(OPENING) MARIKO MORI: ALL THAT SHINES

OCTOBER 31 [SAT], 2026 – MARCH 28 [SUN], 2027 MORI ART MUSEUM [53F, ROPPONGI HILLS MORI TOWER]

A Major Retrospective of a Visionary Practice at the Intersection of Art, Technology, and Transcendental Experience

The Mori Art Museum, Tokyo, announces *Mariko Mori: All That Shines*, Japan's first major retrospective since *Mariko Mori: Pure Land* (2002) at the Museum of Contemporary Art Tokyo. Organized by the Mori Art Museum in collaboration with The Solomon R. Guggenheim Foundation, the show features forty works spanning more than three decades and surveys Mori's artistic and conceptual innovations across all her signature media: performance-based and computer-imaging photography and video; drawing; sculpture and large-scale interactive installations. *All That Shines* offers new frameworks for Mori's practice, positioning it within the fields of technological futurism, popular visual culture, and philosophies of consciousness. At a moment when the global contemporary art world is turning with renewed attention to the diversity of cultures and civilizations, artistic practices deeply intertwined with indigenous traditions and ceremonial life are once again coming to the fore. Simultaneously, the rapid evolution of technology is profoundly reshaping the very nature of creative expression. It is within this context that a comprehensive survey of Mariko Mori's practice becomes not only timely, but urgent.

In the mid-1990s, Mariko Mori rose to prominence as a defining figure of the era, captivating the art world with her "Cyborg" series of performance-based photography and video works, as well as sci-fi–inspired imagery utilizing advanced computer graphics. Since then, her focus has expanded from critical perspectives on contemporary society—addressing themes like Japanese animé culture, gender, and post-humanism—toward larger metaphysical concerns, largely informed by Buddhist concepts of life, death, and the cosmos. This evolution led to the development of large-scale interactive installations, which evoke the Buddhist realms of Nirvana and the Pure Land. As divisions in the global world order deepened at the turn of the 21st century, "Oneness"—a concept advocating for the interconnectedness of all life across time and space, from deep geological time to the infinite universe—became increasingly central to her practice. Grounded in research and collaboration with scholars and scientists around the world, her work explores a variety of subjects, including animism, prehistoric cultures of the Jōmon and Celtic periods, Buddhist Yogācarā (consciousness-only) philosophy, elementary particle theory, and astrophysics. As exemplified by *Wave UFO* (1999–2002), the first artwork ever to use brainwave bio-feedback, she has consistently harnessed cutting-edge technology to manifest these diverse inquiries into tangible, immersive experiences. In 2010, Mori established the Faou Foundation with the mission of permanently installing artworks that encourage a reconnection between nature and humanity, a vision she has realized in Miyakojima and Rio de Janeiro.

Mariko Mori *Miko No Inori* (The Shaman-Girl's Prayer) 1996
Video 4 min. 42 sec.

Mariko Mori
Wave UFO
1999-2002
Brainwave interface, vision dome, projector, computer system, fiberglass, Technogel, acrylic, carbon fiber, aluminum, and magnesium
528 x 1,134 x 493 cm
Installation view: *Wave UFO*, Kunsthaus Bregenz, Austria, 2003
Photo: Richard Learoyd

PRESS RELEASE

Press Inquiries:
For Japan Media: *Mariko Mori: All That Shines* PR Office at Sunny Side Up Inc. Anna Yano – mam_morimariko_pr@ssu.co.jp / +81-(0)80-7934-3745
For International Media (Outside Japan): Erica Siu – erica@suttoncomms.com Charlotte Igarashi – charlottei@suttoncomms.com

The exhibition title, *All That Shines* (燦燦), symbolizes the "light" at the heart of Mariko Mori's practice. Situating spiritual inquiry within astrophysical and temporal frameworks, works such as *Tom Na H-iu* (2006), which render neutrinos emitted by supernova explosions perceptible as flashes of light, and the outdoor installations *Primal Rhythm: Sun Pillar* (2011) and *Ring: One with Nature* (2016), which are aligned with the sun at the winter solstice, demonstrate Mori's conceptual approach. Structured as an immersive passage through three decades of artistic practice, *Mariko Mori: All That Shines* offers a space for introspection, play and wonder in an age defined by technological acceleration and planetary precarity.

The exhibition is co-curated by Alexandra Munroe, Senior Curator at Large, Global Arts, Solomon R. Guggenheim Museum and Foundation and Kataoka Mami, Director, Mori Art Museum.

MARIKO MORI

1967 Born in Tokyo
1992 Graduated from Chelsea College of Arts, London
1993 Completed the Independent Study Program at the Whitney Museum of American Art, New York
1995 Solo exhibition, *Mariko Mori*, American Fine Arts, Co., New York
1997 Participated in the 47th Venice Biennale; also exhibited at the Nordic Pavilion and was awarded the Menzione d'Onore (Honorable Mention).
5th Istanbul Biennale
4th Lyon Biennale
1998 Solo exhibition, *Mariko Mori* , Serpentine Gallery, London; traveled to Museum of Contemporary Art, Chicago
Solo exhibition, *Contemporary Projects 2: Mariko Mori*, Los Angeles County Museum of Art
1999 Solo exhibition, *Empty Dream*, Brooklyn Museum, New York
Solo exhibition, *Dream Temple*, Fondazione Prada, Milan; traveled to Rooseum Center for Contemporary Art, Malmö, Sweden
2000 Solo exhibition, *Link*, Centre Pompidou, Paris
12th Biennale of Sydney
3rd Shanghai Biennale
2001 Received the 8th Japan Art Encouragement Award, Japan Art and Culture Association
2002 Solo exhibition, *Pure Land*, Museum of Contemporary Art Tokyo
2003 Solo exhibition, *Wave UFO*, Kunsthaus Bregenz, Austria
2005 51st Venice Biennale
2006 1st Singapore Biennale
2007 Solo exhibition, *Oneness*, Groninger Museum, Netherlands; traveled to ARoS Aarhus Kunstmuseum, Denmark; and PinchukArtCentre, Kyiv, 2008
2010 Founded the non-profit organization Faou Foundation in New York
1st Setouchi Triennale, Kagawa
2011 Solo exhibition, *Oneness*, traveled to Centro Cultural Banco do Brasil, Brasília; Rio de Janeiro; and São Paulo.
*The Rio de Janeiro exhibition became the most visited contemporary art exhibition in the world that year (The Art Newspaper, April 2012)
Permanently installed *Primal Rhythm: Sun Pillar* at Shichiko Bay, Miyako Island, Okinawa [Faou Foundation]
2012 Solo exhibition, *Rebirth*, Royal Academy of Arts, London; traveled to Japan Society, New York, 2013; and Art Gallery of Western Australia, Perth, 2015
2014 Awarded Honorary Fellowship from University of the Arts London
2016 Permanently installed *Ring: One with Nature* as part of the Rio 2016 Olympic Cultural Program, Rio de Janeiro [Faou Foundation]
2022 Completed "Yuputira," a studio designed by the artist, in Miyako Island
2024 Solo exhibition, *Peace Crystal*, Palazzo Corner della Ca' Grande, Venice [Faou Foundation]
Currently lives and works in New York, Tokyo, and Miyako Island

Public Collections:
The Solomon R. Guggenheim Museum, New York; The Museum of Modern Art, New York; Centre Pompidou, Paris; Fondation Louis Vuitton, Paris; Fondazione Prada, Milan; Los Angeles County Museum of Art; Benesse Art Site Naoshima; Guggenheim Abu Dhabi; Tate Modern, London; San Francisco Museum of Modern Art; PinchukArtCentre, Kyiv; Museum of Contemporary Art, Los Angeles, and others.

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Message From the Artist

In my early twenties, after my father's passing, as I confronted the fragility of life, a question began to emerge within me: does human existence truly come to an end?

I first sought answers in Buddhism, then turned to books on astrophysics, traveled to ancient cities and sacred sites around the world (Giza, Lalibela, Angkor Wat, Teotihuacan, and Machu Picchu, among others), and eventually directed my thoughts toward Neolithic sites both in Japan and abroad including Orkney, Newgrange, Idojiri, and Oyu. Within this process of inquiry, I collaborated with scientists and engineers, developing new technologies while exploring new forms of expression that could allow people to experience a sense of connection with the universe.

Through my practice, I began to consider that if something like a soul exists, it may be light — part of a larger existence. Although life and death appear to be separated on a material level, they may not be fundamentally divided at a deeper level. That sensation lives quietly within my works as an inner light, nameless yet breathing.

Photo: Shimomura Kazuyoshi

GENERAL INFORMATION

Exhibition Title: *Mariko Mori: All That Shines*
Organizer: Mori Art Museum
In collaboration with: The Solomon R. Guggenheim Foundation
Grants from: TANAKA HITOSHI FOUNDATION,
Taishin Bank Foundation for Arts and Culture
Corporate Sponsors: Anthropic, OBAYASHI CORPORATION,
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* in alphabetical order of surnames
Support: Ruinart
Special Production Support: SCAI THE BATHHOUSE
Production Support: Angelino Artworks, SUPER·FACTORY Inc., ANTEPRIMA
Curated by: Alexandra Munroe (Senior Curator at Large, Global Arts, Solomon R. Guggenheim Museum and Foundation)
Kataoka Mami (Director, Mori Art Museum)
Exhibition Period: 2026.10.31[Sat] - 2027.3.28[Sun]
Venue: Mori Art Museum, 53F, Roppongi Hills Mori Tower, 6-10-1 Roppongi, Minato-ku, Tokyo
Hours: 10:00-22:00 | Tue: 10:00-17:00
* Open until 18:00 on Nov. 3 [Tue]; 17:00 on Nov. 27 [Fri]; 22:00 on Feb. 23 [Tue].
* Open until 6:00 a.m. the following morning on Oct. 31 [Sat], due to Roppongi Art Night 2026.
* Admission until 30 minutes before closing. | * Open every day.

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Admissions:

	[Weekdays]		[Sat., Sun. & Holidays]	
	On-Site	Online	On-Site	Online
Adults	¥ 2,800	¥ 2,600	¥ 3,000	¥ 2,800
Students (University/Highschool)	¥ 1,700	¥ 1,600	¥ 1,800	¥ 1,700
Children (Jr. High Students and under)	Free (across the board)			
Seniors (Ages 65 and over)	¥ 2,400	¥ 2,200	¥2,600	¥ 2,400

* Tickets for a designated date and time can be purchased in advance through our official booking website and other online ticket services.
* 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.
* "Holiday" admission fees will be applied to Wednesday, December 30 and Thursday, December 31.
* Special combo tickets with Tokyo City View will be on sale on Saturday, October 31, due to Roppongi Art Night 2026. Please check our website for details.
* Slots for *Wave UFO* experience (entry into the pod) are limited. Please check our website for details.
* Ticket also valid for admission into the Mori Art Museum programs that run concurrently.
* Kindly note that the exhibition content and featured artworks may be subject to modification due to unforeseeable circumstances.

Programs to run concurrently: *MAM Project 035: Brie Ruais*
MAM Screen 024: Jakrawal Nilthamrong
Mori Art Award 2026 Grand Prize Exhibition: Katayama Mari

General Inquiries: 050-5541-8600 (Hello Dial, within Japan) / +81-(0)47-316-2772 (Hello Dial, from overseas)
www.mori.art.museum/en

About Mori Art Museum

The Mori Art Museum, Tokyo, opened in 2003 with the aim of becoming a contemporary art museum of international importance, symbolic of the status of Roppongi Hills in Tokyo as the "Cultural Heart of the City." With a global outlook, the Museum is committed to presenting cutting-edge visual arts, architecture, design and other modes of creative practice from around the world, from a unique viewpoint informed by its ongoing dedication to the "contemporary" and "international." Above all, it plays an especially vital role as a center for contemporary art from Japan and the wider Asia-Pacific, focusing on the art of the region, decoding individual cultural backgrounds and positioning emerging trends within a broader global context. The Mori Art Museum is also guided by the principle of "Art + Life," encouraging an enriched, more vibrant and well-rounded society in which art relates to all aspects of life.

The latest exhibition press images are available on our website for downloads:
https://rjpb.f.msgs.jp/n/form/rjpb/tuSxVram7nakEnn-fM8QR

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STRUCTURE OF THE EXHIBITION

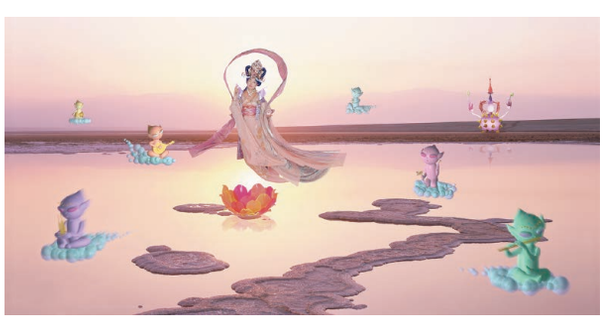
The exhibition is organized chronologically into four sections.

1. Birth of a Star

Drawing significant attention in the mid-1990s, Mori's early works such as *Birth of a Star* (1995) and the "Cyborg" series (1994-1995) adopt elements of animé, video games, cosplay, and fashion to cast herself as a post-human female in everyday urban settings, jolting present and future, human and cyborg registers of existence. Mori's interest subsequently expanded to Buddhist cosmology, leading to large-scale two-dimensional works like the "Esoteric Cosmos" series (1996-1998), in which she employs advanced digital imaging to stage herself in deified forms in remote landscapes based on Buddhist iconography. Designed as a kind of sanctuary, the video installation *Link* (1995-2006) projects images of Mori lying inert in her transparent Plexiglas "body capsule" against iconic vistas of thirteen different sites that represent three periods of human time: antiquity, the present, and the future. Mori presents the viewer with a sense of time that defies linearity, giving form to the Buddhist concept of transmigration, wherein life and death are in constant states of mutual generation. These works mark a shift in Mori's approach to art as a portal to expanded states of consciousness; their gorgeousness disguises her evolving belief in spiritual agency.

Mariko Mori
Birth of a Star
1995
3D Duratrans print, acrylic, light box, and audio CD
183 x 122 cm
3 min. 20 sec.

Mariko Mori *Play with Me* 1994
Fuji Super-Gloss print, wood, aluminum, and pewter frame
305 x 366 x 8 cm

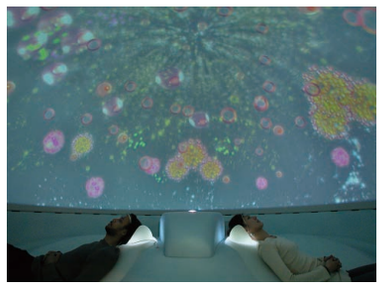


Mariko Mori *Pure Land* (from the series "Esoteric Cosmos") 1996-1998
Photo interlayered in glass and stainless steel
305 x 610 x 2 cm

2. Connected World

Mori's interest in technology further evolved, and in her mid-career projects, she incorporated advanced computational technologies developed in collaboration with international scientists and laboratories to create techno-spiritual immersive environments. As the largest three-dimensional installation utilizing brainwave biofeedback, *Wave UFO* (1999–2002) is one of her most innovative works. Participants enter a biomorphic pod where their brain activity is translated into projected imagery that unites them with others.[1] This work embodies the concept of "Oneness"—the fundamental interconnectedness of humanity—which Mori has advocated since the early 2000s in response to escalating global violence. The CG work *Connected World*, featured within *Wave UFO*, visualizes the psychic experience of deep consciousness.

1 In the exhibition *Mariko Mori: All That Shines*, a limited number of visitors will be able to experience the interior of *Wave UFO*.

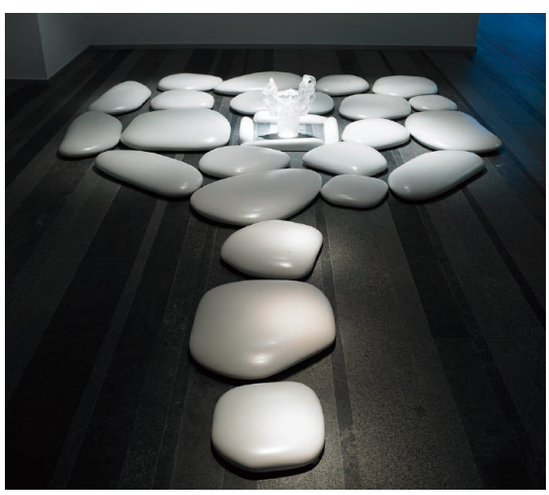


Mariko Mori *Wave UFO* (interior) 1999-2002
Brainwave interface, vision dome, projector, computer system, fiberglass, Technogel, acrylic, carbon fiber, aluminum, and magnesium
528 x 1,134 x 493 cm
Photo: Tom Powel

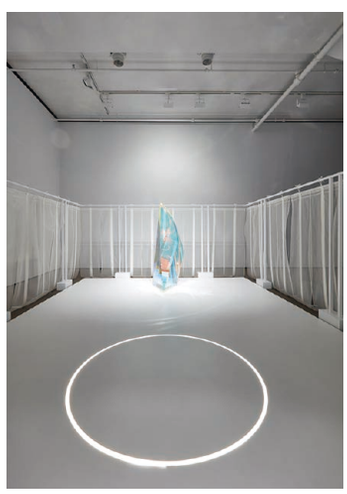
3. Primal Memory

Since 2004, Mori has created projects inspired by prehistoric Celtic and Jōmon cosmologies. *Tom Na H-iu* (2006) is a totemic sculpture illuminated by the real-time data from Super-Kamiokande, Japan's neutrino observatory at the Institute for Cosmic Ray Research (ICRR), The University of Tokyo. Responding in real time to neutrinos generated by the sun, Earth's atmosphere, and distant supernovae, *Tom Na H-iu* transforms imperceptible cosmic events into luminous flashes, connecting viewers to natural phenomena beyond the known universe. The exhibition also features photographic works of Kudaka Island in Okinawa, the Oyu Stone Circles in Akita, and other Jōmon stone circles, alongside the installation *Flat Stone* (2006), which emerged from her research into stone-paved dwellings of the Middle to Late Jōmon period. Incorporating motifs such as the Kamitategami-iwa rock from the Japanese myth of Onogoro Island and the Oshito stones in Kumamoto, these sculptures are components of *Shrine* (2025), an installation first exhibited in New York last year.

Mariko Mori *Tom Na H-iu* 2006
Glass, stainless steel, LED, and real-time control system
327 x 115 x 40 cm
Photo: Richard Learoyd
Photo Courtesy: SCAI THE BATHHOUSE, Tokyo



Mariko Mori *Flat Stone* 2006 Ceramic and acrylic
Ceramic: 488 x 315 x 9 cm Pot: 38 x 28 x 43 cm
Courtesy: SCAI THE BATHHOUSE, Tokyo
Installation view: *Oneness*, PinchukArtCentre, Kyiv, 2008
Photo: Richard Learoyd



Mariko Mori *Shrine* (detail) 2025
Silk, aluminum, wood, two dichroic coated acrylic sculptures (*Kamitate Stone I* and *Oshito Stone III*), and fan device
190 x 929 x 379 cm
Installation view: *Radiance*, Sean Kelly, New York, 2025
Photo: Jason Wyche
Photo courtesy: Sean Kelly, New York

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4. One with Nature

The exhibition concludes with presentations of the artist's Faou Foundation initiative. Founded in 2010 (the name "Faou" is a coined word meaning "creative force"), the foundation develops site-specific public sculptures that synchronize with the movements of the cosmos and the heavens. In collaboration with local communities on each of the six habitable continents, these projects seek to raise awareness of the Earth's natural treasures and the relationship between nature and humanity. Following the permanent installation of *Primal Rhythm: Sun Pillar* on Miyako Island in 2011 and *Ring: One with Nature* in Rio de Janeiro in 2016, *Peace Crystal*, which is planned for installation in Ethiopia, was presented during the 60th Venice Biennale in 2024. This section also features a new video installation *All That Shines* (2026) presented on a large-scale LED screen capturing real events beyond the museum space, including views of *Primal Rhythm: Sun Pillar, Ring: One with Nature*, and the ocean seen from "Yuputira"—Mori's studio on Miyako Island, named by combining the Miyako words for abundance (Yupu) and the Karimata creation deity of the island's folklore (Tiranups).

Mariko Mori
Primal Rhythm: Sun Pillar
2011
Layered acrylic, stainless steel, and concrete
420 x ϕ76 cm
Courtesy: Faou Foundation, New York
Installation view: Shichiko Bay, Miyako Island, Japan
Photo: Richard Learoyd

Mariko Mori
Ring: One with Nature
2016
Layered acrylic, stainless steel, and concrete
618 x ϕ300 cm
Courtesy: Faou Foundation, New York
Installation view: Cunhambebe State Park, Rio de Janeiro, Brazil
Photo: Stephanie Leal

Mariko Mori
Peace Crystal
2016-2024
Crystal glass, dichroic coating, stainless steel, and "Himawari" Solar Lighting System
167.5 x ϕ101 cm
Collection: Faou Foundation, New York
Installation view: Palazzo Corner della Ca' Granda, Venice, Italy, 2024
Photo: Marta Buso

Mariko Mori Chronology and Studio

The exhibition space includes dedicated areas for Mariko Mori's Chronology and Studio. The Chronology section presents a wealth of materials, including her exhibition history, photographs from her early modeling days, installation views, performance videos, numerous publications, and exhibition reviews. The Studio section introduces her daily practice through drawings, idea sketches, research notebooks, and books, alongside ancient objects from the artist's personal collection.

Rotation of Works
Some works in this exhibition will be rotated during the exhibition period. For details, please check the Mori Art Museum website. https://www.mori.art.museum/en/exhibitions/marikomori/05/#artwork_rotation

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EXHIBITION-RELATED PROGRAMS

Talk Session: All That Shines * Japanese-English interpretation available

The exhibition *Mariko Mori: All That Shines* surveys Mariko Mori's artistic career spanning more than three decades. For this talk session, Alexandra Munroe and Kataoka Mami, who curated the exhibition, will take the stage to unpack Mori's practice to date as they examine the work from global, technology, spirituality, light, and syncretic perspectives. In the second half, they will be joined by Mariko Mori herself for a three-way discussion. From her striking debut in the 1990s to the present day, what has Mariko Mori continuously questioned and consistently explored in her work? This session will hone in on her worldview, which transcends boundaries and pursues universal truths.

Date & Time: 14:00-16:00, Tuesday, November 3, 2026 (Doors open:13:30)
Appearing: Mariko Mori (Artist), Alexandra Munroe (Senior Curator at Large, Global Arts, Solomon R. Guggenheim Museum and Foundation), Kataoka Mami (Director, Mori Art Museum)
Venue: Tokyo Node Hall (46F, Toranomon Hills Station Tower)
Capacity: 300 (booking required, first-come basis)
Fee: 1,000 yen

* The fee does not include admission to the exhibition. Please purchase exhibition admission tickets separately.

* Various programs including gallery talks, access programs, and school programs are also planned. Please visit the Mori Art Museum website for further details. www.mori.art.museum/en

Inquiries on the Programs: Learning, Mori Art Museum E-mail: mam-learning@mori.co.jp

RELATED INFORMATION

Exhibition Catalogue

This catalogue features extensive essays by exhibition curators Kataoka Mami and Alexandra Munroe, together with contributions from six researchers and curators. It includes numerous plates and commentaries on the exhibited works, images of reference pieces, and documentation showing drawings and models. The exquisite design—featuring a translucent, layered slipcase that allows the cover to be glimpsed through its delicate, shifting gradations—invites you to hold the world of Mariko Mori in your own hands. It concludes with a chronology of Mariko Mori's career and a bibliography, providing a comprehensive record of her artistic practice.

Size: A4 variation **Number of Pages**: 300 (TBD) **Languages**: Japanese (Partially Japanese-English bilingual)
Price: 5,940 yen (incl. tax) **Release Date**: late-December 2026 (TBD)
Edited by: Mori Art Museum **Published by**: Culture Convenience Club Co., Ltd.
Available at: Mori Art Museum Shop 53 (53rd floor, Roppongi Hills Mori Tower),
Mori Art Museum Shop (3rd floor, Roppongi Hills West Walk), Mori Art Museum Online Shop

AI Audio Guide

The AI-powered smart audio guide artlas, the next-generation museum experience platform, is available at this exhibition. The artlas AI guide offers each visitor a personalized tour, adapting to their age, interests, preferred language (supporting 20+ languages, including Japanese, English, and Chinese), and available time. It intelligently and interactively optimizes visitors' routes and responds to their questions, creating an engaging and effortless museum experience. For detailed instructions, please check the Mori Art Museum website: www.mori.art.museum

Fee: Free **Produced by**: artlas **Supervised by**: Mori Art Museum **artlas website**: www.artlas.art

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The Partnership with Anthropic

Anthropic is a partner of the exhibition *Mariko Mori: All That Shines* and has provided technical support for the creation of *All That Shines*(2026) through its AI model Claude and its applied AI team.

About Anthropic

Anthropic is a frontier AI company whose mission is to steer the trajectory of AI to advance human progress. We are best known for building Claude, the intelligence platform trusted by millions of people and businesses worldwide. Learn more about Anthropic and Claude at anthropic.com

Roppongi Art Night 2026

Roppongi Art Night 2026, an art festival set against the backdrop of the Roppongi district, will be held as an all-night event from 17:00 on Saturday, October 31 through 06:00 on Sunday, November 1, 2026. Mariko Mori's work *Onogoro Stone III* will be on display. This piece draws inspiration from the myth of the creation of Japan by the deities Izanagi and Izanami, as recorded in the *Kojiki* (Records of Ancient Matters). The work reimagines—using contemporary materials—the Kamitategami-iwa rock formation associated with this creation myth; the myth tells of how the island of Onogoro was formed when brine dripping from the jeweled *Ame-no-nuboko* (Heavenly Jeweled Spear) into the sea solidified.

Dates: Wednesday, October 28, 10:00 – Sunday, November 8, 22:00
Location: Roppongi Hills West Walk, 2F

Mariko Mori
Onogoro Stone III 2025
Dichroic coated layered acrylic and Corian base
185 x 93 x 72 cm
Installation view: *Bvlgari Kaleidos: Colors, Cultures and Crafts*, The National Art Center, Tokyo, 2025

About Roppongi Art Night

Launched in 2009, Roppongi Art Night is a large-scale cultural event set in the Roppongi district—an area dense with art museums, cultural institutions, large-scale complexes, and shopping streets. By placing diverse works—spanning contemporary art, design, music, video, and performance—throughout the neighborhood and creating extraordinary experiences, the event proposes a lifestyle where art is enjoyed as a part of daily life. As one of Tokyo's premier art festivals, it continues to create new value for the city. This year marks the long-awaited return—after a three-year hiatus—of the all-night format, allowing visitors to enjoy art from sunset to sunrise through approximately 60 programs staged across the entire Roppongi area. https://roppongiartnight.com/

Roppongi Art Night Exclusive: *Mariko Mori: All That Shines* + Tokyo City View Combo Ticket

Mori Art Museum and Tokyo City View Observation Deck will be open for special extended-night hours (until 06:00 the following morning). From 22:00 onwards, a special combination ticket will be available for ¥1,000—offering savings of ¥4,400 off the standard prices—allowing visitors to enjoy both facilities. Come enjoy this one-night-only art event in the streets of Roppongi.

Admission: 1,000 yen

* Flat rate for the general public, students (high school and university), and seniors (65 and older).
* Sales to those under the age of 18 are prohibited.
* Individuals under the age of 18 are not permitted to enter during late-night opening hours (23:00 through 04:00), even if accompanied by a guardian.

Applicable Period: Saturday, October 31, 2026 from 22:00 – Sunday, November 1, 2026 at 05:30
Selling Period: Saturday, October 31, 2026 from 22:00 – Sunday, November 1, 2026 at 05:30
On Sale at: Ticket counter (on the day of the event)

* This ticket will not be available online.
* Individual tickets for the Mori Art Museum and Tokyo City View are not sold after 22:00.
* *Wave UFO* experience (entering the pod) is not available.

PRESS RELEASE

Press Inquiries:
For Japan Media: *Mariko Mori: All That Shines* PR Office at Sunny Side Up Inc. Anna Yano – mam_morimariko_pr@ssu.co.jp / +81-(0)80-7934-3745
For International Media (Outside Japan): Erica Siu – erica@suttoncomms.com Charlotte Igarashi – charlottei@suttoncomms.com

Exhibition Merchandise

Tea Bowl with Pouch

An opal glass tea bowl, meticulously hand-finished by skilled artisans, accompanied by a pouch woven in Kyoto featuring an emblem from Mariko Mori's iconic work, *Dream Temple*.
The bowl's gentle, luminous glow enhances the natural beauty of the tea, inviting a moment of tranquility and contemplation.
Bringing together Japanese aesthetics and the artist's philosophy of fostering connection through the ritual of tea, this special set offers an opportunity to experience harmony, serenity, and oneness.

Price: 99,000 yen (incl. tax)

Inquiries: MORI ART MUSEUM SHOP 53
Tel: +81-(0)3-6406-6118 (Hours subject to those of the Museum)

Discounts

Student Early Bird Discount

Discounted (500 yen off regular price) online student tickets available through December 29.

Admission: (Weekdays) Students (High School & University): 1,100 yen
(Weekends & public holidays) Students (High School & University): 1,200 yen
Applicable Period: Saturday, October 31, 2026 – Tuesday, December 29, 2026
Selling Period: Saturday, October 31, 2026 – Tuesday, December 29, 2026 (until 23:59)
On sale at: Mori Art Museum Online Tickets
* Tickets are not sold at the museum counter.

Weekday Pair Discount

Online-exclusive! Discounted pair tickets (300 yen off per person, 600 yen off in total) on weekdays through December 29. We invite you to visit with a friend or companion.

Admission: Adults: 4,600 yen for a pair of tickets (2,300 yen per person);
Seniors (Ages 65 and over): 3,800 yen for a pair of tickets (1,900 yen per person)
*Price not applicable on weekends or public holidays.
Applicable Period: Monday, November 2, 2026 – Tuesday, December 29, 2026
Selling Period: Saturday, October 31, 2026 – Tuesday, December 29, 2026 (until 23:59)
On sale at: Mori Art Museum Online Tickets
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Evening Discount

Online-exclusive! Evening-only Discount! (200 yen off regular price) for visits from 17:00 onwards through December 29. Take advantage of this offer for a visit after work or during a weekend outing.

Admission: (Weekdays) Adults: ¥2,400; Seniors (Ages 65 and over): ¥2,000
(Weekends & public holidays) Adults: ¥2,600; Seniors (Ages 65 and over): ¥2,200

Applicable Period: Monday, November 2, 2026 – Tuesday, December 29, 2026

Selling Period: Saturday, October 31, 2026 – Tuesday, December 29, 2026 (until 23:59)

On sale at: Mori Art Museum Online Tickets
*Tickets are not sold at the museum counter.

Mariko Mori: All That Shines + Observation Deck Combination Ticket

Save up to ¥700 on the standard price with this combination ticket giving access to both the *Mariko Mori: All That Shines* exhibition and Tokyo City View (observation deck). Enjoy a special day—available only at the top of Roppongi—at a great value.

Admission: (Online) Adults: ¥4,500; Students (University/Highschool): ¥2,600; Children (Jr. High Students and under): ¥1,000; Seniors (Ages 65 and over): ¥3,800
(On-Site) Adults: ¥4,900; Students (University/Highschool): ¥3,000; Children (Jr. High Students and under): ¥1,100; Seniors (Ages 65 and over): ¥4,200
* The same price applies for weekdays, weekends, and public holidays.
* Children under 4 years old are free.

Applicable Period: Saturday, October 31, 2026 – Sunday, February 14, 2027
Please note that the following periods are excluded: Wednesday, November 4 – Thursday, November 12, 2026, and Friday, December 18, 2026 – Sunday, January 3, 2027.

Selling Period: (Mori Art Museum Online Tickets) Saturday, October 31, 2026 – February 14, 2027
(Same-day Ticket Counter: 3F Roppongi Hills Mori Tower Museum & Observation Deck Ticket/Information Counter) Saturday, October 31, 2026 – Sunday, February 14, 2027

On Sale at: Mori Art Museum Online Tickets
Same-day Ticket Counter (Sold only timed-entry slots are available)
* No changes or refunds allowed after purchase.
* Cannot be combined with other discounts.

Mori Art Museum Online Tickets: visit.mam-tcv-macg-hills.com

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[ALSO ON VIEW] PROGRAMS TO RUN CONCURRENTLY WITH *MARIKO MORI: ALL THAT SHINES*

OCTOBER 31 [SAT], 2026 – MARCH 28 [SUN], 2027 * *Mariko Mori: All That Shines* exhibition ticket also valid for the programs.

MAM PROJECTS

***MAM PROJECTS* IS A SERIES OF PROJECTS COMMISSIONED BY THE MORI ART MUSEUM PRESENTING CONTEMPORARY ART IN ALL ITS DIVERSITY.**

MAM PROJECT 035: BRIE RUAIS

Venue: Mori Art Museum (53F, Roppongi Hills Mori Tower)
Organizer: Mori Art Museum
Curated by: Tokuyama Hirokazu (Senior Curator, Mori Art Museum)
Support: Shigaraki Ceramic Cultural Park

Brie Ruais, an artist based in Santa Fe, NM, USA, creates sculptures that incorporate performative elements, focusing on the materiality of ceramic, physicality of the artist herself, as well as the nature of hands-on labor. Among her signature works is a series shaped through full-body movements—spreading, tearing, and scraping a mass of clay equal to her own body weight. For this exhibition, Ruais, through an artist-in-residence at the Shigaraki Ceramic Cultural Park in Shiga Prefecture, has conducted research into Japanese clay and ceramic history, integrating her findings with her own practice to present new works.

Brie Ruais
Translating a Flowering Body, 130lbs + 130lbs
2026
Stoneware, glaze, hardware
304.8 x 299.7 x 7.6 cm
Photo courtesy: Night Gallery, Los Angeles
* Referential image

Artist Talk: Brie Ruais

* Japanese-English simultaneous interpretation available

Taking as a starting point the works in the exhibition—created during her artist residency at the Shigaraki Ceramic Cultural Park—the artist will discuss her practice to date.

Appearing: Brie Ruais (Artist), Tokuyama Hirokazu (Senior Curator, Mori Art Museum)
Date & Time: 14:00-15:30, Saturday, October 31, 2026 (Doors open: 13:45)
Venue: Learning Room, Mori Art Museum **Capacity**: 70 (booking required, first-come basis)
Fee: Free (exhibition ticket valid for the day of issue required)
Booking: www.mori.art.museum/en

MAM SCREEN

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

MAM SCREEN 024: JAKRAWAL NILTHAMRONG

Venue: Mori Art Museum (53F, Roppongi Hills Mori Tower)
Organizer: Mori Art Museum
Curated by: Yahagi Manabu (Associate Curator, Mori Art Museum)

Traversing diverse forms of moving images—from short and feature films to documentaries and multi-channel video installations—Jakrawal Nilthamrong (b. 1977 in Lopburi, Thailand) has created a singular body of work that explores the invisible forces governing human experience. His works interlace Buddhist and ecological concepts with sci-fi and surrealist imagery. This screening centers on *Rhizome* (2022), a work that follows a man on a makeshift raft floating aimlessly above a flooded world.

* The screening time of this program is from 18:00 to 22:00 daily, except Tuesdays.

Jakrawal Nilthamrong
Rhizome
2022
Video
29 min. 13 sec.
Courtesy: Mit Out Sound Films, Bangkok

MORI ART AWARD 2026 GRAND PRIZE EXHIBITION: KATAYAMA MARI

Venue: Small Exhibition Gallery, Mori Art Museum (53F, Roppongi Hills Mori Tower)
Organizers: Mori Contemporary Art Foundation, Mori Art Museum
Curated by: Tokuyama Hirokazu (Senior Curator, Mori Art Museum)

Katayama Mari
tree of life #001
2024
C-print (hand-printed)
Courtesy: Galerie Suzanne Tarasieve, Paris; Yutaka Kikutake Gallery, Tokyo
* Referential image

The Mori Contemporary Art Foundation (MoriCAF) and the Mori Art Museum are jointly holding an exhibition showcasing the work of Katayama Mari, winner of the Mori Art Award's inaugural Grand Prize.

Through hand-sewn objects, photography, video and installation, Katayama has presented compelling possibilities for expanding the boundaries inherent in society—such as those between the self and the other, and between the artificial and the natural. Her practice was highly praised by the Mori Art Award, and she is expected to achieve further success on the international art scene.

This exhibition will feature an installation that includes the "tree of life" series (2024-), Katayama's recent work that is now part of the collection at the Victoria & Albert Museum in London and served as a key reason for her selection.

Mori Contemporary Art Foundation (MoriCAF) website: https://mori-caf.jp/en/

Inquiries about programs to run concurrently: Public Relations, Mori Art Museum
Inquiry form: https://rjpb.f.msgs.jp/n/form/rjpb/YrQPYWVha6-dtL7PnD5MU