

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 some 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 Yogācārā (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* 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 1134 x 493 cm
Installation view: *Mariko Mori: Wave UFO*, Kunsthaus Bregenz, Austria, 2003
Photo: Richard Learoyd

PRESS RELEASE

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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 Received the Menzioni Onorate at the 47th Venice Biennale (curated by Germano Celant); also exhibited at the Nordic Pavilion 5th Istanbul Biennale
4th Lyon Biennale
 - 1998 Solo exhibition, *Mariko Mori*, Serpentine Gallery, London; traveled to Museum of Contemporary Art, Chicago; The Andy Warhol Museum, Pittsburgh; and 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*, Kunsthhaus Bregenz, Austria
 - 2005 51st Venice Biennale
 - 2006 1st Singapore Biennale
 - 2007 Solo exhibition, *Oneness*, Groninger Museum, Netherlands; traveled to ARoS Aarhus Kunstmuseum, Aarhus, Denmark; and PinchukArtCentre, Kyiv, 2008
 - 2010 Founded the non-profit organization Faou Foundation
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 Shichihikari 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*

Organizers: Mori Art Museum

In collaboration with: The Solomon R. Guggenheim Foundation

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]. | * Open until 22:00 on Feb. 23 [Tue].

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

Admissions:

	[Weekdays]		[Sat., Sun. & Holidays]	
	On-Site	Online	On-Site	Online
Adults	¥ 2,800	¥ 2,600	¥ 3,000	¥ 2,800
Students (University/High School)	¥ 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.

* Experience slots for *Wave UFO* (entry into the pod) are limited. Advance registration and a separate fee are required. Details regarding the reservation start date, fees, and how to apply will be announced on our website at a later date.

* 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 potential international logistical challenges or unforeseeable circumstances.

Programs to run concurrently: *MAM Project 035: Brie Ruais*

Mori Art Award 2026 Grand Prize Exhibition: Katayama Mari and one other

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

www.mori.art.museum/en

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 five sections.

I. From Post-human to Esoteric Embodiment

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 (1996-98), 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* (2000) 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
Audio: 3 min. 20 sec.



Mariko Mori *Play with Me* 1994
Fuji Super-Gloss print, wood, aluminum, and pewter frame
304.8 x 365.8 x 7.6 cm



Mariko Mori *Esoteric Cosmos: Pure Land* 1996-1998
Photo interlayered in glass and stainless steel
304.8 x 609.6 x 2.2 cm

PRESS RELEASE

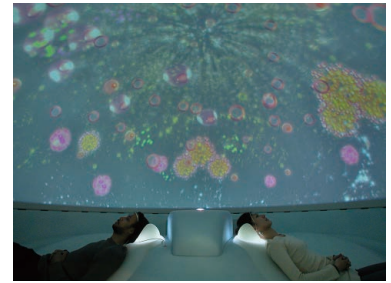
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2. From Techno-spiritual Environments to “Oneness”

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.



Mariko Mori *Wave UFO* (interior) 1999-2002
Brainwave interface, vision dome, projector, computer system, fiberglass, Technogel, acrylic, carbon fiber, aluminum, and magnesium
528 x 1134 x 493 cm
Photo: Tom Powel

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

3. Ancient Future

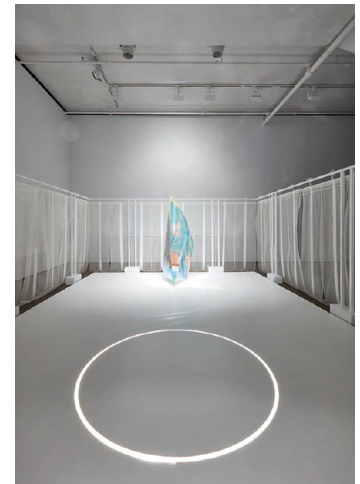
Since 2004, Mori has created projects inspired by prehistoric Celtic and Jōmon cosmologies. *Tom Na H-iu* (2006) is a totemic sculpture illuminated by the real-time data from Super-Kamiokande, Japan’s neutrino observatory at the Institute for Cosmic Ray Research (ICRR), The University of Tokyo. Responding 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 Onokoro 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 327.4 x 115.3 x 39.6 cm
Photo: Richard Learoyd
Photo Courtesy: SCAI THE BATHHOUSE, Tokyo



Mariko Mori *Flat Stone* 2006 Ceramic and acrylic
Stones: 487.5 x 314.6 x 8.8 cm Vase: 38.1 x 27.9 x 43.2 cm
Collection: 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, and Corian base
190 x 920 x 480 cm
Installation view: *Mariko Mori: Radiance*, Sean Kelly, New York, 2025
Photo: Jason Wyche
Photo courtesy: Sean Kelly, New York

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4. Connecting with the Natural World

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 large-scale LED video presentation 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 sun (*tira*).



Mariko Mori
Primal Rhythm: Sun Pillar
 2011
 Layered acrylic, stainless steel, and concrete
 420 x ϕ 76 cm
 Courtesy: Faou Foundation, New York
 Installation view: Seven Light Bay, Miyako Island, Japan
 Photo: Richard Learoyd



Mariko Mori
Ring: One with Nature
 2016
 Layered acrylic, stainless steel, and concrete
 618 x ϕ 300 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 and stainless steel
 167.3 x ϕ 100.7 cm
 Courtesy: Faou Foundation, New York
 Installation view: Palazzo Corner della Ca' Granda, Venice, Italy, 2024
 Photo: Marta Buso

5. Mariko Mori Archive and Studio

The exhibition space includes dedicated areas for Mariko Mori’s Archive and Studio. The Archive section presents a wealth of materials, including her biography, 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.

The exhibition will be accompanied by a fully-illustrated catalogue co-edited by Alexandra Munroe and Kataoka Mami.

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