

Student Name: *Ana Paola Flores*

Student ID: *33209338*

Goldsmiths University of London

Visual Cultures

Utopias

Title:

**The Utopian Possibilities**

**of**

**Mariko Mori**

*April 2020*

Word Count: *3051 words*

“The technological perfection is not so complete and stupendous as one thinks. It is limited to a very selected number of wish dreams.”<sup>1</sup> -Ernst Bloch

“Anthropologists of possible selves, we are technicians of realizable futures. Science is culture.”<sup>2</sup> -Donna Haraway

In a technological perspective, Mariko Mori has been regarded as a fictional international artist, rather than utopian. The imaginative state of the term ‘utopia’ leads to its own cultural depreciation, given that society questions if these wish-images can be created in this world or not<sup>3</sup>. These pre-appearances or *scheins*<sup>4</sup> represent technological projections of a possible future. Mori presented *Enlightenment Capsule* in 1998, *Wave UFO* in 2002 and *Tom Na H-iu* in 2006 respectively. From solar energy, to brain waves and ultimately neutrinos, Mori presents her utopian visions in time lapses, one after the other, in similarity to Utopias in literature like amalgams. The artist intentionally isolates an aspect of nature. Afterwards, the artist provides with theoretical reasons for their creation. In the twenty-first century, these technologies have already been achieved, but it is still striking to analyse the artistic intentions as they differ from their present use. It is interesting to note, as time passed, Mori was provided with the ultimate information in relation to scientific research of the universe, because of her collaboration with the latest researchers or engineers. In Lukacs terms *Enlightenment Capsule*, *Wave UFO* and *Tom Na H-iu* visual representations’ connote an intensification of ‘second nature’<sup>5</sup>. In Mori’s oeuvre, the ‘technology’ presented real or not, acts as a mediator to introduce a form of nature unseen by the naked eye. These natural phenomena: solar rays, brain waves and neutrinos exist now and interact with us, but we are unaware of their presence or power. This idea reinforces a state where humanity

---

<sup>1</sup> Ernst Bloch and Theodor W. Adorno, ‘Something is Missing: A Discussion between Ernst Bloch and Theodor W. Adorno on the contradictions of Utopian Longing,’ in Ernst Bloch, *The Utopian Function of Art and Literature: Selected Essays*, trans. Jack Zipes and Frank Mecklenburg, (Cambridge, Ma: MIT Press, 1988), 2.

<sup>2</sup> Donna Haraway. *The Biopolitics of Post Modern Bodies Constitution of Self in Immune System Discourse. Biopolitics a Reader.* Timothy Campbell and Adam Sitze. (London, Duke University Press, 2013), 304.

Ernst Bloch and Theodor W. Adorno, ‘Something is Missing: A Discussion between Ernst Bloch and Theodor W. Adorno on the contradictions of Utopian Longing,’ in Ernst Bloch, *The Utopian Function of Art and Literature: Selected Essays*, trans. Jack Zipes and Frank Mecklenburg, (Cambridge, Ma: MIT Press, 1988), 6.

<sup>4</sup> Walter Benjamin. ‘The Significance of Beautiful Semblance: *Selected Writings, Vol 3*’

<sup>5</sup> Georg Lukács, ‘The Epic and the Novel,’ in *The Theory of the Novel*, trans. Anna Bostock, (London: Merlin Press, 1971), 63-64.

utilizes technological advances in a desire to connect to the unknown forces of nature. Today we have not yet reached a technological state whereby culture implements a connection to natural phenomena for clean renewable energy, a new form of experience into different realms into the micro-cosmos, and the understanding of the universe in its totality. In a conversation with Ernst Bloch, Theodor W. Adorno argues,

*“I would like to remind us right away that numerous so called utopian dreams – for example television, the possibility of travelling to other planets, moving faster than sound-have been fulfilled. However, insofar as these dreams have been realized they all operate, as the best thing about them had been forgotten- one is not happy about them. As they have been realized, the dreams themselves have assumed a peculiar character of sobriety, of the spirit of positivism and beyond that, of boredom.”<sup>6</sup>*

In Adornian terms, once utopias are culminated society tends to react with melancholy, the work is perceived as banal and it becomes irrelevant. Ernst Bloch adds that utopian culmination leads to a residual value, or to be more precise, something is missing. One might argue, that the idea of a utopia in someone’s mind is more powerful than its physicality in the present. Moreover, for Ernst Bloch utopia announces a dilemma between time and space, from a state of temporality (a place) into the future (not a place).<sup>7</sup> It is a paradox to imagine new possible worlds that do not exist at this time. The power of utopian consciousness is to attempt to get closer to that future vision. Bloch comments “But it is not something like nonsense or absolute fancy, rather it is not yet in the sense of a possibility, that it could be there if we could do something for it. Not only if we travel there, but in that we travel there the island utopia arises

---

<sup>6</sup> Ernst Bloch and Theodor W. Adorno, ‘Something is Missing: A Discussion between Ernst Bloch and Theodor W. Adorno on the contradictions of Utopian Longing,’ in Ernst Bloch, *The Utopian Function of Art and Literature: Selected Essays*, trans. Jack Zipes and Frank Mecklenburg, (Cambridge, Ma: MIT Press, 1988), 1.

<sup>7</sup> Ernst Bloch and Theodor W. Adorno, ‘Something is Missing: A Discussion between Ernst Bloch and Theodor W. Adorno on the contradictions of Utopian Longing,’ in Ernst Bloch, *The Utopian Function of Art and Literature: Selected Essays*, trans. Jack Zipes and Frank Mecklenburg, (Cambridge, Ma: MIT Press, 1988).

out of the sea of the possible- utopia, but with new contents.<sup>8</sup>” The artistic institution in the twenty-first century serves as an excuse to embody utopias and create new possibilities. Consequently, Mariko Mori’s installations are tangible and embodied fifteen years ago.<sup>9</sup> Mariko Mori presents a feminist futural perspective into architectural environments as a means for social change. Perhaps the works of Mariko Mori serve to reassure a future that is connected to nature and technology as means for hope? To what extent do the embodied utopias by Mariko Mori endanger their own possibility into the future? If we can embody Utopias, what paradoxes do they present in the present, past and future?

### **Enlightenment Capsule, 1998.**

*“Himawari (Japanese Word for “sunflower”) is a system of collecting sunlight and transmitting it to wherever it is needed. Its lens automatically positions itself at right angles against sunlight, as it is equipped with an interval clock mechanism, a light sensor, and a microprocessor. Using the effect of chromatic aberration, Himawari collects only the visible rays, cutting off ultra-violet and infrared rays. The ‘purified’ harmless light can then be the transmitted by way of an optical fiber cable to anywhere is needed. The system opens up for numerous possibilities in urban architectural environments. Himawari is an invention of the late Professor Kei Mori at Keio University, the artist Mariko Mori’s father.<sup>10</sup>”*

Enlightenment Capsule was one of Mori’s first installations. This technological entity, perhaps visually banal today, can be treated as utopian. It is a presentation of a future world and its environment. It is a technological device that alludes to nature in this case: flowers and solar energy. The discourse above describes a mechanism that connects to nature and creates an aesthetic effect.

---

<sup>8</sup> Ernst Bloch and Theodor W. Adorno, ‘Something is Missing: A Discussion between Ernst Bloch and Theodor W. Adorno on the contradictions of Utopian Longing,’ in Ernst Bloch, *The Utopian Function of Art and Literature: Selected Essays*, trans. Jack Zipes and Frank Mecklenburg, (Cambridge, Ma: MIT Press, 1988), 3.

<sup>9</sup> Elizabeth Grosz, ‘Embodied Utopias: The Time of Architecture,’ in *Architecture from the outside: Essays on Virtual and Real Space*, (Cambridge, Ma: MIT Press, 2001).

<sup>10</sup> Oneness: Mariko Mori, Ostfildern: Hatje Cantz Verlag, 2007, p.29-30.

The device uses fiber optics to absorb sunlight and the solar transmitter reflects the energy into the design. The reflection of the light petals onto the floor as different layers of shadows is most striking. Did this expected futural urban architecture transform reality? The transparency of the material could create new forms of social experience, mainly in the distinction between public and private spaces. Solar panels are ubiquitous today, however, they are not aesthetic by any means and they simply serve their function in our conventional world. On the other hand, Theodor Adorno would disagree with the creation of *Enlightenment Capsule*.<sup>11</sup> In Adornian terms the visual representation of a future possibility betrays its future creation by giving it form in the present. If this were the case in the works by Mariko Mori, they would in a sense create an image of the future, but simultaneously lead to its own confinement or impossibility. This being perhaps, because society would turn into an opposite future from that particular idea or image. Ernst Bloch opposes to Adorno and argues “These kinds of wish-images can be discussed individually according to the degree to which present conditions allow for their realization – in other words, in space, in the topos of an objective-real possibility.<sup>12</sup>” It is interesting to analyse these installations and what resounds in them. Adorno further explains that the notion of Utopia depends upon its social background. “It refers to the opposition of specific technological accomplishments and innovations of the totality – in particular, to the social totality. Whatever utopia is, whatever can be imagined as utopia, this is the transformation of the totality.<sup>13</sup>” In Adornian philosophy, a utopia must encompass the whole, a technology with the ability to modify an entire system; an example today would be the Internet. Interestingly enough, fiber optics encompass almost everywhere in the world, its an essential element of the Internet. Utopias are dependant on social background; Mori was clearly influenced by her father’s scientific career.

---

<sup>11</sup> ‘Something is Missing: A Discussion between Ernst Bloch and Theodor W. Adorno on the contradictions of Utopian Longing,’ in Ernst Bloch, *The Utopian Function of Art and Literature: Selected Essays*, trans. Jack Zipes and Frank Mecklenburg, Cambridge, Ma: MIT Press, 1988.

<sup>12</sup> Ernst Bloch and Theodor W. Adorno, ‘Something is Missing: A Discussion between Ernst Bloch and Theodor W. Adorno on the contradictions of Utopian Longing,’ in Ernst Bloch, *The Utopian Function of Art and Literature: Selected Essays*, trans. Jack Zipes and Frank Mecklenburg, (Cambridge, Ma: MIT Press, 1988), 6.

<sup>13</sup> Ernst Bloch and Theodor W. Adorno, ‘Something is Missing: A Discussion between Ernst Bloch and Theodor W. Adorno on the contradictions of Utopian Longing,’ in Ernst Bloch, *The Utopian Function of Art and Literature: Selected Essays*, trans. Jack Zipes and Frank Mecklenburg, (Cambridge, Ma: MIT Press, 1988), 3.



**(Figure. 1) *Enlightenment Capsule, 1998.***

## **Wave UFO, 1999-2002**

Wave UFO’s architecture may be regarded an ‘Embodied Utopia’ due to its production conditions and engineer work that took place for its creation. The embodiment of Wave UFO undertook the collaboration of hundreds of engineers and designers. The artist undertook interviews for approximately one year with scientists specialized in the field of ‘brain waves’. In the majority of cases scientists understated the project’s visual representation. Jeffrey Deitch comments to their response as “Generally saying that brain waves were too subtle to allow visualization that would be exciting enough to watch.<sup>14</sup>” It appears as if no one expected the virtual, sublime images that Mori created. In Silicon Studios, Tokyo, Mori collaborated with engineer Masahiro Kahata in order to create images from ‘interactive graphics software’ using his complex brain wave system. Amongst the engineers and technological consultants who bring about the craftsmanship of Wave UFO was Modelleria Angelino – known for automobiles prototypes for Lamborghini and Lechler who manufactured the holographic paint<sup>15</sup>. The hologram paint evokes a metallic hue that creates different colours through light and movement. Wave UFO creates a playful fantasy and sense of desire to the viewer, as no other space compares to this embodiment. The result is an embodied utopia that defies space and time, such as travelling faster than light. The spaceship is a form of time travel machine. On the one hand, *Wave UFO* may represent a dystopia or a failed utopia of a spaceship landing on Earth. *Wave UFO* presents an image of the future in relation to the present, but the moment a representation fixes that moment, it locks any further possibilities. Similarly, *Wave UFO* also alludes to a place for confinement. Elizabeth Grosz comments on Thomas More’s Utopia, “the utopic space is always conceived as a space, usually an enclosed and isolated space.<sup>16</sup>”

---

<sup>14</sup> Mariko Mori, Eckhard. Schneider, Kunsthaus Bregenz, and Public Art Fund. *Mariko Mori : Wave Ufo*. (1st ed. Köln : New York: W. König ; Distribution outside Europe through D.A.P./Distributed Art, 2003).

<sup>15</sup> Mariko Mori, Eckhard. Schneider, Kunsthaus Bregenz, and Public Art Fund. *Mariko Mori : Wave Ufo*. (1st ed. Köln : New York: W. König ; Distribution outside Europe through D.A.P./Distributed Art, 2003).

<sup>16</sup> Elizabeth Grosz, ‘Embodied Utopias: The Time of Architecture,’ in *Architecture from the outside: Essays on Virtual and Real Space*, (Cambridge, Ma: MIT Press, 2001), 135.

The island presented by More is an imaginary isolated space difficult to find, whereas this feminine spaceship ‘can travel everywhere.’ If this technology were real there would be infinite possibilities of travel to exciting and unknown places. Additionally, ‘technogel’ was the material used for the seats and it reacts to the human body. Body Media and K Development designed the brain-wave sensor devices for “Interconnected World.<sup>17</sup>” The performance of Wave UFO requires three spectators, their seats are designed to look upwards towards a dome and the sensor devices perform real-time brain-waves interaction. This form of performance disregards the body and is more focused in a virtual state. Jeffrey Deitch states “If a synchronization of brain waves can be achieved among the three participants, a harmonic ring pattern is formed. The participants create an abstract visual dialogue.” The latest scientific research enables to create a performance in real time in inner space by the participants. The computerized system detects Alpha, Beta, Delta and Theta waves, *Oneness* describes the function of these particles:

*“Delta waves are present during sleep or anaesthesia, and are also present during certain types of comas and in various meditative states involving wilful, conscious focus of attention in the absence of other sensory stimuli. Theta waves are found in hypnologic states and demonstrate a kind of consciousness-twilight that occurs between deep relaxation and falling asleep.<sup>18</sup>”*

*Wave UFO* is an ontological performative dialogue between the spectator and a form of nature that exists in our minds. The inside of *Wave UFO* creates a new form of virtuality and connection to inner space. Ironically, brain waves control our states of mind but we are merely aware of their power. This makes the installation sublime. Deitch further states “The sleek form and dazzling surface of Wave UFO bring to mind a journey from outer space. The experience of the brain wave visualization in the interior is a journey through inner space.” The brain waves performativity inside the spaceship is a phenomenon of nature

---

<sup>17</sup> Mariko Mori, Eckhard. Schneider, Kunsthhaus Bregenz, and Public Art Fund. *Mariko Mori : Wave Ufo*. (1st ed. Köln : New York: W. König ; Distribution outside Europe through D.A.P./Distributed Art, 2003).

<sup>18</sup> Mariko Mori, and Edward Booth-Clibborn. *Mariko Mori - Oneness*. (Ostfildern: Hatje Cantz, 2007), 12.



unseen by the naked eye. Grosz further expresses, “The atopic, the inverted other of the utopic and its ghostly dystopic accompaniment, is not a place, but rather a non-place, an indeterminate place, but place and space nevertheless.<sup>19</sup>” Mori also utilizes three random viewers and juxtaposes their states of mind, reinforcing the notion of a possible virtual form of communication without the need of (words, facial or bodily) expressions. Mori recalls this aspect as “The waves that resonate among us.” The inside of Wave UFO is known as Interconnected World. It appears that delta and theta waves convey a state of consciousness, which lies outside our usual way of perception, perhaps more advanced. *Interconnected World*, highlights aspects in our essence or soul unknown to us. Theodor Adorno further states in an interview with Ernst Bloch; humanity in general does not possess the capacity to re-imagine a different world or dimension. “That people are sworn to this world as it is and have this blocked consciousness vis-à-vis possibility, all this has a very deep cause, indeed, a cause that I would think is very much connected exactly to the proximity of utopia.<sup>20</sup>” This may be a possible reason why humanity today lacks the imagination for utopian thinking, and why the term Utopia may be anachronistic as well.<sup>21</sup> But also why Mariko Mori’s work is so interrelated to the latest technology in the present, however not imagining something entirely outside of this world. Furthermore, Grosz reiterates, “Utopia has no future, the future has already come as present (which is why utopia has no place, but also, even more ironically, why it has no time: the utopic is that which is out of time.)<sup>22</sup>” Wave UFO is part of our past, my uncertain notion of time in the present and the possible future. Elizabeth Grosz believes a utopia must represent an open-ended process. The inside of Wave UFO, known more precisely as Interconnected World, presents an entire new world, its open ended. Grosz argues, “Philosophy, architecture, and science are not disciplines that produce answers or solutions

---

<sup>19</sup> Elizabeth Grosz, ‘Embodied Utopias: The Time of Architecture,’ in *Architecture from the outside: Essays on Virtual and Real Space*, (Cambridge, Ma: MIT Press, 2001), 136.

<sup>20</sup> Ernst Bloch and Theodor W. Adorno, ‘Something is Missing: A Discussion between Ernst Bloch and Theodor W. Adorno on the contradictions of Utopian Longing,’ in Ernst Bloch, *The Utopian Function of Art and Literature: Selected Essays*, trans. Jack Zipes and Frank Mecklenburg, (Cambridge, Ma: MIT Press, 1988), 4.

<sup>21</sup> Ernst Bloch and Theodor W. Adorno, ‘Something is Missing: A Discussion between Ernst Bloch and Theodor W. Adorno on the contradictions of Utopian Longing,’ in Ernst Bloch, *The Utopian Function of Art and Literature: Selected Essays*, trans. Jack Zipes and Frank Mecklenburg, (Cambridge, Ma: MIT Press, 1988).

<sup>22</sup> Elizabeth Grosz, ‘Embodied Utopias: The Time of Architecture,’ in *Architecture from the outside: Essays on Virtual and Real Space*, (Cambridge, Ma: MIT Press, 2001), 141.

but fields that pose questions, whose questions never yield the solutions they seek but which lead to the production of ever more inventive questions.<sup>23</sup> Science promotes more research and development of inventions. To an extent, the connection between humans and technology is in a state of becoming. Eckhard Schneider proposes, “*WAVE UFO* is a visionary work combining art, science, performance, music and architecture into a kind of futuristic *Gesamtkunstwerk*.<sup>24</sup>” In connection to Bloch’s principle of hope, this artwork creates a different visual semiotic language.

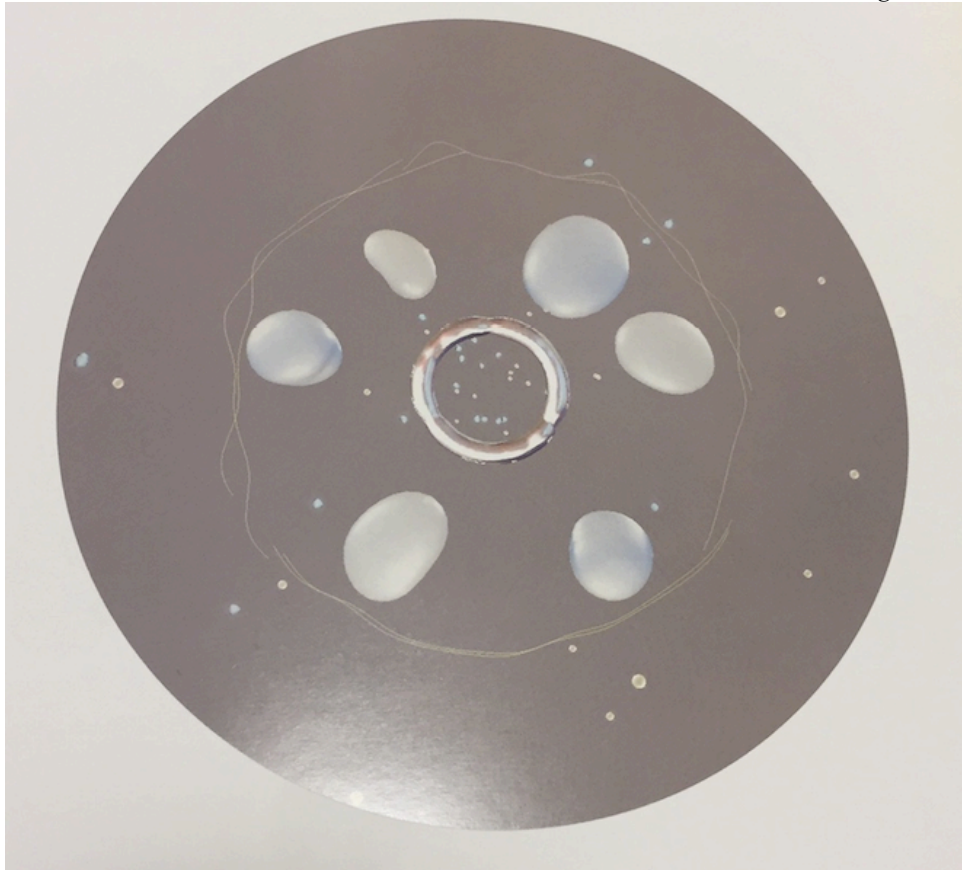


**(Figure. 2) Wave UFO, 2006.**

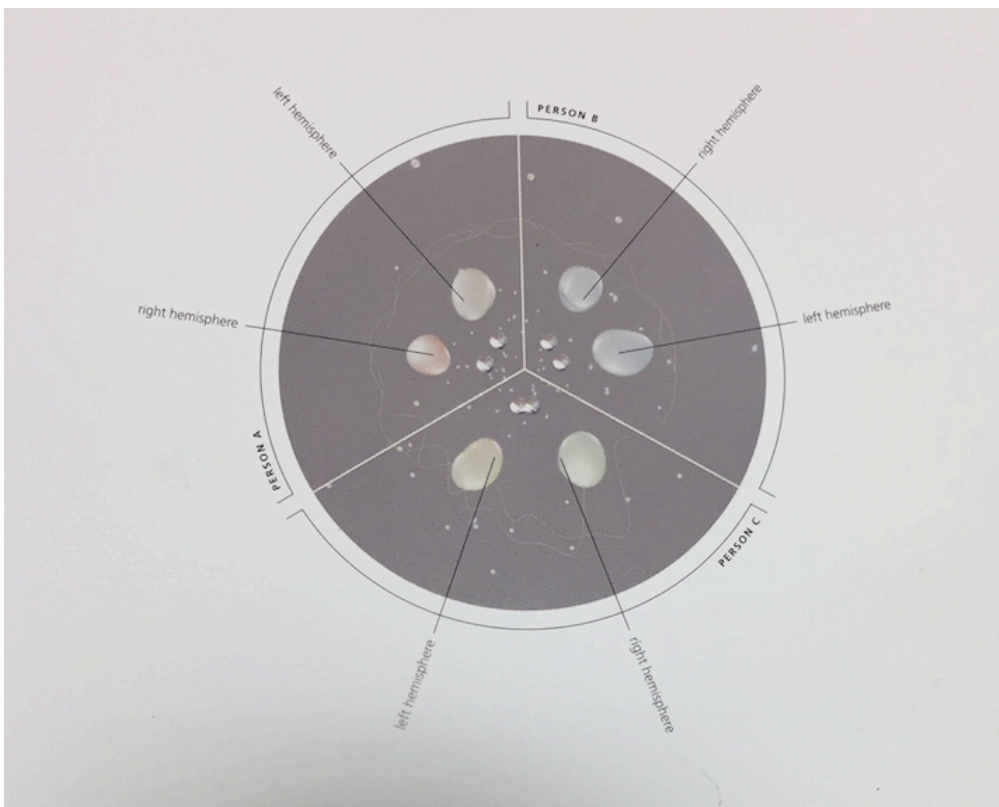
---

<sup>23</sup> Elizabeth Grosz, ‘Embodied Utopias: The Time of Architecture,’ in *Architecture from the outside: Essays on Virtual and Real Space*, (Cambridge, Ma: MIT Press, 2001), 149.

<sup>24</sup> Mariko Mori, Eckhard. Schneider, Kunsthau Bregenz, and Public Art Fund. *Mariko Mori : Wave Ufo*. (1st ed. Köln : New York: W. König ; Distribution outside Europe through D.A.P./Distributed Art, 2003).



**(Figure. 3) Linear Content of Connected World**



**(Figure. 4) Linear Content of Connected World**

### **Tom Na H-iu, 2006.**

This installation that at first sight appears as a Monolith, it resembles a polished stone ax<sup>25</sup> used as tools hundred thousands of years ago. Particularly, *Tom Na H-iu* is an installation that visually represents a particle known as neutrino. The installation imitates the Data of Neutrinos in Super-Kamiokande tank, Japan. The neutrino or ‘star-soul’ is a particle that is extremely desired by science, there are so many aspects of the universe that are unknown in its entirety. Mariko Mori explains, “The dark matter neutrino is related to the explosion of supernovas, or the death of stars. Prior to their impending deaths – the collapse under gravity’s pull – stars release a massive number of neutrinos.<sup>26</sup>” Fourteen years after *Tom Na-iu*, humanity still strives for the latest information of the universe concerning dark matter. *Tom Na H-iu* is made of glass and controlled by LED light. The installation lightning technological performance resembles the super Kamiokande tank the moment it obtains a neutrino.

*“A neutrino entering the Super Kamiokande’s tank may interact with the ultra-pure water in it and generate a charged particle. If the particle has enough velocity, it emits a pale blue light called Cherenkov light, which projects a ring of light onto the tank’s wall. The PMTs then detect the ring and send the information to computers to determine the energy, position, direction, and species of the charged particle.<sup>27</sup>”*

This form of communication with the natural depends entirely on technology. This ‘star-soul’ particle is a clear reference to Elizabeth Grosz perspective of time, “If the present is the actuality whose existence is engendered by the virtual past, then the future remains that dimension or modality of time that has no actuality either. The future too remains virtual, uncontained by the present but

---

<sup>25</sup> Mariko Mori, and Edward Booth-Clibborn. *Mariko Mori - Oneness*. (Ostfildern: Hatje Cantz, 2007), 6.

<sup>26</sup> Mariko Mori, and Edward Booth-Clibborn. *Mariko Mori - Oneness*. (Ostfildern: Hatje Cantz, 2007), 5-6.

<sup>27</sup> Mariko Mori, and Edward Booth-Clibborn. *Mariko Mori - Oneness*. (Ostfildern: Hatje Cantz, 2007), 5.

prefigured, rendered potential, through and by the past.<sup>28</sup> The universe formation appears to be endlessly the formation and death of stars. To understand our future, humanity strives to obtain this particle from the past. This particle, which is highly unlikely to obtain by scientific underground tanks, provides information of the formation of our universe, its expansion, creation and possible end.<sup>29</sup>

Scientific development, astronomical advances and technology are fundamental components to imagine utopias.<sup>30</sup> These phenomena by nature break with the every day monotonous life of the viewer. Humanity cannot connect to nature because it is strangled in this world of conventions. Society cannot even imagine a utopia in the present but rather dystopias, apocalypses, the next crisis and possible end. Humanity is in a sense trapped and controlled by powerful hegemonies and systems, it would appear as if there is no escape from such reality. To an extent this notion of isolating certain particles of nature, combines with Elias Canetti’s critique of fundamental changes in reality, whereby reality has expanded quantitatively that the individual can not situate on it and reality has become more precise, in this case, into tinier units.<sup>31</sup> Elias Canetti and Elizabeth Grosz coincide with a fundamental critique where the future does not cohere as a unity and cannot reconcile with itself. Such phenomenon of nature breaks with the every day monotonous life of the viewer. Humanity is in a sense trapped by the world of conventions, controlled by powerful hegemonies and systems, it would appear as if there is no escape from such reality. On the one hand, the neutrino for Mariko Mori denotes a dystopic vision of the end of the universe. It is a desire to understand the meaning of existence, however, connoted as the end. Humanity is thereby strangled in this world of conventions, that cannot imagine a utopias but rather dystopias, apocalypses, the next possible crisis and end. To end up with, nature is a product of the cosmos, this particle, known as the ‘star-soul’ denotes the essence of the

---

<sup>28</sup> Elizabeth Grosz, ‘Embodied Utopias: The Time of Architecture,’ in *Architecture from the outside: Essays on Virtual and Real Space*, (Cambridge, Ma: MIT Press, 2001), 142.

<sup>29</sup> Mariko Mori, and Edward Booth-Clibborn. *Mariko Mori - Oneness*. (Ostfildern: Hatje Cantz, 2007), 5.

<sup>30</sup> Georg Lukács, ‘The Epic and the Novel,’ in *The Theory of the Novel*, trans. Anna Bostock, (London: Merlin Press, 1971), 63-64.

<sup>31</sup> Elias Canetti, Realism and New Reality in *The Conscience of Words*, 55-59.

universe. Elizabeth Grosz claims, “While a picture of the future, the utopic is fundamentally that which has no future, that place whose organization is so controlled that the future ceases to be the most pressing concern.<sup>32</sup>” The ‘star soul’ establishes uncertainty in the present. To understand the meaning of the universe in its totality implies a technological society that no longer worries of the future as we do, this notion implies their world is entirely different for us to conceptualize.



**(Figure. 5) Tom Na H'ui, 2006.**

---

<sup>32</sup> Elizabeth Grosz, ‘Embodied Utopias: The Time of Architecture,’ in *Architecture from the outside: Essays on Virtual and Real Space*, (Cambridge, Ma: MIT Press, 2001), 139.

## **Bibliography:**

- Adorno, Theodor W. ‘The Idea of Natural-History,’ in Robert Hullot-Kentor. *Things Beyond Resemblance: Collected Essays on Theodor W. Adorno*, New York: Columbia University Press, 2006.
- Bloch, Ernst and Adorno, Theodor W. ‘Something is Missing: A Discussion between Ernst Bloch and Theodor W. Adorno on the contradictions of Utopian Longing,’ in Ernst Bloch, *The Utopian Function of Art and Literature: Selected Essays*, trans. Jack Zipes and Frank Mecklenburg, Cambridge, Ma: MIT Press, 1988.
- Bloch, Ernst. ‘The Wish Landscape Perspective in Aesthetics: The Order of Art Materials According to the Dimension of their Profundity and Hope’ in *The Utopian function of Art and Literature: Selected Essays*, trans. Jack Zipes and Frank Mecklenburg, Cambridge, Ma: MIT Press, 1988.
- Benjamin, Walter. ‘The Significance of Beautiful Semblance: *Selected Writings, Vol 3*’
- Canetti, Elias. Realism and New Reality in *The Conscience of Words, 55-59*.
- Grosz, Elizabeth. ‘Embodied Utopias: The Time of Architecture,’ in *Architecture from the outside: Essays on Virtual and Real Space*, Cambridge, Ma: MIT Press, 2001.
- Haraway, Donna. ‘The Biopolitics of Post Modern Bodies Constitution of Self in Immune System Discourse’, in *Biopolitics a Reader*. Timothy Campbell and Adam Sitze. London, Duke University Press, 2013.
- Lukács, Georg. ‘The Epic and the Novel,’ in *The Theory of the Novel*, trans. Anna Bostock, London: Merlin Press, 1971.
- Mori, Mariko Eckhard. Schneider, Kunsthau Bregenz, and Public Art Fund. *Mariko Mori : Wave Ufo*. 1st ed. Köln : New York: W. König ; Distribution outside Europe through D.A.P./Distributed Art, 2003.
- Mori, Mariko and Edward Booth-Clibborn. *Mariko Mori - Oneness*. Ostfildern: Hatje Cantz, 2007.
- Mori, Mariko, and Fondazione Prada. *Mariko Mori : Dream Temple*. Milano: Fondazione Prada, 1999.
- Shanks, Gwyneth. "Visualizing the Now: The Alien, the Island and Mariko Mori's Beginning of the End." *Third Text* 28.4-5 (2014): 393-405.
- Mori, Mariko, Dominic Molon, and Serpentine Gallery. *Mariko Mori*. Chicago, Ill ; London: Museum of Contemporary Art : Serpentine Gallery, 1998.

## **Visual Images:**

- **(Figure. 1) *Enlightenment Capsule, 1998.***  
Pinchuk Art Center. 2008. *Enlightment Capsule (1996-98)*. Image. [http://pinchukartcentre.org/en/photo\\_and\\_video/photo/7483#](http://pinchukartcentre.org/en/photo_and_video/photo/7483#). [Accessed 29 April 2020].
- **(Figure. 2) *Wave UFO, 2006.***  
Garzon, Martha. 2011. Contemporary Art: *Wave UFO, 2006*. Image. [http://www.marthagarzon.com/contemporary\\_art/2011/08/mariko-mori-cybergeishas-technonolgy/](http://www.marthagarzon.com/contemporary_art/2011/08/mariko-mori-cybergeishas-technonolgy/). [Accessed 29 April 2020].
- **(Figure. 3) Linear Content of Connected World**  
Mori, Mariko, Eckhard. Schneider, Kunsthaus Bregenz, and Public Art Fund. *Mariko Mori : Wave Ufo*. (1st ed. Köln : New York: W. König ; Distribution outside Europe through D.A.P./Distributed Art, 2003), 51.
- **(Figure. 4) Linear Content of Connected World**  
Mori, Mariko, Eckhard. Schneider, Kunsthaus Bregenz, and Public Art Fund. *Mariko Mori : Wave Ufo*. (1st ed. Köln : New York: W. König ; Distribution outside Europe through D.A.P./Distributed Art, 2003), 47.
- **(Figure. 5) *Tom Na H’ui, 2006.***  
Mariko Mori, and Edward Booth-Clibborn. *Mariko Mori - Oneness*. (Ostfildern: Hatje Cantz, 2007), 6.