

(OPENING) RON MUECK

APRIL 29 [WED] - SEPTEMBER 23 [WED], 2026 MORI ART MUSEUM [53F, ROPPONGI HILLS MORI TOWER]

The Mori Art Museum and the Fondation Cartier pour l'art contemporain are pleased to present the exhibition *Ron Mueck* from Wednesday, April 29, to Wednesday, September 23, 2026.

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. This exhibition marks the artist's second solo show in Japan, following the retrospective held at the 21st Century Museum of Contemporary Art, Kanazawa in 2008.

Ron Mueck's sculptures challenge our perception of reality through the careful manipulation of scale and their ability to conjure a convincing sense of the specific whilst simultaneously retaining an ambiguity which leaves them open to individual reflection. 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 the Mori Art Museum. The exhibition presents eleven works that trace the artist's evolution from early masterpieces to more recent creations, with a focus on major pieces including the large-scale work *Mass* (2016-2017). This comprehensive selection provides deep insight into the development of the artist's practice. Six of these works are making their Japanese debut, and notably, the early masterpiece *Angel* (1997) makes this a truly rare opportunity. It also presents photographs and films by French photographer and filmmaker Gautier Deblonde which document Mueck's studio practice and enrich our understanding how these extraordinary sculptures are created.



Mass
2016-2017
Synthetic polymer paint on fiberglass
Dimensions variable
Collection: National Gallery of Victoria, Melbourne, Felton Bequest, 2018
Installation view: *Ron Mueck*, National Museum of Modern and Contemporary Art, Seoul, 2025
Photo: Nam Kiyong
Photo courtesy: Fondation Cartier pour l'art contemporain, National Museum of Modern and Contemporary Art, Korea

BIOGRAPHY

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, Netherlands, and most recently in Sydney from December 2025 to April 12, 2026. In Japan, *Standing Woman* (2007) is on permanent display at the Towada Art Center. Creating a single work can take months, sometimes even years, and Mueck has produced approximately fifty works over the past thirty years.

Fondation Cartier pour l'art contemporain

The Fondation Cartier pour l'art contemporain is a space for artistic dialogue and experimentation that places the relationship between creation and exhibition at the heart of its institutional project, working in close collaboration with artists.

Since its creation in 1984 by Alain Dominique Perrin, then-President of Maison Cartier, it has exhibited artists from all walks of life, breaking down barriers between practices and fields of thought. Built over the years through a groundbreaking international program, the Fondation's collection reflects its multidisciplinary nature and the breadth of themes addressed in direct connection with contemporary issues.

The Fondation Cartier carries out its activities and commitments with the desire and ambition to make contemporary creation accessible to the widest possible audience. Through exhibitions projects and a program of encounters and debates, live performances and talks, it creates bridges between cultural venues and fosters a genuine space for multicultural dialogue.

With a new exhibition space, conceived by the renowned architect Jean Nouvel, on Place du Palais-Royal in Paris, the Fondation Cartier is reinventing itself in order to experiment and share with artists and audiences alike ever new ways of conceiving art.

GENERAL INFORMATION

Exhibition Title: *Ron Mueck*

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

In Special Association with: Australian Embassy Tokyo

Grant from: British Council

Corporate Sponsors: OBAYASHI CORPORATION, KAJIMA CORPORATION

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

Exhibition Period: 2026.4.29 [Wed](public holiday) – 9.23 [Wed](public holiday)

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 22:00 on Tuesdays of May 5, August 11 and September 22.

* Admission until 30 minutes before closing. | * Open every day.

Admissions:	[Weekdays]		[Sat., Sun. & Holidays]	
	On-Site	Online	On-Site	Online
Adults	¥ 2,300	¥ 2,100	¥ 2,500	¥ 2,300
Students (University/High School)	¥ 1,400	¥ 1,300	¥ 1,500	¥ 1,400
Children (Jr. High Students and under)	Free (across the board)			
Seniors (Ages 65 and over)	¥ 2,000	¥ 1,800	¥2,200	¥ 2,000

* All prices include tax.

* For this exhibition, we have an advance booking system for a designated date/time slot.

You may purchase the admission ticket on our official booking website and other online ticket services: Mori Art Museum Booking Website, Trip.com, Klook, and ART PASS (in Japanese language only), and others.

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

* Ticket also valid for admission into the Mori Art Museum small programs that run concurrently.

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

www.mori.art.museum/en

PRESS RELEASE

Press Inquiries: *Ron Mueck* Exhibition PR Office [within Kyodo PR]

Tel: +81-(0)90-8011-6497 (Ms. Takizawa) E-mail: mam-pr@kyodo-pr.co.jp

EXHIBITION FEATURES

Following its Acclaimed Run at the Fondation Cartier pour l'art contemporain in Paris, the Ron Mueck Exhibition Arrives in Tokyo via Milan and Seoul

The exhibition, born from a long-standing relationship between Ron Mueck and the Fondation Cartier pour l'art contemporain, first garnered significant international attention during its 2023 premiere in Paris. After touring to Milan (2023-2024) and Seoul (2025), the exhibition now makes its highly anticipated arrival at the Mori Art Museum. Co-organized by the Mori Art Museum and the Fondation Cartier pour l'art contemporain, this presentation in Tokyo marks the exhibition's sole appearance in Japan.

A Major Solo Exhibition, the First in 18 Years in Japan Comprehensively Showcasing the Work of Artist Ron Mueck, Known for His Limited Output, with Many Pieces Making Their Japanese Debut

This is a large-scale exhibition that comprehensively presents the artist's entire creative journey, from early works to recent pieces. Many of the works on display are being shown in Japan for the first time. Given that Mueck's total sculptural output consists of approximately fifty works, organizing a solo exhibition with a substantial number of pieces is exceptionally challenging. This exhibition, featuring eleven works, represents a precious opportunity. It marks his first solo show in Japan since 2008 and the first time such a large number of his works will be displayed in the country.

Japanese Premiere of the Large-scale Work *Mass*

The centerpiece of the exhibition is *Mass* (2016-2017), an installation composed of 100 giant skull sculptures. The work was first unveiled at the NGV Triennial 2017 in Melbourne, Australia, and has since been exhibited in France, Italy, the Netherlands, and most recently in South Korea. Each installation is reconfigured to suit the structure and characteristics of the hosting museum's exhibition space, and the Mori Art Museum presentation, occupying approximately 300 square meters, will likewise be site-specific.

Lifelike Sculptures that Evoke Individual Emotional Responses

Mueck creates sculptures using highly detailed techniques through meticulous observation of human subjects and deep philosophical contemplation. His sophisticated works, brimming with vitality and masterfully expressing inner human emotions and experiences such as solitude, fragility, vulnerability, anxiety, and resilience, captivate all who encounter them and invite viewers on a journey of contemplation about what it means to be human and what it means to live.

Rare Glimpse into the Creative Process

The exhibition also features a selection of photographs and two films created by French photographer Gautier Deblonde. He has documented Mueck's creative process for over 25 years, offering visitors a rare behind-the-scenes look at Mueck's studios in London and southern England, as well as his creative process.



Gautier Deblonde
Chicken / Man
2019-2025
High-definition video
13 min.

FEATURED KEY WORKS * In alphabetical order

Angel Japan Premiere

This work, featuring a man with large wings on his back sitting on a stool, is one of Mueck's early masterpieces. *Sensation: Young British Artists from the Saatchi Collection* held in 1997 brought the artist into the spotlight. The exhibition toured to New York (Brooklyn Museum, 1999-2000), where this work was exhibited. *Angel* was created after Mueck saw Giovanni Battista Tiepolo's *Allegory with Venus and Time* (c. 1754-1758) at the National Gallery in London. In the original painting, Venus is accompanied by an elderly winged man representing "Time," and Mueck drew inspiration from this figure. The man expressed in this work is small compared to the human body, looking downward and somewhat sadly lost in thought, differing from the typical image of angels.



Angel
1997
Mixed media
110 x 87 x 81 cm
Private collection
Photo courtesy: Anthony d'Offay, London

chicken / man Japan Premiere

This work presents a surreal scene where an elderly man in underwear sits at a table confronting a chicken. In their silence, a tension hangs in the air between them. The old man leans forward with clenched hands and mouth slightly open, appearing confused and wary. Meanwhile, the chicken remains motionless, casting a sharp gaze and seeming ready to flee at any moment. However, what exactly is happening remains shrouded in mystery, stimulating our imagination. The scale of the work is smaller than actual size, creating an effect that draws viewers deeper into the work's world.

The sculpture was created for Christchurch Art Gallery, New Zealand, and this exhibition also displays a short film of the same title related to its realization.



chicken / man
2019
Mixed media
86x 140 x 80 cm
Collection: Christchurch Art Gallery Te Puna o Waiwhetū, New Zealand
Purchased 2019 by Christchurch Art Gallery Foundation with assistance from Catherine and David Boyer, Friends of Christchurch Art Gallery Te Puna o Waiwhetū, Charlotte and Marcel Gray, Ben Gough Family Foundation, Jenny and Andrew Smith, Gabrielle Tasman and Ken Lawn, Christchurch Art Gallery Foundation's London Club along with 514 other generous individuals and companies.
Installation view: *Ron Mueck*, National Museum of Modern and Contemporary Art, Seoul, 2025
Photo: Nam Kiyong
Photo courtesy: Fondation Cartier pour l'art contemporain, National Museum of Modern and Contemporary Art, Korea

Dark Place Japan Premiere

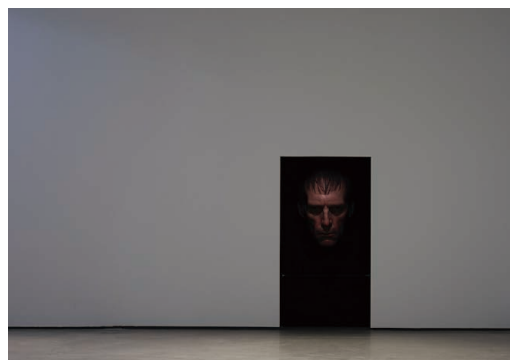
A middle-aged man's head emerges from the darkness. Although Mueck often uses exhibition lighting to enhance emotional character, here the darkness surrounding the sculpture is incorporated into the piece itself. As the viewers approach and enter the darkened doorway, they too are enveloped in this silent darkness and are immersed in the man's psychological presence. By keeping the viewers within the threshold, unable to enter and walk around the sculpture, Mueck invites us to explore the depth of feeling rather than surface detail.

Initially, Mueck conceived of a self-portrait, following on from the large hanging *Mask* (1997) and *Mask II* (2002), a portrayal of the artist sleeping. However, there is an anecdote that when a photographer visited the studio to take reference shots for him to work from. Mueck was so moved by the intensity of the man's own anguished face that he decided to make it the subject of this sculpture.

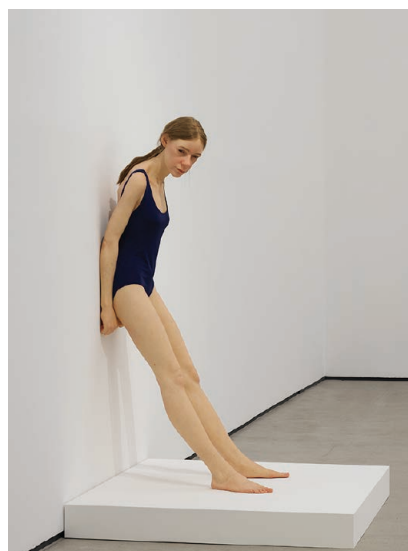
Ghost

The work depicts a teenage girl wearing a swimsuit, leaning back against the wall, arms by her sides and fists clenched as she tilts her head forward and looks to the side, avoiding the viewers' gaze. This self-conscious and sensitive adolescent appears unable to hide her embarrassment and awkwardness about her rapidly changing mind and body. Her expression suggests she is extremely shy, even appearing somewhat frightened. Standing approximately two meters tall—larger than life-size—with extremely elongated legs and feet that seem too large, she creates a sense of dissonance for viewers. You begin to question whether she is even a real human being. She is truly a “ghost.”

Ghost was originally created in 1998 and entered the collection of Tate in London soon after. The piece in this exhibition is an Artist's Proof created in 2014, when Mueck re-sculpted the figure entirely from scratch; it serves as a re-visiting of the sentiment of the original. The two versions, though created with the same impetus, differ quite noticeably in detail and expression, while sharing the same sentiment.



Dark Place
2018
Mixed media
140 x 90 x 75 cm
Collection: ZAMU, Amsterdam
Installation view: Ron Mueck, National Museum of Modern and Contemporary Art, Seoul, 2025
Photo: Nam Kiyong
Photo courtesy: Fondation Cartier pour l'art contemporain, National Museum of Modern and Contemporary Art, Korea



Ghost
1998/2014
Mixed media
202 x 65 x 99 cm
YAGEO Foundation Collection, Taiwan
Installation view: Ron Mueck, National Museum of Modern and Contemporary Art, Seoul, 2025
Photo: Nam Kiyong
Photo courtesy: Fondation Cartier pour l'art contemporain, National Museum of Modern and Contemporary Art, Korea

In Bed

This large-scale work, measuring 6.5 meters long and approximately 4 meters wide, is a giant portrayal of a middle-aged woman lying in bed. Though depicting an ordinary moment of daily life, her expression as she supports her chin with her hand and gazes upward invites various interpretations— anxiety, longing, contemplation. While the monumental scale of the work is surprising, viewers find themselves staring intently at the woman's face positioned at eye level, wondering what she might be thinking. Additionally, because she gazes across the room, never quite in our eyeline, viewers can scrutinize the work's details without confronting the woman, creating a relationship between artwork and viewer that differs from human-to-human interaction.

This work was exhibited in *Collection of the Fondation Cartier pour l'art contemporain* at the Museum of Contemporary Art Tokyo (2006), and because an image of the work was used as the key visual for this exhibition, it became well-known in Japan.

Man in a Boat

A middle-aged man sits naked in the bow of an aging boat. With no oars, it is evident that he has drifted here from somewhere else, yet why he is naked and where he is headed remain a mystery. Have we drifted into his world, or has he drifted into ours? The hull of the boat creates a boundary which isolates him, and although the sculpture occupies our physical space, we seem unable to interrupt its voyage or to distract the man's attention as he cranes his neck to see what lies ahead. There may be a feeling of vulnerability, even uncertainty, but there is also a sense of the inevitable progress of life's journey.

From 2000 to 2002, Mueck served as Associate Artist at the National Gallery in London, where artists have an extended opportunity to study the collection closely. The themes of "birth" and "motherhood" are prevalent in the sculptures he made during this period, which perhaps reflect the influence of the Old Masters he encountered there. Mueck was delighted to discover that one such painting, *The Immaculate Conception* (1618-1619) by Diego Velazquez, which Mueck saw at the Gallery, includes the depiction of a small ship as a symbol referring to the Holy Mother as vessel for the birth of Christ.



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



Man in a Boat
2002
Mixed media
159 x 138 x 425.5 cm
Private collection
Installation view: Ron Mueck, National Museum of Modern and Contemporary Art, Seoul, 2025
Photo: Nam Kiyong
Photo courtesy: Fondation Cartier pour l'art contemporain, National Museum of Modern and Contemporary Art, Korea

Mask II

This work presents the artist's own sleeping face at approximately four times actual size. The work is mounted on a pedestal, and the face appears relaxed, the slightly open mouth creating the impression that breathing sounds could emerge. However, the back of the work is hollow, raising questions about whether this man exists or not. Similarly, if this were a true mask, the face should not appear drooping, raising doubts about whether this face is human or a mask. This work can be said to be typical of Mueck's work, showing the exquisite balance between reality and unreality that characterizes his pieces. The title might simply indicate the plain fact that this is merely a mask, or it might suggest that while the artist is expressing the features of his own face, it is nothing more than a consciously constructed self-image.



Mask II
2002
Mixed media
77 x 118 x 85 cm
Private collection
Installation view: *Ron Mueck*, National Museum of Modern and Contemporary Art, Seoul, 2025
Photo: Nam Kiyong
Photo courtesy: Fondation Cartier pour l'art contemporain, National Museum of Modern and Contemporary Art, Korea

Mass Japan Premiere

This work consists of 100 sculpted giant human skulls, arranged by the artist to create an environment specific to each museum space. Since its debut in Melbourne, Australia, in 2017, subsequent configurations have each revealed a new side to the work and the presentation at the Mori Art Museum will be equally unique. The audience is confronted with the complexity of the skull's physical form whilst their journey through the installation allows time to reflect on the skulls' powerful presence.

The skull as a subject matter has repeatedly appeared throughout Western art history alongside the Latin-derived concept of "Memento Mori" (A reminder of the inevitability of death). It also evokes medicine, anatomy, and archaeology, and is frequently used in contemporary popular culture, making it a universal motif. The title "Mass" has various meanings: things piled up like a mountain, large quantities or groups, and Catholic Church Mass, among others. These skulls' subtle variations differ in color tone and facial details, suggesting they represent a collection of individuals. However, there are no clues to reveal who they are, and they confront us as a collective group.

"The human skull is a complex object.

A potent, graphic icon we recognize immediately.

At once familiar and exotic, it repels and attracts simultaneously.

It is impossible to ignore, demanding our attention at a subconscious level."

- Ron Mueck



Mass
2016-2017
Synthetic polymer paint on fiberglass
Dimensions variable
Collection: National Gallery of Victoria, Melbourne, Felton Bequest, 2018
Installation view: *Ron Mueck*, National Museum of Modern and Contemporary Art, Seoul, 2025
Photo: Nam Kiyong
Photo courtesy: Fondation Cartier pour l'art contemporain, National Museum of Modern and Contemporary Art, Korea

PRESS RELEASE

Press Inquiries: *Ron Mueck* Exhibition PR Office [within Kyodo PR]

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Woman with Shopping Japan Premiere

This work depicts a mother whose hands are occupied with heavy shopping bags while she carries a baby in the fold of her coat. Her appearance is not idealized, and her exhausted expression reveals a daily life where she seems crushed by the weight of everyday responsibilities. Made smaller than life-size, the mother's fatigue, fragility, and vulnerability are emphasized. Moreover, the mother's gaze into the distance never meets either the baby's or the viewer's eyes.

This work might be a contemporary interpretation of the "Madonna and Child," a staple of Western art history. However, the work actually originated from a real-life encounter. The artist spotted a mother with orange shopping bags carrying a baby at a traffic light intersection near his studio in North London. He sketched her on the back of a parking ticket. Mueck expresses the poignant scenes found within the daily life of a metropolis.



Woman with Shopping
2013 Mixed media 113 x 46 x 30 cm
Collection: Thaddaeus Ropac, London · Paris · Salzburg · Milan · Seoul
Installation view: *Ron Mueck*, National Museum of Modern and Contemporary Art, Seoul, 2025
Photo: Nam Kiyong
Photo courtesy: Fondation Cartier pour l'art contemporain, National Museum of Modern and Contemporary Art, Korea

Woman with Sticks Japan Premiere

In a scene reminiscent of a fairytale or folklore, a naked woman struggles to grasp a large and unwieldy bundle of sticks, which seems unwilling to be contained. Her hair is disheveled, and her flesh scarred with scratches as she arches back, trying to keep them from dragging on the ground.

Why is she naked, and what is the purpose of her quest? These immediate questions remain unanswered. Mueck often creates unusual and surreal situations in his works. Rich in narrative potential, but deliberately ambiguous, they invite viewers to construct their own stories.

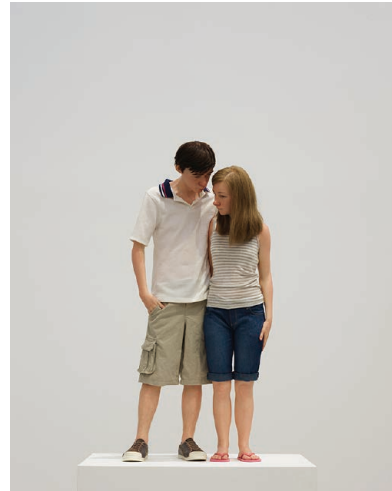


Woman with Sticks
2009
Mixed media
170 x 183 x 120 cm
Collection: Fondation Cartier pour l'art contemporain
Installation view: *Ron Mueck*, National Museum of Modern and Contemporary Art, Seoul, 2025
Photo: Nam Kiyong
Photo courtesy: Fondation Cartier pour l'art contemporain, National Museum of Modern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

Young Couple

A teenage boy and girl stand close together, as he appears to confide something to her. At first glance, it seems like a scene from an innocent teenage love story. However, from behind you discover he is not holding her hand but forcibly gripping her wrist, which prompts a questioning of the power dynamics between them, and your perception of the work suddenly shifts. As always, the narrative is ambiguous, but an unsettling atmosphere pervades.

With all of Mueck's two-person sculptures, viewers find themselves drawn into a three-way dynamic. Enhanced by the small scale of the figures, less than one meter in height, adult viewers might find themselves in the position of older siblings or parents—guardians who want to watch over the fate of this small couple, or perhaps feel compelled to intercede on the girl's behalf. Younger viewers might sense the complexity of human domestic relationships.



Young Couple
2013

Mixed media
89 x 43 x 23 cm

YAGEO Foundation Collection, Taiwan

Installation view: *Ron Mueck*, National Museum of Modern and Contemporary Art, Seoul, 2025

Photo: Nam Kiyong

Photo courtesy: Fondation Cartier pour l'art contemporain, National Museum of Modern and Contemporary Art, Korea

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

<https://rjpb.f.msgs.jp/n/form/rjpb/Ay5rs5x8wcCKNTukbaEVY>



EXHIBITION-RELATED LEARNING PROGRAMS

■ Talk Session: Unraveling Ron Mueck

* Japanese-English simultaneous interpretation available

To commemorate the opening of the exhibition, we will host a talk session featuring the curators involved in the exhibition. Focusing on the central large-scale installation, *Mass*, the guests will discuss Mueck's creative path from his early days to the present.

Appearing: Charlie Clarke (Associate Curator of the exhibition)
Chiara Agradi (Curator, Fondation Cartier pour l'art contemporain)

Moderator: Kondo Kenichi (Adjunct Curator, Mori Art Museum)

Date and Time: 15:00–17:00, Wednesday, April 29, 2026 (public holiday)

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: Booked out

■ Performance: Quotient

Through dance and music, this performance will expand the viewing experience of Mueck's work on multiple levels. The title, which refers to the quotient (the quantity produced by the division of two numbers) symbolizes the correlation that emerges between sculpture and performance, and between the two performers. The performance will express the perceptions and emotions stirred by a sculpture's intricate depictions and diverse sense of scale, aiming to provide an opportunity for viewers to reexamine the relationship between the work and the bodies, and even their own existence itself.

Appearing: Hala Saori (Dance Artist)
Matsumaru Kei (Musician)

Date and Time: 19:00, Tuesday, June 23, 2026

Venue: Mori Art Museum

Capacity: 50 (booking required, first-come basis) **Fee:** 3,000 yen (included an exhibition ticket)

Booking: Mori Art Museum website www.mori.art.museum/en

■ Family Hour

This program allows parents with small children to relax and enjoy the exhibition, reserving the entire museum before opening time. It also features a family-friendly gallery tour and a performance incorporating picture book readings.

Date and Time: [#1] 9:15–10:30, Saturday, July 18, 2026
[#2] 9:15–10:30, Wednesday, August 26, 2026

For: From pre-school children through elementary school students (ages up to 12) accompanied by their guardians, expecting mothers and their families.

Venue: Mori Art Museum

Capacity: 80 pairs per session (booking required, first-come basis) **Fee:** Free

Corporate Sponsor: OBAYASHI CORPORATION

Support: Nijino Picture Book Store

Booking Opens on: Wednesday, June 10, 2026

Booking: Mori Art Museum website www.mori.art.museum/en

PRESS RELEASE

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■ Kids Workshop: “Communicating ‘Me’ with a Big Mask”

Expanding on Mueck’s work *Mask II*, participants will create masks that express themselves. Reflecting on what makes them unique, including their likes and dislikes, participants will create and decorate masks with various facets of themselves. This workshop will explore the creative process of transforming a mask, which is meant to hide facial expressions, into a form of expression that conveys a person’s individuality.

Instructor: Obana Kenichi (Artist)

Date and Time: [#1] 14:00–16:30, Thursday, July 30, 2026

[#2] 14:00–16:30, Friday, July 31, 2026

For: Elementary school students

Venue: Learning Room, Mori Art Museum

Capacity: 10 per session (booking required, attendees chosen by lottery)

Fee: 2,000 yen (the fee includes material costs and admission for an accompanying person to the exhibition)

Booking Opens on: Wednesday, June 10, 2026

Booking: Mori Art Museum website www.mori.art.museum/en

* 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

The catalogue contains the exhibited works with full comments and reference images, and a visual chronology, featuring numerous past exhibition images and key visuals, that showcases the artist’s career. It also includes quotes from Ron Mueck himself, an interview with Gautier Deblonde, and an essay by Kondo Kenichi (Adjunct Curator, Mori Art Museum).

Size: A4 variation (28.2 x 21 cm) **Number of Pages:** 152

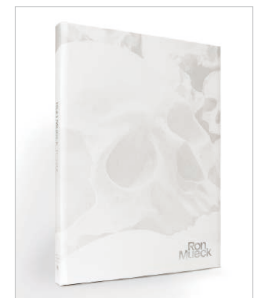
Languages: Japanese and English

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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.

* Please download the app and register for an account on your smartphone or tablet. We recommend downloading the app in advance.

Fee: 500 yen (in-app purchase) **Produced by:** artlas **Powered by:** Claude

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

PRESS RELEASE Press Inquiries: *Ron Mueck* Exhibition PR Office [within Kyodo PR]
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■ Junior Guide: Poetry and Coloring Notebook

This booklet will be distributed to children, allowing them to enjoy viewing works of art through poetry and coloring. Rather than the usual explanations, the words of the poems will broaden their perspective on Mueck's works. Participants will be able to fully appreciate the artworks by writing down their own discoveries and coloring the illustrations.

Poetry: Koiso Hiromitsu (Poet, Translator)

Illustrations: Shiokawa Izumi (Illustrator)

Design: Eto Kimiaki (PAPIER LABO.)

Featured works: *Mask II*, *In Bed*, *Angel*, and *Mass*

Available at: Mori Art Museum *Ron Mueck* Exhibition entrance hall

For: Elementary school students and above

Languages: English/Japanese

Size: A5 (8 pages in total)

■ Learning Room

After viewing the exhibition, this space is open to all ages, allowing visitors to relax, share their impressions, try drawing, or simply pick up a book. During the exhibition period, visitors can enjoy picture books selected by Nijino Picture Book Store especially for this exhibition, along with coloring activities from the junior guide.

Opening Hours: 10:00-17:00

*From 18:00, the room will change to a space for screenings of *MAM Screen 023*.

*The room closes at 17:00 on Tuesdays during the exhibition period, and there are no screenings of *MAM Screen 023* on Tuesdays either, except on the Tuesdays of May 5, August 11, and September 22.

■ Ron Mueck x Kids Square Roppongi Hills 1,000 Yen Campaign

To allow parents to relax and enjoy the exhibition, we are running a discount campaign where you can use the Kids Square Roppongi Hills temporary childcare service for 2 hours for 1,000 yen. While your children are enjoying their time at Kids Square Roppongi Hills located in the same building, why not refresh yourself at the Mori Art Museum?

Campaign Period: Wednesday, April 29 - Wednesday, September 23, 2026

Usage Time: 2 hours between 9:00 and 18:00

Capacity: First 20 people per month **Age:** 3 months to elementary school age

Reservation: Online reservations required *User registration required *In Japanese language only

Price (per child): 1,000 yen

■ (SNS Campaign) #ミュエック巡り Instagram Photo Posting Campaign

To commemorate the opening of the *Ron Mueck* exhibition at the Mori Art Museum, we are collaborating with the Towada Art Center to hold an Instagram photo posting campaign. The Towada Art Center is home to Mueck's massive, approximately four-meter-tall sculpture, *Standing Woman*, which is on permanent display.

Those who post a photo of a Mueck work taken at Mori Art Museum with the hashtag #ミュエック巡り will be entered in a drawing to win a Towada Art Center admission ticket (*five pairs, 10 people in total).

Application Period: Wednesday, April 29 - Sunday, June 14, 2026

How to Enter: Follow the Mori Art Museum's official Instagram account (@moriartmuseum). Post a photo of artwork taken at the Mori Art Museum's *Ron Mueck* exhibition with the hashtag #ミュエック巡り

Prize: Towada Art Center admission tickets (5 pairs, 10 people in total)

Winning Announcement: Winners will be notified via Instagram Direct Message after mid-June 2026.

Mori Art Museum Membership: MAMC Enrollment Discount Campaign

Now Is Your Chance to Join as a MAMC Friend (Annual Passport) or as a MAMC Fellow!

The Mori Art Museum supports art in various ways and through our membership program, MAMC, offers opportunities to enjoy the art even more deeply. To commemorate the opening of this exhibition, we are holding a limited time campaign offering a discount on membership fees.

What is a MAMC Friend?

This annual passport allows you to view Mori Art Museum exhibitions as many times as you like for an entire year, offering a discount to those visiting three or more times a year. It also includes benefits such as discounts for accompanying guests and preferential treatment at the museum shop, museum cafe, and restaurant.

What is MAMC Fellow?

With the motto “Take one more step into the museum,” MAMC Fellow offers a special art experience as a place for art lovers to connect and meet, including free admission for one accompanying guest, invitations to exhibition previews, invitations to member-only events, and opportunities to interact with artists and curators.

Campaign Pricing:

Both the MAMC Friend and MAMC Fellow memberships are available at a special price.

- MAMC Friend (Annual Passport): 5,000 yen (incl. tax) *Regular price: 5,500 yen (incl. tax)
- MAMC Fellow: 20,000 yen (incl. tax) *Regular price: 22,000 yen (incl. tax)

*A special price applies to the first year only. Standard rates will apply from the second year onward.

Eligible Period: Friday, May 1 – Sunday, May 17, 2026

How to Join: Apply online via the dedicated website: visit.mam-tcv-macg-hills.com/#membership_passport

Mori Art Museum Annual Passport/Membership MAMC Overview

Benefits		MAMC Friend Price (annual fee): 5,500 yen (incl. tax) *Regular price	MAMC Fellow Price (annual fee): 22,000 yen (incl. tax) *Regular price
1	Free admission to the Mori Art Museum for one year	[Member] Free [1 guest] Half price (applies to adult admission only)	[Member] Free [1 guest] Free
2	10% discount on Museum Shop purchases (some exclusions apply)	○	○
3	10% discount on Museum Cafe & Restaurant payments (some exclusions apply)	○	○
4	Subscription to a members-only email newsletter	○	○
5	Complimentary audio guide (including one accompanying guest)	—	○
6	Invitation to exhibition previews and opening receptions (including one accompanying guest)	—	○
7	Complimentary tickets presented for each Mori Art Museum exhibition (5 tickets per exhibition)	—	○
8	Exhibition catalogue exchange coupons (2 coupons per year)	—	○
9	Invitations to “MAMC Event,” member’s events including private-viewing and meetup (including one accompanying guest)	—	○
10	Free participation in and benefits related to learning programs	—	○
11	Benefit upon membership renewal (a 1,000 yen shopping voucher for use at the MORI ART MUSEUM SHOP, 53F)	—	○

Validity Period: The membership expires at the end of the month prior to the month of enrollment of the following year.
(e.g.) If you enroll on May 3, 2026, your membership is valid through April 30, 2027.

Details: www.mori.art.museum/en/mamc/individual/about

PRESS RELEASE Press Inquiries: *Ron Mueck* Exhibition PR Office [within Kyodo PR]
Tel: +81-(0)90-8011-6497 (Ms. Takizawa) E-mail: mam-pr@kyodo-pr.co.jp

[ALSO ON VIEW]

SMALL PROGRAMS TO RUN CONCURRENTLY WITH *RON MUECK*

APRIL 29 [WED] – SEPTEMBER 23 [WED], 2026 MORI ART MUSEUM [53F, ROPPONGI HILLS MORI TOWER]

* *Ron Mueck* exhibition ticket also valid for the small programs.



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

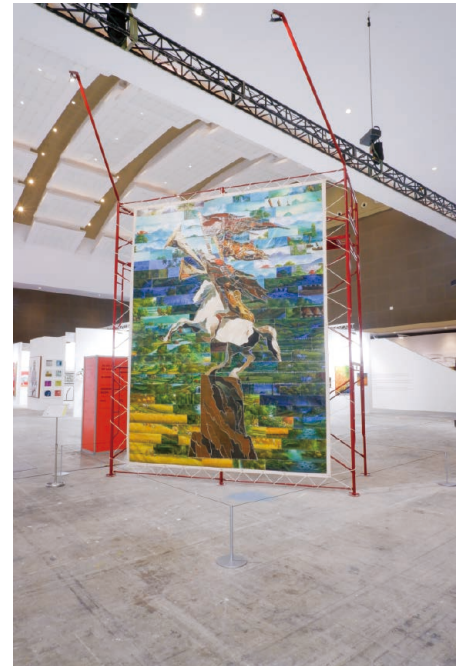
MAM COLLECTION 022: TIMOTEUS ANGGAWAN KUSNO

Organizer: Mori Art Museum

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

Timoteus Anggawan Kusno (born in Yogyakarta, Indonesia in 1989; currently based in Amsterdam) is an artist who explores questions surrounding the history of colonialism and its memory through practices that spans video, photography, and installation. *MAM Collection 022* showcases the breadth of his practice by presenting two works by Kusno, including a new video piece, alongside *Dismantling Nostalgia* (2024), from the collection of the Mori Art Museum.

Kusno's work represents a critical examination of the power structures and arbitrary manipulations inherent in official historical narratives, even as it deliberately blurs the boundaries between fiction and documentary to reexamine the fragility of "historical truth."



Timoteus Anggawan Kusno
Dismantling Nostalgia
2024

Mixed media

Acquired through Southeast Asia Collectors Circle (SEACC) 2024 Fund
Photo courtesy: kohesi Initiatives



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

MAM SCREEN 023: JOSH KLINE

Organizer: Mori Art Museum

Curated by: Victor Wang (Adjunct Curator, Mori Art Museum)

This program presents the Japan premiere of two video works by artist Josh Kline, *Capture and Sequestration: Gasoline* (2023) and *Capture and Sequestration: Cigarettes* (2023), from a larger project on the climate crisis. Focusing on everyday acts of combustion, the works connect oil and tobacco to histories of extraction, empire, and industrialization that underpin the climate crisis. The title refers to carbon capture and sequestration, an experimental technological response to the climate crisis. The videos consider this process, asking whether such solutions can contain the social, historical, and environmental damage they seek to undo.



Josh Kline
Capture and Sequestration: Gasoline
2023

High-definition video (color, sound)

14 min. 25 sec.

Courtesy: Lisson Gallery; 47 Canal.

PRESS RELEASE

Press Inquiries: *Ron Mueck* Exhibition PR Office [within Kyodo PR]

Tel: +81-(0)90-8011-6497 (Ms. Takizawa) E-mail: mam-pr@kyodo-pr.co.jp



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

MAM RESEARCH 012: DIASPORIC MEMORIES - KOREAN ARTISTS LIVING BEYOND BORDERS

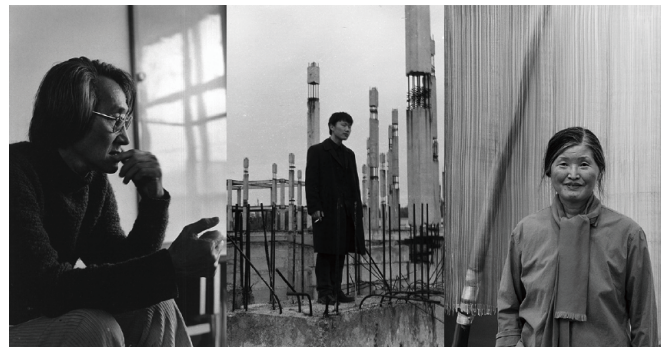
Organizer: Mori Art Museum

Curated by: Cho Sunhye (Associate Curator, Mori Art Museum)

Curatorial Support: Kim Hyeslin (Director, Nanjo Art Museum / Visiting Professor, Okinawa Prefectural University of Arts),
Ueda Yuzo (Gallery Q)

Through a showcase of works and other related materials by Quac Insik and Song Hyun-Sook, who left South Korea for a foreign land, and Alexander Ugay, who has Korean roots, this exhibition traces the trajectories of Korean diaspora* artists from the 20th through 21st centuries. Drawing on the unique practices of these three artists, who have each explored the intersection of national and personal memory, migration and identity, and the tension between homeland and foreign land, this exhibition seeks to reexamine memories that straddle and overlap borders, as seen from a new and fresh perspective.

* Those who have left their homeland, swept along by the forces of history or choices that they made in the name of survival to settle in foreign lands, along with their descendants.



[From left]
Portrait: Quac Insik
Photo: Katayama Setsuzo
Photo Courtesy: GalleryQ

Portrait: Alexander Ugay

Portrait: Song Hyun-Sook
Photo: Timo Ohler
Photo Courtesy: Gallery Sprüth Magers

Inquiries on the Small Programs: Public Relations, Mori Art Museum

Inquiry form: <https://rjpb.f.msgs.jp/n/form/rjpb/YrQPYWVha6-dtL7PnD5MU>