

# Talk & Live performance

## THORNITURE by FAMEME



**Date & Time: August 29, 2025**  
**18:00–20:00 (Doors open at 17:30)**

We will host a talk and live performance by Taipei-based artist FAMEME, a participating artist in the exhibition *Choreophies of the Everyday*. The evening will feature a cross-talk with FAMEME, art director Kawano Midori—who directed the new work *THORNITURE* in collaboration with three Japan-based rappers—and producer Mikami Mariko. In addition, rappers Moment Joon, Namichie, and Danny Jin, who provided music for the project, will take the stage with live performances to energize the museum at night.

### Program Schedule

17:30 – Doors Open (DJ Time)

18:00–18:45 – Cross Talk: FAMEME × Kono Midori × Mikami Mariko

19:00–20:00 – Live Performances: Danny Jin, Namichie, Moment Joon

Venue: Museum of Contemporary Art Tokyo, B2F Auditorium

Admission: Free

Capacity: 150 (no registration required / first-come, first-served)

Interpretation: Consecutive interpretation (Japanese–Taiwanese Mandarin)

# Performance Experimenting with the Choreography of Wheelchairs at MOT by Hiwa Kazuhiko



**August 30 & 31, 2025**  
**13:00 –17:00 each day**

Hiwa Kazuhiko uses the wheelchair, his main mode of mobility, as a central element in his sculptures, videos, installations, and performances, revealing the assumptions and power dynamics that shape our social environments. In recent years, he has undertaken the ongoing project “walkingpractice,” which intervenes in public spaces and institutional infrastructures such as roads and cultural facilities, critically reassessing their structural designs and the inequalities embedded within them.

In this exhibition, Hiwa and participants collaborate to examine wheelchair accessibility within the museum’s gallery spaces and public areas by physically navigating these routes. The process itself is presented as a live performance. Through the movement and gestures of the wheelchair within the space, the performance draws attention to the implicit assumptions built into the museum’s architecture and infrastructure: a lack of consideration for multiple wheelchair users, insufficient accessible routes, and, more broadly, the unspoken norms that all people, whether on foot or in wheelchairs, internalize when moving through public space. Hiwa’s practice positions the wheelchair not merely as a support tool but as a bodily medium capable of reconfiguring spatial and social relations. In doing so, his work fundamentally reconsiders the concept of public space.

Venue: Museum public spaces and the Choreography of the Everyday exhibition galleries

Admission: Free (with a valid same-day exhibition ticket,  
or by presenting an MOT Passport, or a disability certificate, etc.)

Capacity: 35 participants per session

(advance registration required via web form / first come, first served)

Meeting Point: Training Room 2, B2F, Museum of Contemporary Art Tokyo

# Talk event: *Umi, Hands and Seawomen* by Rice Brewing Sisters Club



**September 7, 2025**  
**15:00–17:00**

Rice Brewing Sisters Club will focus on agar, the culture, and history of migration surrounding the seawomen who harvest it. Together with anthropologist Saito Noriko, the talk will connect the labor cultures of the seawomen in Japan and Jeju Island, exploring the key themes of “mobility,” “distribution,” and “symbiosis.” In the second half, participants will join a workshop centered on the sensorial experience of the “hand of the ama,” involving direct contact with agar.

Date & Time: Sunday, September 7, 2025, 3:00–5:00 PM  
Venue: Auditorium, Museum of Contemporary Art Tokyo  
Capacity: 100

Admission: Free (with a same-day ticket to the exhibition,  
MOT Passport, or disability certificate)

Registration: Not required

Speakers: Song Hyemin (Rice Brewing Sisters Club), Saito Noriko, Yu Kyunghye

\*Consecutive interpretation (Japanese–Korean) available

# Performance *Contact* by Karel van Laere



**September 13, 14 , 15, 2025**  
**15:00–15:15 / 16:00–16:15 each day**

Karel van Laere explores the relationship between the body and technology through works that fuse performance and video. His work concerns the theme of how one's own senses and physicality change through means of machines or other people. Through active creative process incorporating research and audience dialogue, he transforms extreme ideas into reality through the form of expression.

*Contact* is a participatory performance on the theme of the unconscious habits and sensations underlying moments of physical contact in the public space. This piece was conceptualized from the artist's "diary of moments of touch," in which he recorded subtle moments of contact in everyday life. The audience is seated on chairs in a circle, and a camera set up in the middle films their hands in turn. This footage is immediately projected onto multiple monitors throughout the venue, and the audience is confronted with the sensation of their body being suddenly exposed to the gaze of others. The visuals are further overlaid with a voice narration that spontaneously describes the scenes, creating a structure which reinterprets the moments of contact through both sight and sound. The footage quietly yet certainly unsettles the audience's sense of boundaries, reconstructing relationships between gaze and touch, distance and intimacy. A new collaborator is invited to provide the narration for the exhibition in Japan, weaving in social contexts particular to Japan and creating a space for the audience to directly engage with these sensations.

Venue: Museum of Contemporary Art Tokyo, B2F, Auditorium  
Admission: Free (with a valid same-day exhibition ticket,  
or by presenting an MOT Passport, or a disability certificate, etc.)  
Capacity: 20 per session (advance registration required / first-come, first-served)

# Tour Performance *Dream City* by Uemura Makoto



**October 3–5 & 10–12, 2025  
17:00–19:00**

**(one participant per slot, departing every 5 minutes)**

Uemura Makoto has collaborated with artists in Japan and abroad to create theater and installation works that emerge through the active participation of audiences. Among these, his tour-based performances—developed through meticulous research—invite participants to walk through a city, retracing its memories and uncovering new meanings within its landscapes.

His new tour performance *Dream City* focuses on the Fukagawa–Kiba area where the museum is located. Starting from the Museum of Contemporary Art Tokyo, participants walk through the neighborhood for about an hour, listening to voices recounting the lives of people who once lived there, memories of disasters and wars, and the transformations of the terrain and scenery brought about by urban development.

Duration: Approximately 1 to 1.5 hours (varies depending on walking pace and viewing conditions)

Meeting Point: Main Entrance, Museum of Contemporary Art Tokyo

Ending Point: Around Monzen-Nakacho Station

Admission: The exhibition ticket requires (either used or unused),  
MOT Passport, or Disability Certificate, etc.

\*Please note that tickets cannot be purchased at the museum ticket counter after 5:30 PM.

Tickets are also available online.

Capacity: 25 participants per day (advance registration required)

# Yamato Kaede: *Performance & Workshop* *Carried and Carrying*



**October 25 & 26, 2025**

Her exhibited work, *Carried and Carrying*, takes as its subject the sit-in protests against the construction of a new U.S. military base in Henoko, Okinawa. Based on her earlier work *Three Types of Exclusion* (2024), it consists of a device that traces the body movement of protesters being forcibly removed by riot police, along with new drawings depicting those who continue to sit in protest. The word “carry” in the title not only refers to a physical action but also to “bearing” an issue, asking whether the burden of this base problem truly belongs to Okinawa alone. This program consists of two parts: a performance using the device by the artist herself and a participatory workshop. Through these activities, participants will engage with the contexts surrounding the act of “sitting-in” and reflect on the body’s movement in moments of protest.

## **Performance (Open to the Public)**

The artist performs using the device featured in *Carried and Carrying*.

Dates & Times: October 25 & 26 11:00 / 12:30 / 14:30 (each about 15 minutes)

Venue: Exhibition Gallery B2F, Museum of Contemporary Art Tokyo

Capacity: Approx. 20 people per session

Admission: Valid exhibition ticket for the day (including MOT Passport holders)  
or presentation of a disability certificate

## **Workshop (Limited to 4 participants per session / first-come, first-served)**

Participants listen to a presentation by the artist, engage in a concrete simulation of “sitting-in” and “removal,” and—if they wish—experience the device firsthand.

The session concludes with a group discussion based on these embodied experiences.

Dates & Times: October 25 & 26 13:00–13:45 / 15:00–15:45

Venue: Exhibition Gallery B2F and Sunken Garden (in case of rain, the Auditorium),  
Museum of Contemporary Art Tokyo

Capacity: 4 participants per session (first-come, first-served)

Registration: Numbered tickets will be distributed one hour prior to each session  
at the 1F entrance to the Exhibition Gallery (one per person).

Admission: Valid exhibition ticket for the day (including MOT Passport holders)  
or presentation of a disability certificate.

## **Notes**

Participants who wish may experience riding the device. Please note that due to its structure, height and weight limits apply (150–190 cm / under 80 kg).

Please wear comfortable clothing (skirts and heels are not allowed).

The workshop involves substantial physical movement outdoors (in the Sunken Garden).  
If you have any health concerns, please inform staff when receiving your numbered ticket.