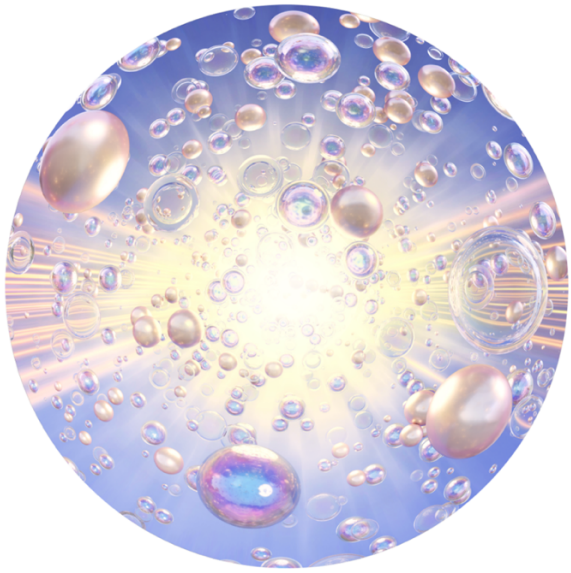
October, 2026

Announcement of the Opening Exhibition at Time Do Gallery

Mariko Mori: *Shrine II — The Topology of Inner Light*



Great Light Scroll 2024-2026

The Future Culture Creation Foundation (Representative Director: Sadayoshi Horiuchi) was established in Kyoto in August 2026 under the guiding principle, “Connecting time, circulating value.” The Foundation aims to nurture culture as a form of social capital to be passed on to future generations.

Focusing on fields including art, crafts, academic research, local culture, and traditional techniques, the Foundation seeks to create a framework that connects creation, documentation, preservation, research, communication, and transmission, allowing their outcomes to inspire and generate new forms of creativity. Through five areas of activity—support for cultural creation, archiving, research support, education and outreach, and the preservation and transmission of local culture—the Foundation works to build a social foundation in which culture can continue to develop sustainably.

As part of these activities, the Foundation will open Time Do Gallery, located southwest of the Kyoto Imperial Palace, in November 2026. The gallery’s inaugural exhibition will be Mariko Mori: ***Shrine II — The Topology of Inner Light***.

In addition, ***Mariko Mori: All That Shines*** will open at the Mori Art Museum on Saturday, October 31. We warmly invite you to visit both exhibitions.

Mariko Mori: Shrine II — The Topology of Inner Light
Friday, November 6, 2026 – Sunday, February 21, 2027
Opening hours: 11:00-18:00
Organized by: Time Do Gallery
Venue: Time Do Gallery (426-2 Kasugacho, Kamigyo-ku, Kyoto, Japan)
Curator: Takayo Iida

Mariko Mori: *Shrine II — The Topology of Inner Light*



Exhibition Installation Rendering

CURATORIAL STATEMENT

Amidst the profound divisions and anxieties of contemporary society, we find ourselves confined in the solitary cage of the "individual." Through her own experience of overwhelming light—radiating across every dimension of existence as the fundamental love of life—artist Mariko Mori quietly awakens the profound sense of unity to which all life is inherently connected.

The core of this exhibition, Shrine II, is an homage to the sacred *iwakura* (sacred rock) enshrined beneath the floor of Mizutani Shrine, a *sessha* (auxiliary shrine) of Kasuga Taisha. It is an installation featuring a crystal *iwakura* placed at the center of multiple layers of *kichō*—the silk curtain-partitions of the Heian court. Transposing the sanctity of the Mizutani River, revered since ancient times as a sacred site of Dragon God worship, into the space of Time Do, this work visualizes the "network of relations" that links the visible material world with the spiritual realm behind it.

Surrounding the installation are seven hanging scrolls, upon which the artist's own memories of experiencing light are transcribed as *kotobagaki*—prefatory inscriptions—yielding to the breath of Heian *kohitsu*, the classical calligraphy of that age. Moving beyond written characters as mere signs for conveying meaning, the faint tremor of the brushline and the gradations of ink transmit the very pulsation of life. If I may offer a curator's personal view: within this continuous succession of brushstrokes, one might also discern the gentle flow of profound, uninterrupted time.

In an era facing invisible, colossal anxieties and environmental crises, the "sanctuary" Mori presents is not a mere escape from the everyday. It is an essential and profound artistic practice for returning to the quiet light that abides within each of us and rediscovering the eternal bonds of the soul.

COMPOSITION

This exhibition transforms the entire gallery into a "sacred space" that opens our perception, created through the resonance between the three-dimensional installation at the core and the hanging scrolls surrounding it on the walls.

1. Shrine II — An Interface to Cosmic Unity

The three-dimensional installation Shrine II, the core of the exhibition, is constructed as an homage to the sacred *iwakura* where historical memories reside. A crystal *iwakura* is placed at the center of multiple layered *kichō* partitions. Transposing the sanctity of a place revered as a sacred site since ancient times to the space of Time Do in Kyoto, this work is a harmonious intersection between ancient nature worship and sophisticated contemporary sculpture. The brilliance of the crystal, which reflects and refracts countless rays of light, and the gentle stirring of the *kichō*, bring the energy of unseen dimensions in to presence, quietly connecting the viewer's consciousness to a deep spiritual network.

2. Seven Hanging Scrolls — Brushstrokes of Life's Pulse Seven hanging scrolls are exhibited around the perimeter of the space. Yielding to the breath of Heian *kohitsu*, the classical calligraphy of that age, the artist's own memories of experiencing light are transcribed as *kotobagaki.* This is an expression that moves beyond written characters as mere signs for conveying information, returning them instead to profound time and the pulsation of life through the faint tremor of the brushline and the gradations of ink. In natural light that shifts with the passing hours, the space woven by *washi* (Japanese paper) and ink quietly resonates with the inner memories of the viewer.

CONTEXT | A Space Linking the "Everyday" and the "Eternal"

Time Do in Kyoto is a place where the multi-layered nature of history and the breath of people's lives intersect. The emergence of Mariko Mori's *Shrine II* in the very midst of this uniquely layered space is what gives the exhibition its decisive significance.

The "sanctuary" presented here is not an extraordinary art space severed from the outside world. Placed within the privileged historical and geographical context of Time Do, which stands before the Kyoto Imperial Palace, it acquires a quiet inevitability. The memories of this land, which has absorbed a millennium of accumulated time and human activity, resonate deeply with the ancient spirituality inherent in Mori's *Shrine II.*

The sacred light is by no means a concept of the distant beyond; it abides unmistakably within a history that is continuous with the everyday life of this city. With the site of Time Do—where the green shade of the Imperial Palace grounds and contemporary time intersect—acting as a medium, the artwork seeps quite naturally into the viewer's "inner light," emerging as an intimate experience that quietly reconnects the self with the world.



Photo by David Sims

Mariko Mori　An internationally acclaimed multidisciplinary artist, Mariko Mori is known for her work exploring fundamental questions of existence and examining the relationship between humanity and the universe. Her large-scale public artworks merge advanced technology with ancient symbolism, evoking spiritual connections and ecological awareness. By combining spiritual exploration with a futuristic aesthetic, Mori envisions a harmonious relationship between nature, humanity, and technology.

She gained international recognition with her immersive installation *Wave UFO* (2003), which was exhibited at major art institutions worldwide, including Kunsthaus Bregenz and the 51st Venice Biennale. Her solo exhibition *Oneness*, which toured Europe, South America, and Asia between 2007 and 2011, attracted a total of 538,328 visitors at the Centro Cultural Banco do Brasil in Rio de Janeiro in 2011, making it the most visited contemporary art exhibition in the world that year.

Mori has held solo exhibitions at renowned museums and institutions around the world, including the Royal Academy of Arts (London, 2012), Japan Society (New York, 2013), Museum of Contemporary Art Tokyo (2002), Centre Pompidou (Paris, 2000), Brooklyn Museum (New York, 1999), and Museum of Contemporary Art Chicago (1998). Her works are also held in the permanent collections of major institutions, including the Museum of Modern Art (MoMA) and the Solomon R. Guggenheim Museum in New York.

In 2025, her public sculpture *Cycloid III* was unveiled at Expo 2025 Osaka, Kansai, Japan, while her work *Peace Crystal* was exhibited at the Women's Pavilion.

About Time Do Gallery

Time Do Gallery was created by connecting and revitalizing two Taisho-era machiya townhouses located at the southwest corner of the Kyoto Imperial Palace—one formerly home to Time Do, a watch and clock shop operating since before World War II, and the other to the Asuka café.
A shop that marked the passage of time and a café where people gathered—the histories of these two places quietly resonate with the Foundation’s guiding principle of “connecting time, circulating value.”

As the Foundation’s first platform for putting this vision into practice, Time Do Gallery aims to bring together artists, craftspeople, researchers, and members of the community to create, think, and engage in dialogue, opening the outcomes of these encounters to society. Through exhibitions, conversations, collaborative projects, and documentation, the Gallery seeks to foster new cultural value and carry it forward into future creation.



Time Do Gallery is planning the following exhibition schedule after the Mariko Mori exhibition:

November 2026 Mariko Mori: *Shrine II — The Topology of Inner Light*
Spring 2027 Special Exhibition
Around June 2027 Hiroshi Sugimoto Exhibition
Summer 2027 Special Exhibition
Around November 2027 Group Exhibition Curated by Emi Kusano

Time Do Gallery
Address: 426-2 Kasugacho, Kamigyo-ku, Kyoto, Japan
Floor Area: North Building: 115.82 m² / South Building: 82.32 m²
Design: Tanseisha Co., Ltd. / Jun Manni
Website: https://timedo.jp/

Future Culture Creation Foundation
Established: August 8, 2026
Representative Director: Sadayoshi Horiuchi
Directors: Takashi Komori, Eriko Honda
Councilors: Yoichi Wada, Yuya Nishimura, Mari Urabe, Teruhiro Horiuchi
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