3-5777-8600 (Hello Dial) <http://sunshower2017.jp> (Exhibition Website)**PRESS RELEASE**

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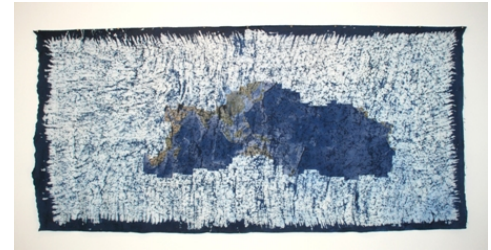
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◆ SECTIONS

@ The National Art Center, Tokyo

Fluid World

Throughout the history of time, maps have been the medium into which countless politico-economic values and variances were weaved. Indeed, maps drawn by the artists do not simply represent the region's geographical characteristics - they, instead, expose its complex histories and spatio-temporalities. This section examines the overlapping cartography of this space known as Southeast Asia through multi-tiered maps that look at land and its significance, maps of migration that stir up one's memory of physical movement of people, and imaginary maps that seek a world and society of the ideal.



Yee I-Lann
Fluid World (from the series "Orang Besar")
2010
Direct digital Mimaki inkjet print, acid dye, batik crackle Japanese indigo dye, 100% silk twill
140.5 x 298 cm
Courtesy: Silverlens Galleries, Makati, The Philippines

Passion and Revolution

From the 1940s following the end of WWII well into the 1980s, many Southeast Asian countries underwent a long transition from colonial rule to independence. It was during this time that struggle for independence, the Indochina Wars, the Vietnam War, the Cambodian Civil War, and other conflicts erupted. In some countries, this was also a time of continual suppression and censorship of artistic expression. It was in such an environment that many artists stepped forward to demand democracy, freedom of expression, and freedom of speech. This section introduces artworks by artists who lived through such a tumultuous time.



Ho Rui An
Solar: A Meltdown (still)
2014-
Video, digital print, solar-powered toy
60 min.
Courtesy: Maezawa Hideto; TPAM Performing Arts Meeting in Yokohama, 2016

Archiving

With recent IT advancements, information, previously hard or sometimes nearly impossible to find, has become readily accessible. Based on the findings from such access, efforts to archive materials are now underway. While many documents accumulated in all parts of the region are open to the public in Southeast Asia, more artists are using these documents themselves as materials for their artworks. This section presents a number of examples, among them Koh Nguang How's *Singapore Art Archive Project* (2007), an undertaking that offers a comprehensive view of the activities of Singapore's The Artists Village (TAV).



Koh Nguang How
Shui Tit Sing - 100 Years of an Artist through His Archives
2014
Ephemera, original works at NTU CCA Residencies Studio, Singapore
Dimensions variable
Collection: Shui Tit Sing and Singapore Art Archive Project
Photo: Koh Nguang How

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Diverse Identities

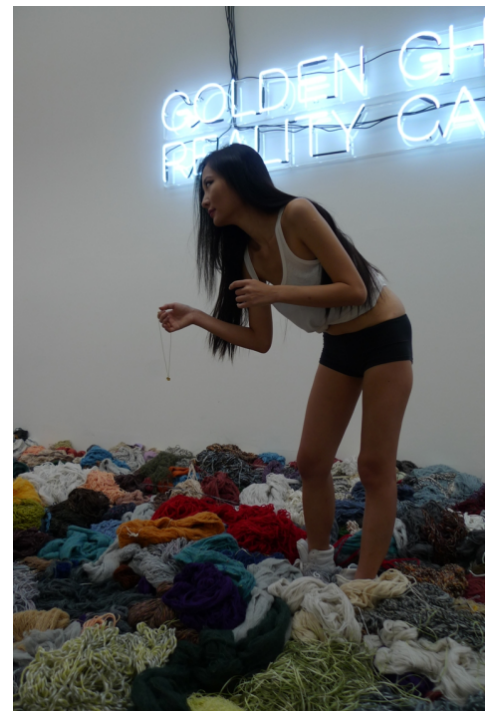
Entering the age of postcolonialism and the dawn of independence and democracy, people began to question the various “identities” that make up who they are – specifically, their identities as a new nation-state, as members of a particular ethnic group, and also as individuals. When the Cold War structure collapsed in 1989, this difficult question was shared worldwide for those in search of new value systems to replace previous ideologies. Many of the contemporary artworks produced during this time attempted to examine the question of identity from these levels, a question which indeed remains as an extremely complex issue to this day.

Day by Day

Beginning in the 1990s, many artists began to turn their attention to the daily life and the everyday. With globalization and multiculturalism storming throughout the world, discoveries of cultural, social, and historical contexts within the everyday scenes, and the translation of those contexts into art attracted people’s attention as a form of expression for the new generation. Memories with one’s families, daily meals and leisure times, and everyday activities carried out on the streets were all incorporated into the context of contemporary art through such media as paintings, photographs, videos, and installations. Simultaneously, these new generation artists have garnered attention at international exhibitions that rapidly expanded to all corners of the globe, and Southeast Asian artists thereby found more opportunities to make their presence felt on the global stage.



Araya Rasdjarmrearnsook
When We Were Young (from the series “Female Figure”)
1990
Etching on paper
38.9 x 93.4 cm
Collection: Mori Art Museum, Tokyo



Surasi Kusolwong
Golden Ghost (Reality Called, So I Woke Up)
2014
Gold necklaces, industrial wool thread, neon work, mirror, photographs, et al.
Dimensions variable
Performance view: Taipei Biennial 2014

FOR OBTAINING THE EXHIBITION-RELATED PRESS IMAGES

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◆ SECTIONS

@ Mori Art Museum

Growth and Loss

With a total population of over 600 million, ASEAN's presence in the international community is expected to only accelerate, also attracting attention from overseas investors as a vast emerging market due to the advent of free trade. Although growth rates vary depending on the country, high economic growth and the developments that accompany it throughout the region are rapidly transforming the urban landscapes and bringing dramatic changes to people's lives. At the same time, there are concerns about resulting social disparities and the loss of traditional cultures. As artists frequently look at such changes with a critical eye, this section closes in on the driving forces and issues generated by growth and development.

What Is Art? Why Do It?

In Southeast Asia, as public art museums and other institutions for contemporary art are still in the process of formation, the purpose of creative activities is not always limited to the success within such institutions. Instead, there is a noticeable amount of young artists who question and investigate the role of art to resolve the many challenges communities face such as environmental issues and the scattering of local societies to name a few. Socially-engaged art practices that intervene in communities and demand the participation of the general public and practices as collectives are a couple of traits that characterize Southeast Asia today, much more so than Japan.

Medium as Meditation

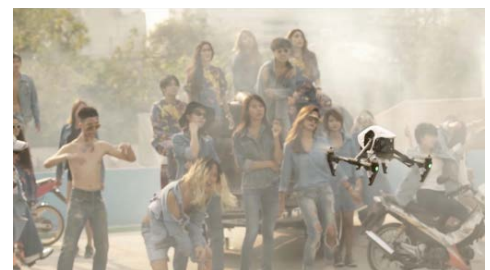
Southeast Asia is home to a diverse mix of ethnic groups, languages, cultures, and religions that coexist side by side. Even in this age of rapid growth and development, annual events/functions and religious rituals passed down over the generations continue to be an important part of Southeast Asia's daily life, directly linked to their interests in not only the world of the living but also the afterworld and the supernatural. This section presents artists who frequently use traditional artistic techniques and concepts, ranging from ancient nature worship to specific religions, to create artworks depicting the broader worlds of mysticism and spirituality.



Jompet Kuswidananto
Words and Possible Movement
2013
Motorbikes without machine, fabric flags
Dimensions variable
Collection: Mori Art Museum, Tokyo



New Zero / Aye Ko
Village Art School
2015-



Korakrit Arunanondchai
Painting with history in a room filled with people with funny names 3
2015
Video
24 min. 55 sec.
Courtesy: Carlos/Ishikawa, London; Clearing, Brussels/New York

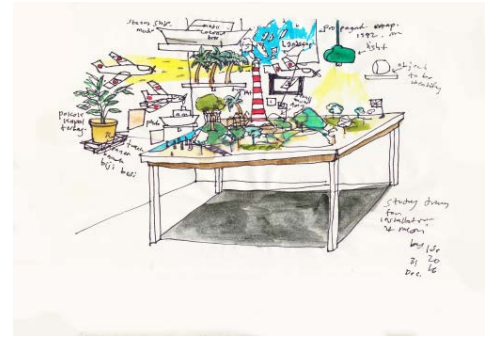
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Dialogue with History

Among the new generations of artists in Southeast Asia, there are those who are trying to revisit the region's repetitious histories of political, economic, and social change – particularly its histories of war and repression – and to integrate its memories as one's own. At the same time, there are also those who seek to pass on the legacies and contributions to contemporary art by artists of past generations to the present. This section of the exhibition showcases artworks that revisit the past and engage in cross-generational dialogues in an attempt to situate contemporary society and art within a much larger narrative of history.



Ise
Study drawing for *anOther story*
2017

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