

# (OPENING) CHIM ↑ POM: HAPPY SPRING

FEBRUARY 18 [FRI] - MAY 29 [SUN], 2022 MORI ART MUSEUM (53F, ROPPONGI HILLS MORI TOWER) ET AL.

## CELEBRATING JAPAN'S MOST RADICAL ARTIST COLLECTIVE IN THEIR LARGEST RETROSPECTIVE

The Mori Art Museum, Tokyo, is proud to present *Chim ↑ Pom: Happy Spring* from Friday, February 18 to Sunday, May 29, 2022.

Equipped with highly original ideas and impressive energy, artist collective Chim ↑ Pom has undertaken numerous projects intervening in society in ways that constantly confound our expectations. With themes ranging from cities and consumerism to gluttony and poverty, Japanese society, the atomic bomb, earthquakes, images of stardom, the mass media, borders, and the nature of publicness, their works serve as powerful statements on a plethora of phenomena and challenges in modern society, delivered mostly with a healthy dose of humor or irony.

With seemingly uncanny foresight, Chim ↑ Pom has also addressed in a number of their previous works the social issues of infection and discrimination against people with contagious diseases, and of bias, contamination and borders, all thrown into sharp relief by the COVID-19 pandemic. Now more than ever perhaps is the time to observe their thought-provoking knack for raising issues pertinent to the *zeitgeist*.

This will be the first-ever retrospective of Chim ↑ Pom, bringing together major works from the start of their seventeen-year career to more recent years, plus new works produced for this exhibition, which would total approximately 150 works. Artworks will be arranged by theme - e.g., cities and publicness, Hiroshima, the Great East Japan Earthquake - highlighting matters consistently addressed by the artists, while examining the collective's oeuvre in its entirety. Dynamic exhibition design, rich in creative ingenuity, will also assist in shedding new light on the ever-surprising world of Chim ↑ Pom.

The title *Happy Spring* signals Chim ↑ Pom's hope for a brighter spring even amid this seemingly never-ending pandemic, and that we retain our powers of imagination even if that long-awaited season arrives in the depths of adversity. In these unpredictable times, the powerful, convention-busting works of this enduring, but equally-unpredictable group of artists are certain to excite the imagination, and serve as a guide as we join in contemplating a better future.



*Build-Burger*

2018

Mixed media (3 layers of concrete floors cropped from "Ningen Restaurant," various furniture and objects from each floor of the building)

400 x 360 x 280 cm (left), 186 x 170 x 155 cm (right)

In cooperation with Ningen Restaurant, Smappa! Group, Koto Hiroya

Private collection (left)

Courtesy: ANOMALY, Tokyo

Installation view: *Grand Open - Marvelous Liberation -*, ANOMALY, Tokyo,

2018

Photo: Morita Kenji

### PRESS RELEASE

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## BIOGRAPHY

Formed 2005 in Tokyo, artist collective Chim ↑ Pom (members are: Ushiro Ryuta, Hayashi Yasutaka, Ellie, Okada Masataka, Inaoka Motomu, and Mizuno Toshinori) has taken part in exhibitions across the globe, in addition to designing and implementing various projects of their own. In 2015 they opened the artist-run space “Garter” in Koenji, Tokyo. They also conceived the idea for *Don't Follow the Wind* (March 11, 2015-), an international exhibition in the Fukushima exclusion zone that “no one can actually go see” until the ban on return is lifted, launched the project off the ground, and participated as artists. Also in 2015, Chim ↑ Pom won the Best Emerging Artist Award at the Prudential Eye Awards. Their solo exhibitions in recent years include: *So see you again tomorrow, too?* (The Kabuki-cho Shopping Center Promotion Union Building, Tokyo, 2016); *Non-Burnable* (Dallas Contemporary, TX, 2017); and *Threat of Peace (Hiroshima!!!!!!)* (Art in General, New York, 2019), while their group exhibitions include: 29th São Paulo Biennial (2010); Asian Art Biennial 2017 (National Taiwan Museum of Fine Arts, Taichung); *Global(e) Resistance* (Centre Pompidou, Paris, 2020), *HERE AND NOW at Museum Ludwig: together for and against it* (Cologne, 2021-2022) and more.



Photo: Yamaguchi Seiha

## GENERAL INFORMATION

**Exhibition Title:** *Chim ↑ Pom: Happy Spring*

**Organizer:** Mori Art Museum

**Grants from:** Nippon Donation Foundation, The Obayashi Foundation

**Corporate Sponsors:** YOSHINO GYPSUM CO.,LTD.,  
regist ART / Jitsugyo no Nihon Sha, Ltd., adidas Japan K.K., GO inc.,  
PARCO CO., LTD., The Royal Park Canvas - Ginza 8,  
UPDATER, Inc. (Minna-Denryoku)

**Production Support:** MAEDA ROAD CONSTRUCTION CO., LTD.

**Curated by:** Kondo Kenichi (Senior Curator, Mori Art Museum)

**Exhibition Period:** February 18 [Fri] – May 29 [Sun], 2022

**Venue:** Mori Art Museum

(53F, Roppongi Hills Mori Tower, 6-10-1 Roppongi, Minato-ku, Tokyo) et al.

**Hours:** 10:00-22:00 | Tue: 10:00-17:00

\* Admission until 30 minutes before closing. | \* Open every day. | \* Open until 22:00 on Tuesday, May 3, 2022.

\* See the Mori Art Museum website for our countermeasures against COVID-19.

<https://art-view.roppongihills.com/en/info/countermeasures/index.html>



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**Admission:**

	[ Weekdays ]		[ Sat., Sun. & Holidays ]	
	On-Site	Online	On-Site	Online
Adults	¥ 1,800	¥ 1,600	¥ 2,000	¥ 1,800
Students (University/High School)	¥ 1,200	¥ 1,100	¥ 1,300	¥ 1,200
Children (Age 4 through Junior High School)	¥ 600	¥ 500	¥ 700	¥ 600
Seniors (Ages 65 and over)	¥ 1,500	¥ 1,300	¥ 1,700	¥ 1,500

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

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

\* All prices include tax.

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

\* Ticket also valid for admission into the following Mori Art Museum small programs to run concurrently:

*MAM Collection 014: Gravity and Inversion, Microcosmos and Macrocosmos - Tateishi Tiger, Yin Xiuzhen, Iwasaki Takahiro and Kaneuji Teppei; MAM Screen 015: Lu Yang; and MAM Research 008: Suddenly Turning Visible - Art and Architecture in Southeast Asia (1969-1989).*

\* Admissions to Tokyo City View, Sky Deck and Mori Arts Center Gallery are separate.

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

[www.mori.art.museum/en](http://www.mori.art.museum/en)



*BLACK OF DEATH*

2008

Lambda print, video

81 x 117.5 cm (photo), 9 min. 13 sec. (video)

Courtesy: ANOMALY and MUJIN-TO Production, Tokyo



"A Drunk Pandemic"

2019-2020

Private collection

Commissioned and produced by Manchester International Festival and Contact, 2019

Curated by Contact Young Curators

Courtesy: ANOMALY and MUJIN-TO Production, Tokyo

Photo: Michael Pollard

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

<https://press.mori.art.museum/en/press-img/>

**PRESS RELEASE**

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## EXHIBITION HIGHLIGHTS

### Everything from Earliest to High-Profile and New Works in a Single, Comprehensive Retrospective

*Chim ↑ Pom: Happy Spring* will bring together a large selection of the extraordinary sextet's best-known work, from early classic "Thank You Celeb Project - I'm BOKAN" (2007) to the A-bomb-themed *Making the Sky of Hiroshima "PIKA!"* (2009) and *LEVEL 7 feat. "Myth of Tomorrow"* (2011); numerous larger works such as the "Build-Burger" series (2016/2018); small, humorous pieces, and an array of immersive/experiential works, in what will be the world's first comprehensive retrospective exhibition of work by the internationally-renowned Chim ↑ Pom.

### The Exhibition Personally Designed by the Artists to Astound and Delight

This will be distinctly different to the usual, chronologically-arranged retrospective. Works will be exhibited by sections such as "Cities and Publicness," "Street" and "Don't Follow the Wind," and multiple viewing routes provided to encourage diverse readings of the exhibition. Visitors will also find themselves plunged into some dynamic exhibition spaces, including a large asphalt-paved street appearing on the bilayer structure within an exhibition gallery added as part of the spatial design, and an entire gallery space composed into a single giant installation featuring multiple works. A fascinating lineup of events and performances is also planned on site for the duration of the exhibition.

### Seven Newly-Commissioned Works, Including an On-Site Nursery

The exhibition will feature seven (7) new works, including the latest version of "SUPER RAT" which indeed is Chim ↑ Pom's self-portrait, a new sound installation conceived around the event of Ellie giving birth in 2020, a nursery (daycare center) being set up at the exhibition in a new art project *Crying Museum* inspired by the child-raising challenges of Chim ↑ Pom's generation, and more.

### Joining Visitors to Ponder the Concept of "Publicness"

Not long ago, Chim ↑ Pom built a private road in the grounds of their studio on private land, allowing anyone to pass through. In Taiwan, they created a long street passing through the interior and outdoor spaces of an art museum, and formulated a set of original rules to apply there. By this use of the "street" as a theme, they urge us to turn our thoughts to matters of "publicness," and "the public and individual."

### Revisiting Debates and Dialogues around Works by Chim ↑ Pom

Some of Chim ↑ Pom's past projects have ignited debate, those on Hiroshima and the Great East Japan Earthquake proving particularly controversial. This exhibition will revisit such controversies, examining them from multiple viewpoints and presenting not only the works themselves but timelines and related material, and setting out the arguments for and against the works.

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## Things Revealed 10 Years on from the 2011 Quake, and Now amid a Pandemic

Ever since the 2011 Great East Japan Earthquake, Japanese artists have been working more than ever to help build a better society, and Chim ↑ Pom is no exception, undertaking multiple projects after the disaster. Now, ten years on, they will revisit these projects.

It so happens that a number of Chim ↑ Pom's projects of the past decade, such as the "border"-themed project carried out on the Mexico-US border in 2016-2017, and their large-scale participatory project at the 2019 Manchester International Festival, which dealt with the historical connection between a 19th-century cholera epidemic in the city, and beer, unintentionally deal with social issues highlighted by the COVID-19 pandemic. Chim ↑ Pom also continues their sharp observations on the state of Japanese society, for example, in a new work set in Tokyo during 2020's State of Emergency. *Chim ↑ Pom: Happy Spring* is designed to provide a platform for discussing these and other Chim ↑ Pom activities, with reference to the current social climate.

## EXHIBITION FRAMEWORK

This exhibition is made up of ten (10) sections plus "Collaborative Space for the Museum and the Artists" separately set up for the exhibition.

## CITIES AND PUBLICNESS

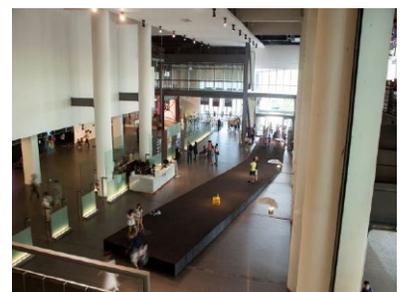
Chim ↑ Pom has favored urban settings for many of their projects right from the beginning. In *Gold Experience* (2012), for example, they turned a garbage bag into a gigantic, fun piece of sculpture. More recently, their focus on cities has developed further to encompass discussions of urban theory and commonality /publicness, including in the "Scrap & Build" projects (2016-2017), *Street* (2017-2018), and "A Drunk Pandemic" (2019-2020). This section also consists of various works that focus on the "bodies of humans living in the city." For Chim ↑ Pom, the human body itself has been the most fundamental means of expression ever since the group's formation.



*Gold Experience*  
2012 Tarpaulin balloon, mixed media  
650 x 800 x 600 cm  
Courtesy: ANOMALY and MUJIN-TO Production, Tokyo  
Installation view: *Chim ↑ Pom*, PARCO Museum, Tokyo, 2012

## STREET

On the bilayer structure newly built within an exhibition gallery, a large asphalt-paved street comes into view. *A Street* is a large-scale site-specific installation designed and produced for this exhibition. Chim ↑ Pom has also implemented projects in the past using asphalt to create spaces independent of existing mechanisms and rules. Through the creation of these spaces, they attempted to discover new possibilities for the city that would be generated by the free will and autonomous actions of the people who gathered there. The "street" conceived for this exhibition will also function as a project space for events and happenings to take place during the exhibition period, and is expected to be cultivated into a freer and more open space in collaboration with the viewers.



*Street*  
2017-2018 On-site installation  
Dimensions variable  
Courtesy: ANOMALY and MUJIN-TO Production, Tokyo  
Installation view: Asian Art Biennial 2017, National Taiwan Museum of Fine Arts, Taichung, 2017-2018  
Photo: Maeda Yuki

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## DON'T FOLLOW THE WIND

*Don't Follow the Wind* is an ongoing international exhibition held since 2015 inside the restricted Fukushima Exclusion Zone (“difficult-to-return zone”) – an area that was evacuated due to the radiation contamination caused by the accident at the Fukushima Daiichi Nuclear Power Plant. Initiated by Chim ↑ Pom, the exhibition consists of new works developed by twelve participating artists from both Japan and abroad including themselves, installed in the zone at various sites that former residents gave them consent to make use of. The exhibition itself is and will remain to be, however, one that “no one can actually go see” until the area has been decontaminated and entry restrictions are lifted, thereby enabling residents to return to their homes. At the moment, it is unclear when we will ever be able to see this exhibition, however. At *Happy Spring*, this project is to be showcased at an exhibition gallery overlooking the outside scenery, meant to encourage visitors to imagine the present Fukushima while looking at the Tokyo cityscape.



*Don't Follow the Wind*  
2015-  
Courtesy: *Don't Follow the Wind* Committee

## HIROSHIMA

*Making the Sky of Hiroshima “PIKA!”* (2009) is a work that captures the moment in 2008 when the artists chartered a skywriting plane to write the word “Pika” (evoking the flash of the bomb) above the A-Bomb Dome in Hiroshima. The artists’ intention was to render visually, and in comic-book style, the growing indifference to the peace on which contemporary Japanese society is founded, but when misunderstanding and speculation were added to the mix, the result was controversy. Having apologized to A-bomb survivors, their families and supporters for not giving sufficient advance notice of the stunt, Chim ↑ Pom has subsequently continued to converse and occasionally collaborate with them and the wider Hiroshima community on a number of projects. Subsequent Hiroshima-themed works include *PAVILION* (2013-) and *Non-Burnable* (2017) both featuring origami paper cranes, plus the still-burning flame from the bomb in *We Don't Know God* (2018).



*Making the Sky of Hiroshima “PIKA!”*  
2009  
Lambda print, video  
66.7 x 100 cm (photo), 5 min. 35 sec. (video)  
Courtesy: ANOMALY and MUJIN-TO Production,  
Tokyo  
Photo: Cactus Nakao

## THE GREAT EAST JAPAN EARTHQUAKE

In the immediate wake of 2011’s devastating Great East Japan Earthquake, Chim ↑ Pom undertook a number of projects related to the quake, tsunami, and subsequent nuclear power plant accident. Starting with *Never Give Up* (2011), this period saw the emergence of some of their best-known works such as *REAL TIMES* (2011) and *KI-AI 100* (2011), while in *LEVEL 7 feat. “Myth of Tomorrow”* (2011) they added, guerilla-fashion, a panel depicting the accident at the Fukushima Daiichi Nuclear Power Plant to the bottom right corner of the existing mural in Shibuya Station by Okamoto Taro, *Myth of Tomorrow* (1968-1969). An ongoing project in the quake exclusion zone, among other quake-related ventures, indicates that a decade on the disaster remains an important theme for Chim ↑ Pom.



*LEVEL 7 feat. “Myth of Tomorrow”*  
2011  
Acrylic on paper, PVC panel, video, and others  
84 x 200 cm (painting), 6 min. 35 sec. (video)  
Collection: The Taro Okamoto Memorial Museum,  
Tokyo  
Courtesy: ANOMALY and MUJIN-TO Production,  
Tokyo

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## THE OTHER SIDE

Since 2014, Chim ↑ Pom has been engaged in “The other side” series dealing with the problem of America’s southern border. The title is taken from the name commonly used for the US by those living on the Mexican side. In 2016, Chim ↑ Pom visited a slum area known as *Libertad* (“liberty” in Spanish) located in Tijuana along the Mexican border, and with the cooperation of local residents built “U.S.A. Visitor Center,” a DIY tree house just beside the border wall. “Borders” is one of the themes that Chim ↑ Pom has tackled consistently throughout the years, and one perhaps even more important than ever in these pandemic days of lockdowns and restricted mobility.



*U.S.A. Visitor Center*  
(from the project “The other side”)  
2017 Giclee print 66 x 100 cm  
Courtesy: ANOMALY and MUJIN-TO Production, Tokyo  
Photo: Matsuda Osamu

## MAY, 2020, TOKYO

Chim ↑ Pom installed canvases painted with cyanotype sensitizer on various billboards located across the capital for a project undertaken in May 2020, during Japan’s COVID-19 State of Emergency. The texts “TOKYO 2020” and “*Atarashii Seikatsu-Youshiki* (New Normal)” on these were designed to be unexposed, and left white. Incorporating sun, shadow, wind and rain, these works could be described as the open air and time, etched in blue, of streets almost deserted during the state of emergency, when people were urged to “stay at home.” With deceptive simplicity, these works express the bizarre reality of Tokyo whose blueprint for a bright future was now lost.



*May, 2020, Tokyo (Hey-rasshai) - Drawing a Blueprint -*  
2020 Cyanotype print, gelatin, canvas, iron frame  
175.5 x 352.3 x 4.5 cm  
Takahashi Ryutaro Collection, Tokyo  
Courtesy: ANOMALY and MUJIN-TO Production, Tokyo  
Production view: Shinjuku, Tokyo

## ELLIE

Through her actions over the years, including a Cambodian mine-clearing and fundraising project with a theme of charity and celebrity culture; and applying to city authorities for permission to stage a demonstration, then staging a wedding parade for herself through the streets in a social scrutinizing of the marriage system, Chim ↑ Pom member Ellie has consistently offered new perspectives on some of the world’s most deep-rooted social issues. From occasional appearances in the mass media, where she is viewed as a pop icon, to authorship of high-brow articles for a literary magazine, and everything in between, Ellie’s activities, and indeed the very nature of her presence, defy categorization. At first glance she may also seem to serve as the face of Chim ↑ Pom, but in this show we examine the many aspects of Ellie that do not fit neatly into conventional gender norms, feminist discourse, or the usual image of an artist.



*SPEECH*  
(from the project “Thank You Celeb Project - I’m BOKAN”)  
2007 Video 1 min. 53 sec.  
Courtesy: ANOMALY and MUJIN-TO Production, Tokyo  
Production view: Shinjuku, Tokyo

## KANE-ZANMAI

It is a shop project where they independently develop and sold originally-designed goods, along with somewhat nonsensical experimental “products” and “works” that challenge the notion of use value. At first glance, some of these items may simply look like junk. However, the fact that most have previously sold out testifies to their mysterious power that stimulates the desire to buy and consume. For *Happy Spring*, KANE-ZANMAI will be featured inside the MORI ART MUSEUM SHOP 53 (located within the Museum) – therefore comprising a part of the exhibition.

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## CRYING MUSEUM

A nursery (daycare center) will be opened at this exhibition as a new art project inspired by the child-rearing experiences of Chim ↑ Pom's own members and parents of their generation, and the various barriers they experience when going out with their children. The purpose of the project is to increase opportunities for people raising children to actively visit the museum and engage with art. Today, kids are forbidden from playing loudly in parks and public streets, and spaces for children are gradually disappearing from public areas. By letting children play and cry in the museum, supposedly a "place that should be kept quiet," Chim ↑ Pom raises questions regarding child-rearing environments, not only within the art world, but also society as a whole.



Crying Museum illustration/referential image

\* See the Mori Art Museum website for operation and booking details of the *Crying Museum*. [www.mori.art.museum/en](http://www.mori.art.museum/en)

## COLLABORATIVE PROJECT SPACE FOR THE MUSEUM AND THE ARTISTS

The space is where we together aim to further discussions from various perspectives in a constructive manner, which essentially stem from the differences in various positions and views that became apparent between the artists and the Museum in the process leading up to the realization of this exhibition. We will invite a variety of experts to speak on the issues that arose throughout the exhibition production process; from those related to art such as the relationship between artists and contemporary art museums, the history of the possibilities and limitation of contemporary art, and freedom of expression and the artistic independence of art museums, to a wide range of social issues behind them - in addition to the exhibition of the works below.

### Works on View

- + SUPER RAT (CHIBAO KAKUN) (2006)
- + SUPER RAT (2006/2011; work on video)
- + EDI MAK, HYPER RAT (2022; work on video commissioned by Chim ↑ Pom)

\* The details of the talks and programs will be announced on the Mori Art Museum website once decided.  
[www.mori.art.museum/en](http://www.mori.art.museum/en)

### To Visit the "Collaborative Project Space"

All visits will be by appointment only; and your visit to the Project Space has to be on the same day as your visit to the exhibition. Booking for the same-day visit to the Project Space can be made at the Booking Counter set up inside the Mori Art Museum (53F, Roppongi Hills Mori Tower). Please note that the premise will be vacated completely in between each time slot.

Upon completing your booking, you will be handed your booking details and a map.

**Access:** Approx. 10-minute walk from Tokyo Metro Hibiya Line "Toranomon Hills Station"

**Hours:** 11:00-17:00

\* For notes on the individual works, see the following Mori Art Museum webpage:

<https://www.mori.art.museum/en/exhibitions/chimpom/04/index.html>

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## RELATED INFORMATION

### Crowdfunding for New Art Project *Crying Museum*: The Original Coloring Book Named a Hot Reward, with a Coloring Contest Also Scheduled

For the new art project entitled *Crying Museum* where Chim ↑ Pom opens a nursery (daycare center) at the exhibition, there has been a crowdfunding currently underway for the purpose of raising funds for its operation. This new art project was essentially inspired by the social circumstances of Japan today where it is difficult for the child-rearing generation to casually visit museums, but how many days it can be operated in fact will depend on your support. The target amount is 4 million yen with a stretch goal set. There are six different support amounts: from 1,000 yen to 330,000 yen (tax included), and there will be various rewards. The most notable reward will be the Original Coloring Book by Chim ↑ Pom (common reward across the board). With the provided Coloring Book data, you will be able to not only color as you like, but also apply for the "Coloring Contest" scheduled as a project-related event. Aside from the members of Chim ↑ Pom, Aida Makoto, Higashimura Akiko and Kawamura Kosuke will be the judges to decide the winners.

**Crowdfunding Campaign Period:** Currently ongoing (0:00, Saturday, January 15 - 23:59 on Thursday, March 31, 2022)

**Details:** See the MOTION GALLERY web page \* Japanese-language only

[https://motion-gallery.net/projects/moriartmuseum\\_chimpom\\_2022](https://motion-gallery.net/projects/moriartmuseum_chimpom_2022)

**Inquiries about the Crowdfunding:** [happyspring@mori.art.museum](mailto:happyspring@mori.art.museum) (E-mail)

### Audio Guide

A web-app-based *Chim ↑ Pom: Happy Spring* audio guide is available for the Museum visitors.

As the guide is via web application, visitors are requested to bring and use their own devices (e.g. smartphones, tablets) and earphones.

\* Neither devices nor earphones will be available for rent on-site.

**Available in:** English / Japanese

**Length:** Approx. 30 min.

**Number of Tracks:** 12

**Fee:** ¥500 (incl. tax)

### Exhibition Catalogue

#### Vol. 1 (LP ver.)

**Content:** Essay by Kondo Kenichi (Curator of the exhibition), commentary on the sections and individual works, plates, illustrations by Chim ↑ Pom, and an LP record (Side A: Excerpt from the *Happy Spring* audio guide / Side B: Remix by Wakui Tomohito)

**Size:** 37.5 x 37.5 cm **Number of Pages:** 48 (plus a large-sized poster) **Languages:** Japanese-English bilingual

**Production:** Culture Convenience Club Co., Ltd., Bijutsu Shuppan-sha **Published by:** Mori Art Museum, Tokyo

**Date of Issue:** Early April 2022 (TBD) **Price:** ¥2,450 (incl. tax)

\*The Exhibition Catalogue Vol. 1 (LP ver.) will be available for purchase ONLY at the MORI ART MUSEUM SHOP 53 (53F, Roppongi Hills Mori Tower), MORI ART MUSEUM SHOP (3F, Roppongi Hills West Walk) and MORI ART MUSEUM ONLINE SHOP (<https://shop.mori.art.museum/>).

\*The Exhibition Catalogue Vol. 2 is to be published after the exhibition period ends, and it will be a complete collection of documentation including installation view images along with archival records of events organized during the exhibition.

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## Original Goods and Merchandise @ KANE-ZANMAI

Chim ↑ Pom's aforementioned shop project *KANE-ZANMAI* will appear inside the MORI ART MUSEUM SHOP 53 (located within the Museum), therefore comprising a part of the exhibition. In addition to completely brand-new exhibition-original goods, various items will also be available.

\* All prices include tax; the images are for referential purposes only.

+ Long-Sleeve Shirts (2 color variations: white or lilac / 4 size variations: M, L, XL, or XXL): ¥8,250 (each)

+ Totes (3 color variations; yellow, blue, or pink): ¥3,190 (each)

+ Tin Pins (9 kinds): ¥550 (each)

+ Doodle Notebook: ¥1,980

+ Key Chain [Chim ↑ Pom] (2 color variations: purple or yellow): ¥1,540 (each)

+ Key Chain [KANE-ZANMAI]: ¥1,650

+ Pake® Zipper Bags: ¥1,100

+ WE ARE SUPER RAT T-Shirts (2 color variations: white or black / 4 size variations: M, L, XL, or XXL): ¥4,950 (each)

and more.



Tin Pins



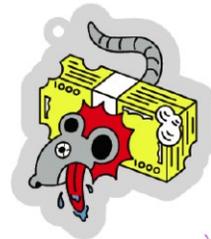
Long-Sleeve Shirt



WE ARE SUPER RAT T-Shirt



Tote



Key Chain [KANE-ZANMAI]

**Inquiries:** MORI ART MUSEUM SHOP 53

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

### PRESS RELEASE

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E-mail: [pr@mori.art.museum](mailto:pr@mori.art.museum) Web: [www.mori.art.museum/en](http://www.mori.art.museum/en)

## [ALSO ON VIEW] MORI ART MUSEUM SMALL PROGRAMS TO RUN CONCURRENTLY WITH *CHIM ↑ POM: HAPPY SPRING* EXHIBITION

FEBRUARY 18 [FRI] - MAY 29 [SUN], 2022 MORI ART MUSEUM (53F, ROPPONGI HILLS MORI TOWER)



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

### MAM COLLECTION 014: GRAVITY AND INVERSION, MICROCOSMOS AND MACROCOSMOS - TATEISHI TIGER, YIN XIUZHEN, IWASAKI TAKAHIRO AND KANEUJI TEPPEI

**Organizer:** Mori Art Museum

**Curated by:** Tsubaki Reiko (Curator, Mori Art Museum)

<https://www.mori.art.museum/en/exhibitions/mamcollection014/index.html>



Tateishi Tiger  
*FUJI HI-WAY*  
1992 Oil on canvas 194 x 194 cm



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

### MAM SCREEN 015: LU YANG

**Organizer:** Mori Art Museum

**Curated by:** Tokuyama Hirokazu (Associate Curator, Mori Art Museum)

<https://www.mori.art.museum/en/exhibitions/mamscreen015/index.html>



Lu Yang  
*The Great Adventure of Material World - Game Film*  
2020 Video 26 min. 22 sec.



**MAM RESEARCH, FOCUSING ON SPECIFIC ARTISTS AND TRENDS PREDOMINANTLY IN ASIAN CONTEMPORARY ART, DISPLAYS MATERIAL TO CONTEMPLATE ALONGSIDE THEIR HISTORICAL AND SOCIAL CONTEXTS.**

### MAM PROJECT 008: SUDDENLY TURNING VISIBLE - ART AND ARCHITECTURE IN SOUTHEAST ASIA (1969-1989)

**Organizer:** Mori Art Museum

**Curated by:** Seng Yu Jin, Shabbir Hussain Mustafa, Joleen Loh,  
Cheng Jia Yun (National Gallery Singapore),  
Kumakura Haruko (Assistant Curator, Mori Art Museum)

**Curatorial Support:** National Gallery Singapore

<https://www.mori.art.museum/en/exhibitions/mamresearch008/index.html>



José Maceda  
*Cassettes 100*  
Cultural Center of the Philippines, Manila, 1971  
Courtesy: UP Center for Ethnomusicology  
Photo: Nathaniel Gutierrez

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