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MacAdam, Alfred, "Mariko Mori," *ARTnews*, June 2015.

ARTNEWS

REVIEWS: NEW YORK



Mariko Mori, *Cyclic VII*, 2014, aluminum, paint, and lacquer, 78¾" x 54½" x 85¾".

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MARIKO MORI

SEAN KELLY
MARCH 21 - MAY 2

Mariko Mori brilliantly filled this capacious gallery from floor to ceiling. Her sculptures hung from above, clung to the walls, stood firmly on the floor. Mori's mixed-media drawings and Fujiflex multiples then rerouted the visitor's gaze from three to two dimensions.

But all these breathtaking pieces in the show, titled "Cyclicscape," were linked by a single, geometric figure: the spiral. As complex in nature as it is in Baroque architecture, the spiral conjures myriad associations, and Mori alluded to many of them. Most of her three-dimensional sculptures were finished in a pearlescent lacquer that evoked the Biblical "pearl of great price," the ultimate object of desire.

In Mori's case, this coveted pearl takes on two identities: one is the all-too-easily overlooked genius of women; the other, embodied in her pearlescent spirals, is female sexuality. In her art, Mori can flaunt a physical sex usually kept hidden. Her work is no striptease, no pornographic

incitement but something infinitely more stimulating: the suggestion of that coveted female domain.

This is represented most strikingly in Mori's *Cyclic VII* (2014), a floor piece measuring approximately 78 by 54 by 85 inches. Here the spiral could be viewed as either spreading outward or focusing inward—that is, enacting both its expansive and secretive nature. It is a whirlpool drawing us in.

The pearlescent finish can be seen as alluding to an assertive, liquid female sexuality and to the passion the artist somehow manages to translate into an aluminum structure.

Where the sculpture stirred the viewer's passions into motion, the drawings and Fujiflex works invited meditation, much the way tantric art does, by using a fixed point that is also a void. They drew the eye in, but at the same time reminded viewers that Mori's work appeals both to the senses and the intellect.

ALFRED MAC ADAM

ARTNEWS JUNE 2015