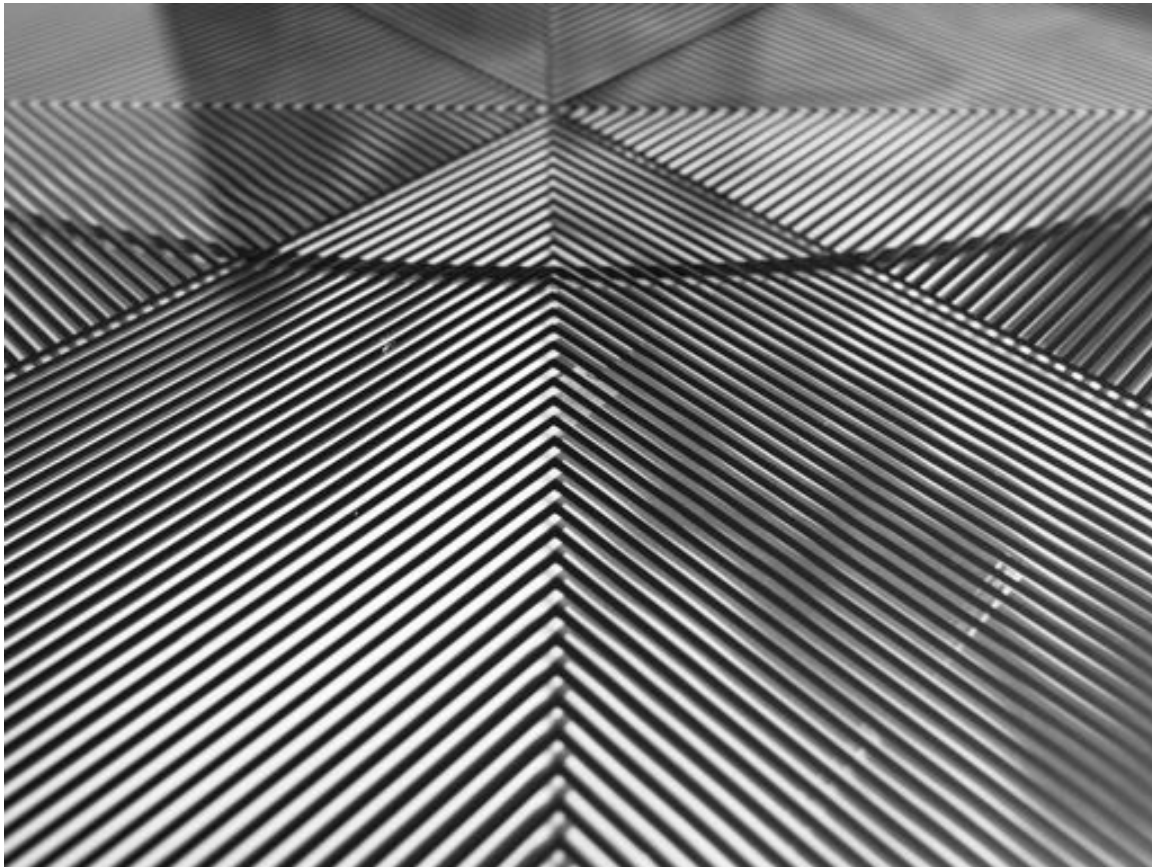


**WIRED**

# 9 Works of Art That Bend Your Senses

BY [LIZ STINSON](#) 11.21.14 | 9:30 AM |



***Bright Matter* is a newly opened exhibition that explores light, space and perception from the perspective of five light artists. This work from Nonotak is called *Masks*.**

The artists involved in *Bright Matter*, a newly opened exhibition at Muriel Guépin Gallery in NYC, aren't known for their subtleties. They're good at things like projection mapping onto massive architectural masterpieces, warping senses with lasers, light and sound, building large-scale installations out of tape and nets. So to see them subdued in a gallery setting is a little unexpected.

In *Bright Matter*, they still get to do what they do best—bend our perceptions with visual illusions—just on a smaller, less technologically in-your-face scale. Curated by artist [Joanie Lemerrier](#) and produced by [Juliette Bibasse](#), the exhibition is an exploration of how we can use light, space and materials to change the way we view the world around us.

This idea isn't new. For as long as art has existed, its creators have loved screwing with the way we see things. The cavemen at Lascaux may have used flickering firelight to make their drawings appear to move; the Op-Art movement of the 1960s showed just how powerful simple shapes and lines could be in producing visual trickery. Today, artists have increasingly embraced a digital toolkit to achieve similar effects. “In recent years, it's becoming more and more accessible and easy to manipulate light,” says Lemerrier, adding that technologies like projection mapping, LEDs, high resolution

immersive displays have played a major role. “By manipulating light, you can then by extension manipulate reality.”

But the work in *Bright Matter* shows that just because you can use code and software doesn't mean you should. Details can get lost in the technical flashiness—the nuances of ideas and concepts are drowned by the sheer wow-factor of it all. “I tend to have reached a brick wall when it comes to be ‘inspired’ or ‘creative’ in front of a computer screen,” says Lemerancier. “The mouse and keyboard are such rigid and basic input devices, I don't feel like hitting square bits of plastic is helping me in my creative process.”

Take for example the work of [Nonotak](#), the Parisian duo of Noemi Schipfer and Takami Nakamoto best known for their geometric projection-mapped installations. In *Bright Matter* they've translated their same optical idea into simple, analog pieces made from vinyl tape arranged on a transparent piece of plexiglass. As you walk by the pieces, they produce a subtle moiré effect using the wall behind them. Similarly, François Wunschel of [1024 Architecture](#) has moved from large-scale architectural installations to creating a triptych of black and white wireframe cubes. The lenticular prints have a depth that creates motion as you change your vantage point. [LAb\[au\]](#) of Belgium has taken a slightly different approach, creating a kinetic cluster of paper triangles that changes forms via mini motors. As has [Numen](#)

[For/Use](#), the design studio responsible for massive tape and netted installations. The studio is showing “Trapezium,” a grid of fluorescent tubes that are housed in spy glass to create what feels like a miniature version of an infinity room. Lemercier himself has scaled back from his epic projection-mapped installations, instead backlighting laser-cut paper to bring his algorithmically-created landscapes to life.

For a generation of ADD culture consumers, this departure can be challenging—Where are the flashing lights!? Where’s the booming music?! But like so many things in life, expending a little bit of effort often produces the most interesting results. As Lemercier succinctly sums it up: “Working without any of the obvious tricks makes me work harder.”

*Bright Matter* is at Muriel Guépin Gallery through January 11, 2015.

<http://www.wired.com/2014/11/9-works-art-bend-senses/>