

The 60th International Art Exhibition - La Biennale di Venezia  
**The Japan Pavilion to Exhibit Works by Yuko Mohri**  
**Curated by Sook-Kyung Lee**

The Japan Foundation (JF) has been participating in the International Art Exhibition – La Biennale di Venezia to organize the Japan Pavilion.

For the 60th International Art Exhibition, which will take place from April 20 to November 24, 2024, Yuko Mohri has been selected to represent Japan, and Sook-Kyung Lee has been appointed to curate her exhibition.

■ **Outline of the Japan Pavilion for the 60th International Art Exhibition**

–La Biennale di Venezia

【Exhibition period】 Saturday, April 20 – Sunday, November 24, 2024

【Venue】 The Japan Pavilion at the Giardini

【Organizer】 The Japan Foundation

【Artist】 Yuko Mohri

【Curator】 Sook-Kyung Lee (Senior Curator, International Art, Tate Modern  
Artistic Director, 14th Gwangju Biennale)

【Japan Pavilion official website】 <https://venezia-biennale-japan.jpf.go.jp/e/>

■ **Outline of the 60th International Art Exhibition – La Biennale di Venezia**

【Exhibition Period】 Saturday, April 20 – Sunday, November 24, 2024

【Venue】 Giardini di Castello, Arsenale, etc.

【Organizer】 La Biennale di Venezia

【Director】 Adriano Pedrosa (Artistic Director, Museu de Arte de São Paulo)

【Official website】 [www.labiennale.org/en/](http://www.labiennale.org/en/)

■ **Artist Profile: Yuko Mohri**



Photo: kugeyasuhide

Born in 1980 in Kanagawa, Japan, artist Yuko Mohri lives and works in Tokyo.

She approaches installation and sculpture not to compose (or construct) but to focus on “phenomena” that constantly shift according to various conditions such as their environment. In recent years, she has also explored this idea through video and photography.

She has participated in numerous international group exhibitions including 14th Gwangju Biennale (2023), 23rd Biennale of Sydney (2022), 2021 Asian Art Biennial (National Taiwan Museum of Fine Arts, Taichung, 2021), 34th Bienal de São Paulo (Ciccillo Matarazzo Pavilion, 2021), Glasgow international 2021 (The Pipe Factory, 2021), The 9th Asia Pacific Triennial of Contemporary Art (Queensland Art Gallery | Gallery of Modern Art,

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Brisbane, 2018), “Japanorama: New Vision on Art since 1970” (Centre Pompidou-Metz, 2017) , 14th Biennale de Lyon (Musée d’art contemporain de Lyon, 2017) and Kochi-Muziris Biennale (2016).

Her works are in the collections of Ashmolean Museum (Oxford), Centre Pompidou (Paris), M+ (Hong Kong), Musée d’art contemporain de Lyon (Lyon), The National Museum of Modern Art Kyoto (Kyoto), Taoyuan Museum of Fine Arts (Taoyuan), Queensland Art Gallery (Brisbane) etc.



Yuko Mohri I/O 2011–2023  
The 14th Gwangju Biennale installation view Photo: kugeyasuhide  
Courtesy the artist, Project Fulfill Art Space, Taipei,  
mother’s tankstation limited, Dublin/London and Yutaka Kikutake Gallery, Tokyo

### ■ Artist Message from Yuko Mohri

Someday we’ll evaporate together.

—Yuko Ono

Do you remember the protest by two young climate activists who threw canned tomato soup over Vincent Van Gogh’s *Sunflowers* (1888) at the National Gallery, London in 2022? In an interview with the two Just Stop Oil activists conducted by the editor-in-chief of the art magazine *frieze*, they pointed out the glaring disparity between the apparent indifference of the general public towards the 33 million Pakistanis affected by the catastrophic floods brought by climate change and the generous attention that mainstream media lavished on the duo’s attack on a work of art. The intention behind staging a protest using art, the activists

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claimed, was to draw attention to the climate crisis, which the developed world has not acknowledged, let alone taken any action against, despite its devastating effect on so many lives on our planet. The fundamental question posed was, “Which is more valuable, art or life?”

What I am interested in is how a crisis, paradoxically, sparks the highest levels of creativity in people. This realization served as the fundamental inspiration for this project, triggered by witnessing railway workers in Tokyo ingeniously employing everyday items to stop water leaks at stations. The belief grew stronger within me after observing how the COVID-19 pandemic unfolded, becoming a global catastrophe that transformed everyday life across the world. Venice also experienced a cataclysmic, once-in-50-years flood in 2019. Sensing the beginning of a fresh era of response to global challenges, I want to present an innovative vision that opens a new path to the future.

Yuko Mohri

### ■Curator Message from Sook-Kyung Lee

I have admired Yuko's work for some time, finding her choice of everyday, mundane materials and spatial configuration very interesting. Sound and music seem almost integral or embedded to their given spaces, rather than taking a central stage or overly exposed. Yuko's contribution to the 14th Gwangju Biennale was significant, for her quietly powerful work responded to the theme 'soft and weak like water' perfectly. Her work makes us see not just objects but their environment and listen not only intended sound but its ambience and voids. I am confident that Yuko will create a thought-provoking work for the Japan Pavilion in Venice in 2024.

### ■Curator Profile: Sook-Kyung Lee



Photo: Roger Sinek

Dr Sook-Kyung Lee is Senior Curator, International Art at Tate Modern, London, UK, where she curated several major exhibitions such as “Richard Bell” (2023), “A Year in Art: Australia 1992” (2022-23) and “Nam June Paik” (2019-20). She is also the Artistic Director of the 14th Gwangju Biennale (7 April - 9 July 2023), Korea, and served as Commissioner & Curator of the Korean Pavilion at the 56th International Art Exhibition in 2015. Lee is recently appointed as Director of the Whitworth Art Gallery, University of Manchester, beginning her tenure in August 2023.

### ■About the commissioner

The Japan Foundation (JF) is Japan's only institution dedicated to carrying out comprehensive international cultural exchange programs throughout the world. The Japan Foundation was established in October 1972 as a special legal entity supervised by the Ministry of Foreign Affairs. In October 2003, it was reorganized as an incorporated administrative agency. The Japan Foundation has 26 overseas offices in 25 countries. To cultivate friendship and ties between Japan and the world, the Japan Foundation creates global opportunities to foster friendship, trust, and mutual understanding through culture, language, and dialogue. On the occasion of 70<sup>th</sup> anniversary of Japan's official participation in the International Art Exhibition of La Biennale di Venezia, *Japan at the Venice Biennale 1952-2022* is published

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### ■Images for press use of the Japan Pavilion at the 60th International Art Exhibition – La Biennale di Venezia

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For inquiries, please contact Ms. Kumakura or Ms. Harada at [press@jpf.go.jp](mailto:press@jpf.go.jp)

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#### 1. Yuko Mohri *I/O* 2011–2023, The 14th Gwangju Biennale installation view (detail)

Photo: kugeyasuhide

Courtesy the artist, Project Fulfill Art Space, Taipei, mother's tankstation limited, Dublin/London and Yutaka Kikutake Gallery Commissioned by the Gwangju Biennale



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2. Yuko Mohri *Moré Moré Tokyo (Leaky Tokyo)* 2011-2021,  
Courtesy the artist, Project Fulfill Art Space, Taipei and mother's tankstation limited, Dublin /London



3. Yuko Mohri *Decomposition* 2022

Photo: kugeyasuhide

Courtesy the artist, Project Fulfill Art Space, Taipei and mother's tankstation limited, Dublin/London  
and Yutaka Kikutake Gallery



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