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MARIKO MORI

TOM NA H-IU

NOVEMBER 8 – DECEMBER 22, 2007

18 WOOSTER STREET

Deitch projects is pleased to present *Tom Na H-iu*, an exhibition of new work by Mariko Mori. The title of the exhibition draws its name from the monumental 4.5 meter sculpture, which will be exhibited along with two other large-scale sculptures, *Flatstone* and *Roundstone*. The works develop Mori's continued interest in a fusion of art and technology, and the idea of universal spiritual consciousness. Drawing from ancient rituals and symbols, Mori uses cutting edge technology and material to create a striking vision for the 21st century.

Tom Na H-iu is an ancient Celtic site of spiritual transmigration. According to legend, following death, a soul enters the spirit world, where one day equals 100 years or 36,525 days by the Julian calendar, before returning to earth. Ancient people built eternal monuments, or "standing stones" to guide the return of transmigrating spirits to our world. Mori's version of a standing stone is a contemporary memorial to the cycle of eternal life, a cycle that has been honored throughout art history by many ancient cultures. Mori's *Tom Na H-iu* marks the death of a star with a beautiful light, reminding us not only of our own mortality, but also of the potential birth of another star, memorializing the eternal flow of life and rebirth.

The *Tom Na H-iu*'s dramatic monolithic glass shape contains an interwoven interior of intelligent LED lighting. The lights are networked to the Super Kamiokande neutrino observatory operated by the Institute for Cosmic Ray Research at the University of Tokyo, enabling it to interact and respond when the observatory captures a neutrino. On detecting a neutrino, such as those emitted by stars in our galaxy as they die in supernova explosions, the *Tom Na H-iu* visualizes the internal light of dying stars. The changing color light patterns of the sculpture correspond to neutrino readings in the following way: atmospheric neutrinos as blue, solar neutrinos as green, neutrino bursts (supernova) as multi-colored and the muon as pale pink and yellow.

Flatstone is named after the special stones used by the mid-Jomon era people in Japan (3500-2500 BC) in the structures archeologists believe to have housed ancient shrines. The entrance of these early buildings was located specifically to receive sunlight on the winter solstice. Mori uses twenty-two ceramic stones to recreate the narrow shape of the shrine entrance, which widens into a circular ceremonial area. Similar to the *Tom Na*

H-iu, the sculpture relates to the rituals surrounding death and rebirth. In the center of the stone arrangement is an acrylic cast of a Jomon ceremonial vase. Mori received permission from the Idojiri Archeological Museum to reproduce the vase, which is unique in its decoration. While most vases of this type were decorated with fire shapes, the vase in the Idojiri collection is unusual in that it is ornamented with water imagery, connecting nature to the process of spiritual rebirth.

Roundstone is named after mid-Jomon era stones usually found near the fireplace of ancient homes. Most often paired with standing stones, archaeologists believe this coupling was an intentional way of invoking a bountiful harvest. In the later Edo period (1603–1867), the Roundstones were unearthed by farmers and integrated into their natural folk culture. Mori's *Roundstone* is an opalescent lucite orb, which is a reflective monument to the passing of time. Paired with the vertical *Tom Na H-iu*, Mori suggests the continued importance of our harmony with nature, for future generative rebirth.

Born in Tokyo in 1967, Mariko Mori studied fashion design in Japan and worked as a fashion model in the late 1980s. She attended the Chelsea College of Art, London (1989-92), and the Whitney Museum of American Art Independent Study Program (1993). Her monumental installations have been exhibited throughout the world, including the Museum of Contemporary Art, Tokyo; Centre Georges Pompidou, Paris; the Prada Foundation, Milan; The Brooklyn Museum of Art, New York; Museum of Contemporary Art, Chicago, The Serpentine Gallery, London; the Dallas Museum, the Los Angeles County Museum of Art, and the Groninger Museum, Groningen. Mariko Mori's remarkable sculpture, *Wave UFO* was included in the 2005 Venice Biennale, after being exhibited in New York with the Public Art Fund and at the Palazzo Ducale, Genoa. The *Wave UFO* is on view through January 2008, at the Aros Aarhus Kunstmuseum, Denmark, as part of *Oneness*, their survey of Mariko Mori's work. Mori lives and works in New York.

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