

# EXHIBITION SCHEDULE FOR FY2026

## WHAT IS IT TO BE HUMAN, WHAT ARE EMOTIONS, WHERE DO WE COME FROM, AND WHERE ARE WE GOING?

As war and natural disasters spread uncertainty and confusion across the globe, social and political conditions and historical revisionism are also demonstrably being projected onto contemporary art, in a proliferation of socially-critical expression. For its part, the Mori Art Museum serves as a showcase for contemporary art reflecting diverse viewpoints from around the world, and believes that encountering different cultures, learning about differences, and turning our imaginations to the other, are absolutely vital for multiple values to coexist successfully. Yet hand in hand with this understanding of the need for diversity lies a similar need to consider the human and universal qualities common to all cultures. Mori Art Museum exhibitions for the 2026 fiscal year will thus take a fresh look at the fundamental questions of what it means to be human, what are emotions, where we come from, and where we are going.

Ron Mueck, whose show will open at the end of April 2026, is renowned worldwide for his superrealistic sculptures of people. Presenting human figures of different genders and all ages from newborn to elderly as sometimes rather small, and other times, on a giant scale, Mueck expresses with exquisite skill emotions shared by all humans, such as loneliness, unease, and the fear of aging. Mariko Mori, whose show will run from the end of October, first gained attention in the 1990s for her performances and photographic works inspired by the worldviews of science fiction and Japanese popular culture, after evolved to explore ancient philosophies, religious views, and spiritual realms around the world, taking the concept of a “Oneness” connecting people across national and cultural divides, and turning it into art.

We are pleased to present these two major solo exhibitions delving deeply into the meaning of humanity while simultaneously encouraging us to ponder the magnificence and mystery of the universe.

Kataoka Mami, Director, Mori Art Museum

### Ron Mueck

#### Period:

April 29 [Wed] - September 23 [Wed], 2026



Ron Mueck  
*In Bed* 2005 Mixed media 162 x 650 x 395 cm  
Collection: the Fondation Cartier pour l'art contemporain  
Installation view: Ron Mueck, National Museum of Modern and Contemporary Art, Seoul, 2025  
Photo: Nam Kiyong Photo courtesy: the Fondation Cartier pour l'art contemporain, National Museum of Modern and Contemporary Art, Korea

### Mariko Mori

#### Period:

October 31 [Sat], 2026 - March 28 [Sun], 2027



Mariko Mori  
*Wave UFO* 1999-2002  
Brainwave interface, vision dome, projector, computer system, fiberglass, Technogel®, acrylic, carbon fiber, aluminum, and magnesium  
528 x 1134 x 493 cm  
Installation view: Mariko Mori: *Wave UFO*, Kunsthau Bregenz, Austria, 2003  
Photo: Richard Leary

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

<https://tayori.com/f/fy2026-en/>

#### PRESS RELEASE

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# RON MUECK

**Period:** April 29 [Wed] (public holiday) – September 23 [Wed] (public holiday), 2026

**Venue:** Mori Art Museum (53F, Roppongi Hills Mori Tower)

**Organizers:** Mori Art Museum, the Fondation Cartier pour l'art contemporain

**Curated by:** Kondo Kenichi (Senior Curator, Mori Art Museum), Charlie Clarke (Associate Curator of the exhibition), Chiara Agradi (Curator, the Fondation Cartier pour l'art contemporain)

Ron Mueck (born 1958 in Australia, based in the U.K.) is a contemporary artist who has pushed the boundaries of figurative sculpture through his innovative use of materials, techniques, and methods of expression. These sophisticated works are created through close observations of humanity combined with philosophical reflection, and are imbued with a sense of life. They capture the inner emotions and experiences of human beings, including loneliness, vulnerability, anxiety and resilience. The artist gained attention through his participation in *Sensation: Young British Artists from the Saatchi Collection* at the Royal Academy of Arts, London (1997), and has since held solo exhibitions around the world.

Ron Mueck's sculptures challenge our perception of reality through the careful manipulation of scale by depicting figures much larger or smaller than their real-life counterparts. They possess a mysterious yet intensely powerful presence which interrogates our relationship with our bodies and, more broadly, with existence itself.

This exhibition is the continuance of a long-lasting relationship between the artist and the Fondation Cartier pour l'art contemporain and was first presented in Paris in 2023, traveling to Milan and Seoul before arriving at Mori Art Museum. This is Mueck's second solo show in Japan, following the retrospective held at the 21st Century Museum of Contemporary Art, Kanazawa in 2008. The exhibition includes a few of his large-scale works and displays approximately ten works ranging from early representative pieces to more recent creations. It also presents photographs and films by French photographer and filmmaker Gautier Deblonde which document Mueck's studios and creative process and provide a comprehensive introduction to the artist's practice.

## Ron Mueck

Born 1958 in Melbourne, Australia and based in the U.K. since 1986.

After working in the film and advertising industries for more than twenty years, Mueck began making sculpture in the mid-1990s. In 1996, he made his debut in the contemporary art world when his sculpture *Pinocchio* (1996) was exhibited alongside paintings by Portuguese painter Paula Rego at an exhibition held at London's Hayward Gallery. The following year, *Dead Dad* (1996-1997), a small-scale portrayal of his deceased father, was featured in *Sensation: Young British Artists from the Saatchi Collection* at the Royal Academy of Arts in London, and attracted significant attention. Since then, Mueck has presented his works at prestigious museums around the world, with recent solo exhibitions held in Seoul and The Hague in the Netherlands, and a solo exhibition in Sydney scheduled later this year. Creating a single work can take months, sometimes even years, and Mueck has produced less than fifty works over the past thirty years.



*Chicken / Man*  
film by Gautier Deblonde  
2019-2025  
HD film  
13 min.



Ron Mueck *Woman with Sticks* 2009 Mixed media 170 x 183 x 120 cm  
Collection: the Fondation Cartier pour l'art contemporain  
Installation view: Ron Mueck, National Museum of Modern and Contemporary Art, Seoul, 2025  
Photo: Nam Kiyong Photo courtesy: the Fondation Cartier pour l'art contemporain, National Museum of Modern and Contemporary Art, Korea

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# MARIKO MORI

**Period:** October 31 [Sat], 2026 – March 28 [Sun], 2027

**Venue:** Mori Art Museum (53F, Roppongi Hills Mori Tower)

**Organizer:** Mori Art Museum

**In collaboration with:** Asian Art Initiative of the Guggenheim Museum

**Curated by:** Alexandra Munroe (Senior Curator at Large, Global Arts, Solomon R. Guggenheim Museum and Foundation),  
Kataoka Mami (Director, Mori Art Museum)

The Mori Art Museum will present a retrospective of Mariko Mori, highlighting her innovative integration of art, science, and metaphysics. Featuring eighty works spanning three decades, the exhibition surveys Mori's practice across interactive installations, sculpture, video, photography, drawing, and performance. Throughout her career, Mori has adopted scientific perspectives and new technologies in pursuit of art forms that transcend time and connect past and future. Her ventures are linked to "Oneness" grounded in Buddhist cosmology, exploring the mutual connectedness of all things.

Mori gained attention in the early 1990s for performance-based photographic and video works exploring posthuman cyborg identity. Her interests evolved from aesthetics fusing Japanese anime and futuristic worldviews to encompass ancient philosophies including Japanese nature worship, Buddhism, and prehistoric Jōmon and Celtic cultures. Her work draws from quantum field theory, astrophysics, and neurophysics, collaborating with leading scientists and engineers. Since the early 2000s, she has staged large-scale installations offering immersive spatial experiences. In 2010, she established the Faou Foundation to install site-specific public art on six continents, encouraging renewed engagement with nature. Permanent installations exist in Rio de Janeiro State, Brazil and Miyako Island, Japan.

Organized by the Mori Art Museum in collaboration with the Asian Art Initiative of the Guggenheim Museum New York, this is Mori's first exhibition in Japan since *Pure Land* at the Museum of Contemporary Art, Tokyo in 2002. The survey features iconic works from international museums and other collections, arranged in loose chronological order with drawings and archival material displayed publicly for the first time. Envisioned as an immersive journey, this exhibition engages audiences with urgent issues including humanity and environmental conservation.

## Mariko Mori

Born 1967 in Tokyo; lives and works in New York, Tokyo, and Miyako Island, Japan.

After graduating from the Chelsea College of Art, London in 1992, the following year, she completed the Independent Study Program at the Whitney Museum of American Art in New York. Mori has received various awards, including the Honorable Mention at the Venice Biennale (1997) and the Honorary Fellow from the University of the Arts London (2014). Her acclaimed work *Wave UFO* (1999–2002) drew international attention when it was exhibited at the Venice Biennale in 2005. She has held solo exhibitions at major art institutions and museums worldwide, including Serpentine Gallery in London (1998), the Brooklyn Museum in New York (1999), Centre Pompidou in Paris (2000), the Museum of Contemporary Art Tokyo (2002), the Royal Academy of Arts in London (2012), and Japan Society in New York (2013). Her works are included in the collections of numerous renowned museums, including The Museum of Modern Art, New York (MoMA), the Solomon R. Guggenheim Museum in New York, and Tate Modern, London.



Photo: Shimomura Kazuyoshi



[Left]

Mariko Mori  
*Tom Na H-iu*  
2006

Glass, stainless steel, LED, and real time control system  
327.4 x 115.3 x 39.6 cm  
Photo: Richard Learoyd

[Right]

Mariko Mori  
*Esoteric Cosmos: Pure Land*  
1996–1998

Photograph, glass, and stainless steel  
304.8 x 609.6 x 2.2 cm

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