

SEANKELLY

Editors. "In Mariko Mori's Immersive Show, Ancient Spirits Meet the Technology of Tomorrow." *Artnet*, December 2, 2025.

artnet



What appears when you examine the ancient past through an ultra-contemporary lens? In her latest body of work, Japanese artist Mariko Mori utilizes cutting edge materials to engage with bygone eras.

On view at New York's Sean Kelly Gallery, "Radiance" reflects the artist's wide-ranging research into the cosmologies, spiritual traditions, and cultures of ancient Japan such as the Jōmon people, who existed roughly between 14,000 B.C.E. and 300 B.C.E. Transforming iconic and storied touchstones from across these histories, Mori presents a new perspective on not only the past and present, but possible futures.

SEANKELLY



Installation view of “Mariko Mori: Radiance” (2025). Photo: Jason Wyche. Courtesy of Sean Kelly, New York.

Anchoring the show is a built environment that elicits the spiritual and meditative experience of entering a shrine, an experience that has been relived since time immemorial. Featuring hanging white silk and balanced by faceted, large-scale sculptures with dichroic surfaces, *Oshito Stone III* and *Kamitate Stone I* (both 2025), the installation appears ancient and futuristic at the same time. Leaning into ideas around the sacred, the shifting color and light through the sculptures and penchant for the silk veils to move with the air, the sanctum invites viewers to reflect inward.

SEANKELLY



Installation view of “Mariko Mori: Radiance” (2025). Photo: Jason Wyche. Courtesy of Sean Kelly, New York.

Also on view are a series of the artist’s “Unity” photo paintings, which are influenced by both Mori’s own cross-disciplinary investigations into art, science, spirituality, and technology, but also ancient philosophies and traditions like the Chadō, or tea ceremony. Balanced, geometric, and radiating light and color, these compositions speak to the interconnectedness of reality, from the macro to the micro. They are compositionally kindred to both ancient maps of the cosmos as well as contemporary diagrams of the smallest particles of matter, conceptually linking past and present, the massive and minute.

SEANKELLY



Installation view of “Mariko Mori: Radiance” (2025). Photo: Jason Wyche. Courtesy of Sean Kelly, New York.

What is perhaps most intriguing about “Radiance” is its capacity to be read both granularly, piece by piece, as well as a collective whole. As Mori’s practice traverses the fields of human existence and experience, spirituality, science and technology both from ancient times to futuristic and speculative, a cohesiveness to her overarching project can be parsed out not only in individual works but in the body of work overall. The result is a visceral exploration by both artist and viewer, presenting yet another strain of connection in the show.