

Editors. *Eternal Cycles*, World Sculpture News, April 2018.

NEWS

BRIEF

inscribed some of the stones with words such as dream, wish, and remember. Visitors are invited to pick up a stone and hold it, concentrating on the word and letting go of their anger or fear.

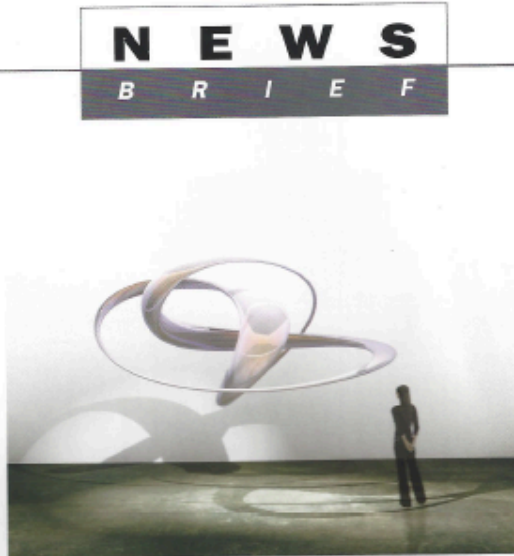
Line Piece comprises a series of low tables with notebooks in which visitors are encouraged to "draw a line to take me to the farthest place in our planet." Visitors may also extend a string across the gallery space using hammers and nails to secure it from one point or another, creating a web that will grow and evolve over the course of the exhibition.

In *Mend Piece*, first made in 1966, fragments of broken ceramic cups and saucers are placed on tables for visitors to reassemble using glue, string, and tape, before displaying them on shelves around an all-white room. In Ono's words: "As you mend the cup, mending that is needed elsewhere in the Universe gets done as well. Be aware of it as you mend."

The space also features a small coffee bar where visitors are encouraged to enjoy a cup of coffee together, forming another kind of union.

Yoko Ono (b.1933) is an artist, musician, filmmaker, and peace activist. In the past 60 years, Ono has continued to play a pioneering role in the international development of Conceptual art, experimental film, and performance art, and has been acknowledged progressively more for these roles. In 2015, the Museum of Modern Art in New York presented *Yoko Ono: One Woman Show, 1961-71*, which reinforced her influence as one of the most important agents of cultural change. She received a Golden Lion Award for lifetime achievement from the Venice Biennale in 2009, and the Oskar Kokoschka Prize in 2012, Austria's highest award for applied contemporary art.

Yoko Ono: The Riverbed was first mounted at Galerie



Above:
Mariko Mori,
Ekpyrotic String VI
(rendering),
2017, glass-fiber-reinforced polymer, steel, stainless steel, 200 3/4 x 168 x 101 3/4 inches.
© Mariko Mori.
Courtesy: Sean Kelly, New York.



Left:
Mariko Mori,
Spirifer I, 2017-2018, Dichroic-coated acrylic, Corian base, 133 x 47.1 x 18.8 cm.
© Mariko Mori.
Courtesy: Sean Kelly, New York.

Lelong & Co. and Andrea Rosen Gallery in New York City in 2015.

Gardiner Museum is at 111 Queens Park, Toronto, ON M5S 2C7. Visit gardinermuseum.com for more information.

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THE UNITED STATES

Eternal Cycles

Sean Kelly is presenting *Invisible Dimension*, an exhibition of seven new sculptures by Mariko Mori.

Fastidiously produced using the most technically advanced methods currently available, these luminous new works advance Mori's inquiry into the mysteries of the universe through her deepening interest in unobservable dark matter and energy. For her second exhibition at the gallery, Mori has increased both the scale and magnitude of her sculptures, making monumental works, some of which embrace the architecture of the space.

The sculptures in *Invisible Dimension*, on view through April 28, 2018, are

an expression of Mori's ongoing research into superstring theory and particle physics, coupled with her speculation as to how multiple hidden universes might be represented. Occupying all three galleries, six of the works are installed in pairs, the juxtaposition of which question whether it is the collision and union of two elements that creates a new reality when considering phenomena such as the Big Bang Theory, particle physics, or human procreation.

Cycloid V and *Ekpyrotic String VI*, the two largest sculptures, are exhibited in the Main Gallery. They are inspired by the latest astrophysics theories, particularly the Ekpyrotic Universe, which postulates an endless cyclic universe that eternally repeats life and death—a theory akin to the Buddhist idea of transmigration.

Plasma Stones, in the Front Gallery, represent the beginning of the universe. These sculptures reflect a full spectrum of color to suggest the plasma state, a memory of the Big Bang. In the Lower Gallery are two *Spirifer* sculptures (a term the artist has coined), representing the invisible fire of the spirit, which, as Mori suggests, one cannot see but nonetheless feels within the body. These works, as well as *Orbicle I*, represent a different dimension of hidden space, giving form to realms that remain imperceptible in nature but vividly realized via the artist's imagination.

Mariko Mori (b.1961, Tokyo) has been the subject of numerous international solo exhibitions at institutions. Her work is included in the many permanent collections. Mori has participated in numerous major international biennales. In August 2016, Mori premiered her public permanent installation *Ring: One with Nature* with the endorsement of the Celebra Cultural Program of the Rio 2016 Olympic and Paralympic Games.

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Sean Kelly Gallery is at 475 Tenth Avenue New York, NY 10018. Tel: (1-212) 239 1181. E-mail: info@skny.com.

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AUSTRALIA

The Enduring Role Of Art

Adelaide Biennial of Australian Art 2018 curator, Erica Green, says, "the exhibition, titled *Divided Worlds*, recognizes that we live in troubled times. However, rather than foretelling conflict, my focus has been on assembling an exhibition that celebrates the enduring role of art and culture. *Divided Worlds* offers an opportunity to experience an alternative dimension—one where 'difference' is the natural order of things and a strength to be celebrated."

Extending across

Adelaide's cultural precinct, North Terrace, the 2018 Adelaide Biennial is being presented at the Art Gallery of South Australia, Anne & Gordon Samstag Museum of



Installation view of 2018 Adelaide Biennial of Australian Art: *Divided Worlds* featuring Kristian Burford, Cell, Art Gallery of South Australia, Adelaide. All photographs by Saul Steed.

Art at the University of South Australia, JamFactory, and Adelaide Botanic Garden including the Santos Museum of Economic Botany. It continues through June 3, 2018.

Delivering new and unexpected visions in media such as photography, painting, sculpture, installation, and the moving image are artists from all corners of the country. The substantial pantheon of intriguing artists here speaks variously to the drama of the cosmos and evolution, on beauty and the environment, and they reflect on human life and society, the diaspora—and the past and the future.

Known for its risk-taking and expansive vision, the Adelaide Biennial has demonstrated a significant and sustained practice for more than a quarter of a century. Inaugurated in 1990, it is the country's longest-running survey of contemporary Australian art and an important



Installation view of 2018 Adelaide Biennial of Australian Art: *Divided Worlds* featuring Roy Ananda, *Thin walls between dimensions*, Art Gallery of South Australia, Adelaide



Installation view of 2018 Adelaide Biennial of Australian Art: *Divided Worlds* featuring Sean Cordeliro & Claire Healy, *We Hunt Mammoth*, Art Gallery of South Australia, Adelaide.



Installation view 2018 Adelaide Biennial of Australian Art: *Divided Worlds* featuring works by Timothy Horn, Art Gallery of South Australia, Adelaide.



Installation view 2018 Adelaide Biennial of Australian Art: *Divided Worlds* featuring Khai Liew, *It was born like this*, Art Gallery of South Australia, Adelaide.