

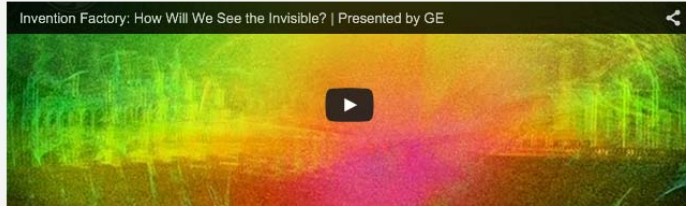
# JOHANNES VOGT

## MOTHERBOARD

### How Holograms Will Help Us See the Invisible

WRITTEN BY INVENTION FACTORY

February 26, 2015 // 08:30 AM EST



They were on the killer binders the cool kids carried to middle school, and they make appearances on government-issued IDs. The very idea of their existence has captured sci-fi writers' imaginations for decades. Holographic images—occasionally misunderstood, often used for projects both mundane and complex—utilize basic tricks of light and photographic impression that have been in wide use since the 1960s.

When artists such as Matthew Schreiber, who created the laser-illuminated holograms in the video above, make images that appear completely three-dimensional to the eye, they owe their process to Dennis Gabor. His 1947 theory described how to mutate light waves in such a way to convince the eye it's perceiving depth when it's not, both from a physiological and psychological standpoint.

There are actually two types of holograms in wide use today, and no, the "Tupac hologram" doesn't count. (In that case, the "hologram" part of the spectacle was tacked on largely for the futuristic ring it had to it; the process was actually a 19th century projection technique referred to as "Pepper's Ghost.") The embossed, multi-colored holograms that make cameos on your credit cards and Lisa Frank stickers are referred to as reflection holograms, while the large-scale, convincing three-dimensional objects reflected in Schreiber's work are known as transmission holograms.

While the former is a simplified, mass-producible trick



Image: Wikipedia

using a similar process of light diffraction and was invented much later, transmission holograms—in which concentrated light is shone through a plate bearing all the information contained in a three-dimensional image—remain some of the most convincing stationary holographic images.

The plates onto which that data is recorded bear no

# JOHANNES VOGT

resemblance to the actual image they're intended to render; a holographic plate's function is to record light waves, not objects, and often appears to the naked eye as a blank square. Whereas still photography records light as it bounces off of a single, static image, holographic plates record not just light but its phases and amplitude, or the light waves' various positions in their wave cycle and their relative intensity.

To record this data, it's usually necessary to bounce both regular, diffuse white light and hyper-targeted, coherent light off of the intended target so it records that interference and takes an exact snapshot of those beams in a particular moment. Thus, though the idea of the hologram was first

ing the recorded information back to the viewer, who is positioned where the reference beam once was. When the eye detects this light, it interprets the combination of shadows, angles, and reflections as a complete, three dimensional image.

Of course, there are numerous ways in which holograms are now produced and viewed; scientists have manipulated ultrasound waves to create three-dimensional images that appear to float in the air and the push towards a more perfectly augmented reality has inspired another generation of hologram-dependent gadgets. But while the technology used to trick your brain may be becoming more advanced, its core principles remain similar to those of simpler transmission holograms such as Schreiber's—Microsoft's HoloLens, for instance, is equipped with a variety of sensors that guess in which direction you're gazing so it can more accurately trick your brain into seeing what isn't there.



An optical cable being used to create a hologram. Image: Spicaw/Wikipedia

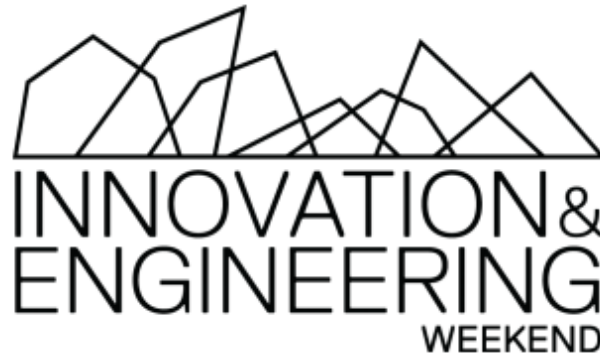
theorized by Gabor, it wasn't until the invention of the laser in the early 60s that three-dimensional images were recorded in this manner.

When a holographic image is burnt onto a plate—typically a light-sensitive photographic emulsion of a very fine grain—it's often done by splitting a laser's light into two using a beam splitter and routing those beams to their intended targets with a series of mirrors. One beam, the reference beam, is reflected off of a mirror to hit the emulsion straight-on; the other is targeted to hit the object before reflecting onto the plate. When those lights burn into the emulsion, they leave a record of the light structured in such a way that it replays how an object looks from multiple angles. It's a process so fantastically sensitive that even a quarter of a wave movement of light would distort the image and make it unreadable.

When holograms such as these are projected, monochromatic light is filtered through a lens that diffuses the light somewhat from an angle, illuminating the plate and bounc-

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## PATRICIA AND PHILLIP FROST MUSEUM OF SCIENCE



*Innovation & Engineering Weekend: Building the City of the Future*

Thursday, February 19 – Sunday, February 22, 2015

Sponsored by Wells Fargo, Ryder Corporation, and the John S. and James L. Knight Foundation

***Art Exhibits On View Thursday, February 19 – Sunday, February 22***

Internationally recognized artist Matthew Schreiber will unveil a planetarium light installation that engages visitors with artificial fog in a blacked-out enclosed room. The resulting work is an immersive environment enveloping the viewer in a wash of immaterial geometric forms. Constrained only by the buildings architecture, the laser form challenges visitors understanding of space and perception. Visitors will find themselves navigating a sculptural structure as well as the contradictory material properties of light, which are here rendered in every manifestation: visible and invisible, material and immaterial, enduring and ephemeral.

*Miami Cityscapes* is an exhibit of 10 Miami based artists, each of whom has been asked to reinterpret the four themes of our Innovation and Engineering Weekend: Architecture and Design, Energy, Environment, and Transportation. Each artist will create a panel that presents their own interpretations, which will then be placed into a panorama that together will present a vision of Miami's future. The artist will be working independently without any coordinated effort to create continuity so it will be interesting to view the outcome of this experiment in looking forward. The 10 artists are:

- Jenny Brillhart
- Pablo Cano
- Edouard Duval Carrie
- Felice Grodin
- Maritza Molina
- Emmett Moore
- Leyden Casanova Rodriguez
- Cesar Santos
- Monica of TM Sisters
- Agustina Woodgate

Exhibit times may vary.

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# JOHANNES VOGT

**Miami Herald**

## Families explore future of Miami during science museum's Innovation Weekend

BY MONIQUE O. MADAN - [MMADAN@MIAMIHERALD.COM](mailto:MMADAN@MIAMIHERALD.COM)

02/21/2015 4:19 PM | Updated: 02/21/2015 6:07 PM

Tom McCormick's wish is that his 5-year-old daughter and 9-year-old son would one day change the world.

McCormick, a computer engineer from Palmetto Bay, hoped that taking his children to an innovation-focused event at the Patricia and Phillip Frost Museum of Science would help.

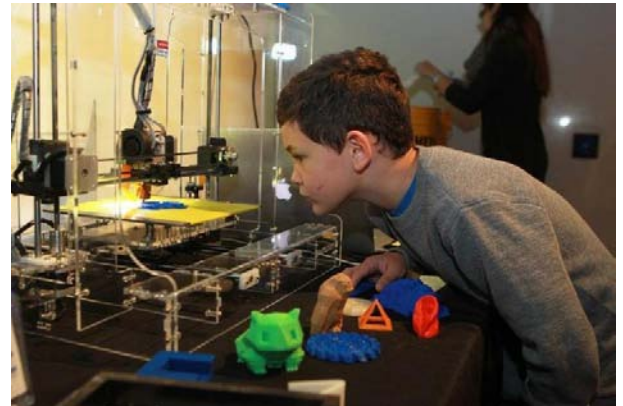
"I have the chance to expose my kids to more science," said McCormick, a computer engineer, watching as his daughter, Mackenzie, talked with members of the University of Miami Society of Women Engineers. "The world needs more engineers, and they all don't have to be men."

As the new Frost Museum is slated to open in downtown Miami in 2016, an Innovation & Engineering Weekend began Friday night, celebrating the idea of "Building the City of the Future."

Smiling with excitement, 9-year-old Nicholas held a starfish in his hand. A giant tank with colorful fish, aimed at teaching children about the environment, was one of many interactive activities and exhibits at the event.

"My kids love science; I see how excited they are about it," McCormick said. "Being an engineer or a scientist isn't only a good job, but it changes the world. Society really doesn't seem to value it as much as it used to. I'm glad to see an event like this taking place."

Visitors had the opportunity to learn about architecture and design, energy, environment, and transportation challenges and solutions for cities where people are at the heart of the ideas. They also had the opportunity to share their thoughts and visions on how to improve Miami's urban landscape.



Zachary Corbin, a kindergartner from Coral Gables, had fun playing with remote-control robots and planting green bean seeds.

"I love science more than mommy and daddy," he said.

Guests also could plant seeds and discover urban gardening and hydroponics, compete in building challenges with local engineers, construct furniture out of recycled materials and explore the world of tomorrow with new research on immersive 3-D environments.

On display at the event were "Miami Cityscapes," an exhibit by 10 Miami-based artists, each of whom has interpreted the weekend's four themes: architecture and design, energy, environment and transportation.

The artists included: Jenny Brillhart, Pablo Cano, Leyden Casanova Rodriguez, Edouard Duval Carrie, Felice Grodin, Maritza Molina, Emmett Moore, Cesar Santos, TM Sisters and Agustina Woodgate.

Matthew Schreiber also showcased his work throughout the weekend by unveiling a laser installation inside the museum's planetarium.

Innovation & Engineering Weekend continues through 6 p.m. Sunday.



# JOHANNES VOGT



## The Botanica | Presented by AA Bronson & Michael Bühler-Rose

### EXHIBITION:

THE BOTANICA | Presented by AA Bronson and Michael Bühler-Rose

### DATES:

November 30 - December 21, 2014

### RECEPTION:

Sunday, November 30: 6-8 pm

INVISIBLE-EXPORTS is pleased to announce the opening of The Botanica, including work by: Kamrooz Aram, Daniel Albrigo, Amelia Bauer, Naomi Ben-Shahar, AA Bronson, Ryan Brewer, BREYER P-ORRIDGE, Michael Bühler-Rose, Walt Cassidy, Nicolaus Chaffin, TM Davy, Liam Davy, Jen DeNike & Damien Echols, Nick Doyle, Ralph Dunn, Damien Echols, Skylar Fein, Alexandra Forsyth, Mike Furey, Mike Furey & Dalton Flint, Sheila Gallagher, Kathryn Garcia, Gigi Gatewood & Anders Johnson, Frank Haines, David Horvitz, Timothy Hull, Richard John Jones, Rashid Johnson, Arnold Joseph Kemp, Bradford Kessler, Bharti Kher, Lisa Kirk, Aaron Krach, Matthew Leifheit, Shana Moulton, Arthur Ou, Penumbra Paraphernalia, Steven Pestana, Bethany Price, Noel Rodo-Vankeulen, Ryan Reggiani, Justin James Reed, Kent Rogowski, Arlene Shechet, Matthew Schreiber, Rachel Stern, Luke Stettner, Chrysanthe Stathacos, Scott Treleaven, Ofer Wolberger, Derek Zeitel, and others.

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Referring to the tradition of Hispanic botanicas (religious and magical supply shops in the Americas), AA Bronson and Michael Bühler-Rose bring us a storefront featuring a variety of works from over 40 artists. The installation plays with the idea of the artist as a shaman or priest, the art object becomes a venerated deity, and the creation of the artwork is now a ritual consecration. Invoking spirits and evoking both real and imaginary religions, the artists confront the conventions of rituals, ritual objects, magical supplies, and spiritual consumerism, while engaging in the—sometimes difficult—conversation between spirituality and artistic practice.

For TM Davy's work, Candle Cards, the artist creates a work that, at first glance due to the sheer quantity of multiples, seem like they are mechanically reproduced greeting cards. However, upon closer inspection, they are all original watercolors, and fit within his traditional artist practice. Kamrooz Aram's studio relics, Fana/Rags, continue the conversation of the artist as Medium, while simultaneously paralleling ideas of erasure from Sufi mysticism. Matthew Schreiber's Optical Consecration Kit invites the collector to his studio to experience the auratic infusion of otherwise static objects. Matthew Leifheit, on the other hand, consumes the secrets of David Wojnoriowicz's Magic Box (found only after his death and hidden under his bed) into sets of playing cards, allowing us to see miniature versions of themes that appear throughout his artistic practice. Rashid Johnson's life-size Lionel Richie candle mimics the structure of a votive candle while, alternately, deifying a pop culture icon. Amelia Bauer's For Setting One's Intention continues with a botanica's archetypal trove of candles, while including a Dr. Bronner-esque diatribe that gives both instructions on how to light her tree-trunk-molded-candle, and presenting advice on an introspective approach to life in general. Throughout the run of the installation, the artist Nick Doyle will be offering tattoos (by appointment only) of imagery that evokes the ideas of spirituality as a meta-experience of perception itself.

Available as affordable multiples specially made exclusively for The Botanica, many of the works act as conceptual instigators, challenging the theory of contemporary art as a wholly religious experience for a secular audience; while others introduce more traditional botanica wares.

# JOHANNES VOGT

# NERI

21/12/2014

## Season's Greetings

The Neri Foundation and Neri SpA wish everybody a great festive season through the images of the work of American lighting installation artist Matthew Schreiber. Matthew has been chosen for the first of a series of annual publications dedicated to light and space.

The Foundation, in its dedication to the study of urban decor, has always looked at architecture and light with interest and passion and Schreiber's installations are very architectural, reminding of the Italian Renaissance through the recreation of linear perspective and harmonic proportions.

Lasers, holograms, blacklights, smoke, are the tools he uses to explore the limits of perception and see the unseen as well as trying to capture moments that rest between the tangible and intangible. For the past decade Matthew Schreiber was the protege of James Turrell, personally overseeing some of the most celebrated works in contemporary art. As an expert in light, Schreiber continues to work with many leading artists and architects such as John Baldessari, Sir Norman Foster, Ed Ruscha and Robert Ryman.



# JOHANNES VOGT

## WASHINGTON CITYPAPER HOUSINGCOMPLEX

### The 13 Possible Futures of NoMa's Grimy Underpasses

Posted by Aaron Wiener on Oct. 14, 2014 at 3:47 pm



NoMa has a park problem. Initially designed as an office park with little thought given to pedestrian- and resident-friendly amenities like, say, grass, the neighborhood has seen a residential development boom and increased cachet from the growth of surrounding areas like Union Market and H Street NE. So it's trying to make itself more livable, aided by \$50 million in city funding to create parks there.

The trouble is, there isn't that much space for them. So the NoMa Business Improvement District has had to get creative. It's planning "The Meander," a winding pedestrian alley between North Capitol Street and First Street NE that will feature retail spaces in the yet-to-be-constructed buildings alongside it. ("We had this kooky idea that this pedestrian corridor could be more than just a corridor," says BID president Robin-Eve Jasper.) There are planned pocket parks in small spaces like one north of New York Avenue NE owned by Pepco, which the BID is trying to acquire and turn into a two-acre park with easy access from the Metropolitan Branch Trail. There's the

L Street Plaza, where adjacent landowners First Potomac Realty Trust and Perseus Realty have agreed to push back their planned buildings to allow for a public space with room for a farmers market and events.

And then there are the underpasses. Much of NoMa's appeal comes from its proximity to Union Station. But the tracks emanating northward from the station also divide the neighborhood. Traversing them means navigating one of four pudgy, unpleasant underpasses. And so the BID is using about \$2 million of its parks funding to spruce up the underpasses, beginning with a design competition.

Today, the BID released the 13 finalist designs from 10 teams, chosen among 248 entries from 14 countries. A jury will select four of the designs to be installed in the underpasses, following a community meeting this Thursday to solicit public input.

The underpasses present different challenges. The K Street one is more than 400 feet long, with no lighting.

Florida Avenue is largely vehicular, with little room for pedestrians, while L and M streets are more pedestrianized and L Street has a natural light shaft. But there are certain restrictions common to them all, imposed in part by the multiple stakeholders that control parts of the underpasses, from the District Department of Transportation (which runs the streets) to the Washington Metropolitan Area Transit Authority (which controls the tracks above). For train safety, nothing can be drilled into the walls or welded there. There can be no painting on the rusticated stone walls.

The finalist designs therefore feature components that hang from the beams above or stand on the ground, and they're heavy on lights and projections. Some, says Jasper, are over the allowable budget, but most appear feasible. Here they are. Nominate your favorites in the comments, or take the BID's survey here.

# JOHANNES VOGT

## The Botanica | Presented by AA Bronson & Michael Bühler-Rose

Matthew Schreiber's New York studio – almost finished. Mark Handforth, Western Sun, 2004, Collection Miami Art Museum, museum purchase with funds from MAM Collectors Council.

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You can visit the **BOTANICA ONLINE STORE** here.

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AA Bronson's work—as an artist, curator, and educator—is dominated by the practice of collaboration and consensus. From his beginnings in a free school and commune, through his 25 years as one of the artists of General Idea, in his deep involvement with founding and developing collaborative and social structures such as Art Metropole, the NY Art Book Fair and AA Bronson's School for Young Shamans, and through his current collaborations with younger generations, he has focused on the politics of decision-making and on living life radically as social sculpture. Michael Bühler-Rose is an artist and an Instructor at the Rhode Island School of Design, as well as a purohita (Hindu priest). His study and practice of Vaishnavism, Sanskrit, kalpa (ritual), and philosophy over the last 20 years have prompted extended stays in India, including one as a Fulbright Fellow, his work on these platforms influence his artistic production. In his photographs, videos and installations he explores the relationship between the art object and the artist as a parallel to a venerated deity and a priest, and aesthetic experience as ultimately religious. Bühler-Rose will be participating in a panel discussion at the New Museum on religion, myth, and contemporary art on Thursday, Dec. 18, 7-9pm. MAM's Assistant Director for Programs/Senior Curator Peter Boswell said, "They use tricks of light, perspective, erasure, and other means to evoke a sense of impermanence and uncertainty. They make us acutely aware of our role as viewers and prompt us to question what we are seeing." Artists in the exhibition include Elizabeth Cerejido, Paul Chan, COOPER, Joseph Cornell, Olafur Eliasson, Magdalena Fernandez, Oscar Muñoz, Maria Martinez-Cañas, Martin Oppel, Paul Pfeiffer, Karen Rifas, Bert Rodriguez, Regina Silveira, Lorna Simpson and Wendy Wischer. Several Miami artists included in the exhibition, including COOPER, Handforth, Scicluna, Schreiber and Wischer will join Boswell in a panel discussion on the key themes of the exhibition. The artists will discuss how they address issues of ephemerality, uncertainty, wonder and authenticity in their works. The panel discussion will take place Sunday, June 8 from 3-5pm in the MAM Auditorium.



# JOHANNES VOGT

## PHANTASMAPHILE

*Art \* Culture \* Mirabilia*

November 21, 2014

### "The Botanica" group show



Well this sounds like a dream exhibition, both in terms of the theme and in regard to the staggering list of some of my favorite artists who are involved. **"The Botanica"** is a group show curated by the illustrious A.A. Bronson and Michael Buhler-Rose that explores art as ritual, and draw parallels between the role of artist and the role of shaman. Artists include **Amelia Bauer**, **TM Davy**, **Frank Haines**, **Chrysanne Stathacos**, **Scott Treleaven**, and many more:

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evoking both real and imaginary religions, the artists confront the conventions of rituals, ritual objects, magical supplies, and spiritual consumerism, while engaging in the —sometimes difficult—conversation between spirituality and artistic practice.

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This sounds like it's going to be rather epic, and I can't wait to head over to **Invisible Exports** once the show opens to get a big hit of image magic.

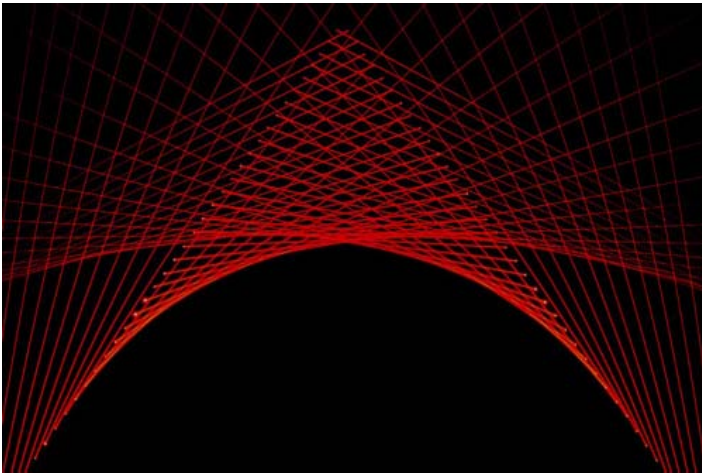


# JOHANNES VOGT

the  
creatorsproject

## Matthew Schreiber's "Sideshow" Is A Laser-Filled Fun House

By [Zach Sokol](#) - Apr 16 2014



'Gatekeeper,' 2014. Laser diode modules

Working as the chief lighting expert for James Turrell for 13 years, Matthew Schreiber knows a thing or two about art exhibitions-turned-spectacles. "Right now museums seem to have a particular interest in these ticket-selling blockbuster shows," he tells The Creators Project. "It can be a Magritte exhibition or something with flashy technology, and you'll see all the people standing in front of the work not even looking at it."

Though it may sound like the 47-year-old holography expert is lamenting the fact that people geek more over Drake visiting Turrell exhibitions and taking selfies at Kusama than the work itself, Schreiber is not a dyed-in-the-wool cynic. Rather, the artist is interested in the interesting phenomena that occur when the public considers artwork, well, a phenomenon.

For his first New York solo exhibition, 'Sideshow,' that debuted at the Johannes Vogt gallery in Manhattan on April 10th, Schreiber is meditating on how art can simultaneously be a novelty and be aware of its novel nature. First off, he works with holograms, a medium which are long since past their prime and are often associated with kitsch. We're not talking about next-gen Pepper's Ghost "holograms" that are being used at concerts by MIA and Janelle Monae—Schreiber studied holography at the Royal College of Art and is working with the real-deal medium: wavefronts of energy coming off surfaces blasted with lights and lasers.



CASSADAGA, Cassadaga, FL. 2010

"With lasers and holograms, I was thinking about several aspects of novelty," he says. "One was the defunct media like blacklight posters and holographic stickers you'd find at Spencer's Gifts. At one point there was this novel experience when you first saw those things." Now they're cheesy by-gones from another era, stashed into the nooks of the (barely) surviving stores that still sell pop culture ephemera.

Another part of the novelty focus rests in how "bad art is created when people lie about their desire or intent about making or seeing something, and thus layer a lot of content on top of the work to hide their real intent." In other words, exhibitions that are all smoke and mirrors—holographic ideas that are barely ankle-deep in substance.

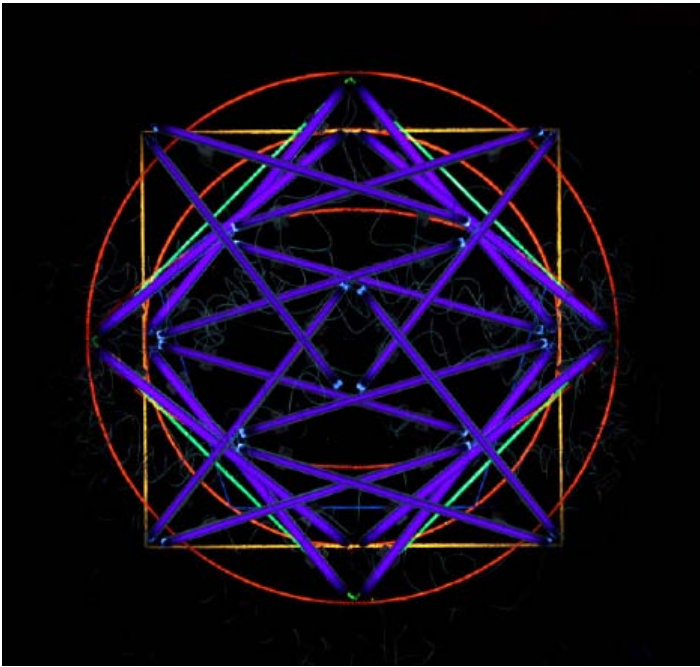
Again, he may sound like a curmudgeon, but the work and ideology within 'Sideshow' (a name referring to both carnivalesque fun houses, and the club Fun House that occupied the same building as the Johannes Vogt gallery in the '80s, both spectacles in and of themselves) is playful in nature: The Mug of Aleister Crowley, for example, is a hologram of a cup owned by the legendary occultist. Another piece is a laser sculpture of a somewhat-invisible pentagram. Plus, Schreiber will be the first to admit that lasers and holograms are both fun and weird. After all, there was a reason he was actively interested in popculture-focused blacklights, holograms, and lasers when he was a kid. His work embraces the flashiness or gaudiness of the media its encased in.

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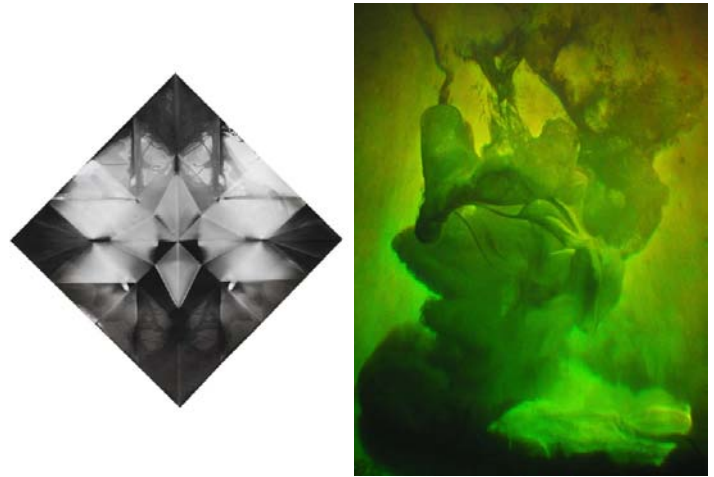
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*Gandalf, 2014.*

'Sideshow' is interesting because of how meta it is. It knows it's a novelty and is totally self-aware of that factor. That's why many works are manipulations of blacklights, as they are self-reflecting—parallel to the exhibition as a whole. Also, the occultist themes in his art flips the history of the public experiencing mass hysteria in regards to witches or satanists, as his work muses on the hysteria our modern public exudes towards blockbuster art shows. Not to mention, the Occult has always been interested in alchemic places, a mixed space in which holography rests as a medium, too, somewhere among light, mirrors, and photography.

But what sets Schreiber's work apart from the other buzzy blockbuster exhibitions is that the project's intent is to capture moments that rest between the tangible and intangible—be it holographs, or the whole reason why people are attracted to major spectacles but then don't pay attention to the fine art once they're there. There's something unexplainably fascinating about knowing that a work by Turrell is important and then experiencing it yourself to validate that it's real. It's the weird feeling of standing in front of something famous and absorbing it's aura. "It's in that grey area where things are invisible or intangible," he says. "Novelty lies there."



'Sideshow' is open at Johannes Vogt until May 10th. For more information see the gallery's website.

For more info on Schreiber, visit his website: <http://www.matthewschreiber.com/>

@zachsokol



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## NEW EVENTS MUSEUM

MEMBERSHIP EVENTS

# Studio Visit: Matthew Schreiber



Cover Image: Matthew Schreiber, *Mysterium Fixed*, 2010. Courtesy the artist

Join Jenny Moore, Associate Curator, for a studio visit with holographer and laser light artist Matthew Schreiber. Schreiber's large-scale light installations have been presented at the Museo Carlo Bilotti in Rome, Fort Lauderdale Museum of Art, Miami Art Museum, Hyde Park Art Center, Chicago, and in art venues in Basel, Switzerland, and Gwangju, South Korea. In conjunction with "Pictures from the Moon: Artists Holograms from 1969–2008," Schreiber will discuss his holographic art and its relationship to his immersive laser light installations.

Not a Member? [Join now](#) to attend!

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## NOMA NEWS

AUG 14, 2014

### Finalists Announced for NoMa Underpass Design Competition

Washington, D.C., August 14, 2014 – The NoMa Parks Foundation has announced the 10 finalists for the NoMa Underpass Design Competition. A distinguished group of artists, architects, lighting designers, and landscape architects representing three countries and seven cities across the United States have been selected. The finalists will be given an honorarium to further develop their conceptual designs to transform four underpasses into safe, inspiring and beautiful spaces:

Cinimod Studio + LDVC + Tall (London, UK)  
Citelum (Washington, DC)  
Future Cities Lab (San Francisco, CA)  
Lancaster + Matthew Schreiber (Brooklyn, NY)  
mikyoung kim design (Boston, MA)  
Narduli Studio (Los Angeles, CA)  
NIO Architects & Thurlow Small Architecture (Rotterdam, Netherlands & Pawtucket, RI)  
Ray King (Philadelphia, PA)  
Synthesis Design + Architecture & Moritz Waldemeyer (Los Angeles, CA & London, UK)  
United Visual Artists (London, UK)

Final designs will be presented to the community in October. With community feedback in hand, the jury will select the winners by year-end. Installation of the winning designs will begin in 2015. The project is a partnership between the NoMa Parks Foundation, the District of Columbia government, WMATA, and Amtrak.

“As the finalists embark on the last phase of the competition, excitement is growing in NoMa. Our transformed underpasses will unquestionably comprise a dynamic, signature moment here for years to come,” said Charles “Sandy” Wilkes, Chair of the NoMa Parks Foundation.

The purpose of the NoMa Underpass Design Competition is to transform the four underpasses at Florida Avenue, K, L, and M Streets, NE, from their current unappealing condition into light-filled, artistic spaces and improve the experience for pedestrians, cyclists and vehicular traffic.

The underpass competition has generated overwhelming interest and excitement since its announcement in April. During the Request for Qualifications (RFQ) phase, the Foundation received 248 submissions from 14 countries, including the District of Columbia. After a rigorous review, 49 semi-finalists were selected, which has now been narrowed down to 10 finalists.

The competition’s jury is comprised of Elizabeth Broun, Director of the Smithsonian American Art Museum; Roger Lewis, FAIA, Architect, University of Maryland Professor Emeritus of Architecture, Washington Post Columnist; Robin Rose, Washington artist; George Hemphill, local art curator/gallery owner; and Charles “Sandy” Wilkes, Chair of the NoMa Parks Foundation.

“The artists have been creative and inspiring in finding ways to transform these bleak underpasses into exciting urban spaces,” said Elizabeth Broun. “The jurying process has been thoughtful and professional. Congratulations to the NoMa BID and Foundation leadership for making the future of this neighborhood so much brighter.”

The competition is led by the NoMa Parks Foundation, and is one of several projects that are proceeding concurrently to acquire land, improve existing sites, and execute the long-term vision of the NoMa Public Realm Design Plan.

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## EAST CITY ART



### **Semi-Finalists Announced for the NoMa Underpass Design Competition**

The NoMa Parks Foundation announced the semi-finalists who have been invited to continue on to the next phase of the NoMa Underpass Design Competition. The competition's jury is comprised of Elizabeth Broun, the Director of the Smithsonian American Art Museum; architect and columnist Roger Lewis; local artist Robin Rose; George Hemphill, local art curator/gallery owner and founding member of the District of Columbia Arts Center; and Charles "Sandy" Wilkes, Chair of the NoMa Parks Foundation, which is the sponsor of the competition.

The underpass competition seeks artists to install interactive installations in four underpasses at L, M, and K Streets, NE, and Florida Avenue, NE. The competition has generated overwhelming interest and excitement since its announcement in April. During the Request for Qualifications (RFQ) phase, the Foundation received 248 submissions from 14 countries, including a strong number of local entries. 49 semi-finalists were selected and will now receive the Request for Proposals; they will have four weeks to prepare their responses.

A full list of semi-finalists is provided as follows: ASC Design Group + Michael Enn Sirvet: Washington, DC; Asif Khan Ltd.: London, UK; Ball-Nogues Studio: Los Angeles, CA; Barbara Grygutis and Copley Wolff Design Group: Tucson, AZ; Bill FitzGibbons: San Antonio, TX; Citelum US: Washington, DC; CLINCH – Nora León, Ben Audrain, Eva Lynch, Boyd Chapman, Jennifer Chen: Washington, DC; COCOLAB: Hidalgo, Mexico; Corson Studios LLC: Seattle, WA; Craig Kraft: Washington, DC; Create In Situ- Sarah Zimmer & Kim Brickley: Philadelphia, PA; Derek Michael Besant: Calgary, Alberta, Canada; Dominic Panziera & Daniela Garofalo, ARTECLETICA: Truckee, CA; Erin Curtis: Washington, DC; Future Cities Lab + Jim Campbell + Kreysler Associates: San Francisco, CA; Gunda Förster: Berlin, Germany; Integrated Visions + John Ensor Parker: Brooklyn, NY; JBAK with Words Beats & Life: Berlin, Germany and Washington, DC; Joshua Sarantitis and MIT Media Lab's Social Computing Group led by Professor Sep Kamvar: Brooklyn,

NY and Cambridge, MA; Koryn Rolstad Studios: Seattle, WA; Krivanek+Breaux/ Art+Design, LLC: Chicago, IL; Lancaster Architects + Matthew Schreiber: Brooklyn, NY; landscape architects Schønherr A/S and artist Ruth Campau: Copenhagen, Denmark; LDVC, Cinimod Studio + TALL: London, UK; Leni Schwendinger and Arup team members sound artist Terance Caulkins; lighting designer Christoph Gisel; and civil engineers Tom Kennedy and Hemal Patel: New York, NY; LIKEarchitects: Porto, Portugal; Marshall Moya Design LLC: Washington, DC; Maxx Moses with Words Beats & Life: Washington, DC; Mckay Scheer Studio: Washington, DC; Mikyoung Kim Design LLC: Boston, MA; Narduli Studio + Horton Lees Brogden Lighting Design: Los Angeles, CA; NIO Architects and Thurlow Small Architects: Rotterdam, Netherlands and Pawtucket, Rhode Island; Omni-Zygo + Omnivore + Popular Architecture: New York, NY; Perfect Lighting Solutions: Washington, DC; Pernilla Ohrstedt Studios: London, UK; PhenomenArts, Inc.-Christopher Janney Artistic Director: Lexington, MA; Pixeluman Lab: Alexandria, VA; Random International: London, UK; Ray King (lead artist) and Duilio Passariello: Philadelphia, PA; Re:site (Norman Lee and Shane Allbritton) + Local Projects (Jake Barton): Houston, TX and New York, NY; Reform, LLC and Artist, Robert Kent Wilson: Washington, DC; Surface Design Inc. + Nighthouse Studio: San Francisco, CA and Boston, MA; Susan Kaprov: New York, NY; Synthesis Design + Architecture Inc. (Lead Designer and Architect) + Moritz Waldemeyer (Interactive Design Experience): Los Angeles, CA; The Yonder Creative Studio + Fresh Concept + Perceptual Engineering: Auckland, NZ; Tillett Lighting Design + Benjamin Gilmartin + Eric D. Groft: Brooklyn, NY; United Visual Artists(UVA): London, UK; Urban Matter Inc.: Brooklyn, NY; Widgery Studio: Cambridge, MA;

This summer, the jury will select the competition finalists. The finalists will receive an honoraria to further develop their proposals, which will be presented to the community, followed by final jury selections. Installation of the winning designs will begin in 2015.

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## UNDERPASS COMPETITION FINALISTS AND SEMI- FINALISTS

Thank you to the hundreds of artists and designers who submitted for the NoMa Underpass Competition. A distinguished group of artists, architects, lighting designers, and landscape architects representing three countries and seven cities across the United States were selected as finalists after responding to the **RFP**.

### CONGRATULATIONS TO THE 10 FINALISTS SELECTED FOR THE NOMA UNDERPASS DESIGN COMPETITION:

Citelum US – Washington, DC

Future Cities Lab + Jim Campbell + Kreysler Associates – San Francisco, CA

Lancaster Architects + Matthew Schreiber – Brooklyn, NY

LDVC, Cinimod Studio + TALL – London, UK

mikyoungh kim design llc – Boston, MA

Narduli Studio + Horton Lees Brogden Lighting Design – Los Angeles, CA

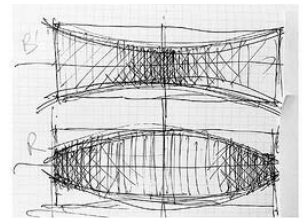
NIO Architects and Thurlow Small Architects – Rotterdam, Netherlands

Ray King and Duilio Passariello – Philadelphia, PA

Synthesis Design + Architecture Inc. – Los Angeles, CA

United Visual Artists (UVA) – London, UK

Excerpts from the finalists' submissions are available below:



Experience

What makes walking through the underpass a completely unique public art experience. A pair of modulated neon light installations supported on a beautifully detailed wood framework spans the length of every underpass. The completely soft glowing modules do not shine. They glow. The glowing pedestrian tunnels on either side of the vehicular traffic corridor. The balance of light is very thoughtful and encouraged way we transform the underpass into a rhythmic series of light. The modulated neon light modules are designed to respond and contract space as the viewer moves through the artwork. In this way the space is constantly changing as you walk through the installation. The spacing of the frames creates a rhythm of light that elevates the walk into a sublime sensory experience.

Underpass Group Competition Finalist Submission

2

Lancaster + Matthew Schreiber



Underpass Group Competition Finalist Submission

Underpass Group Competition Finalist Submission

2

Lancaster + Matthew Schreiber



Underpass Group Competition Finalist Submission

Underpass Group Competition Finalist Submission

2

Lancaster + Matthew Schreiber



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The logo for the Miami Herald, featuring the word "Miami Herald" in a white, stylized serif font on a blue rectangular background.

## Frost Museum of Science explores the future of Miami during Innovation & Engineering Weekend

It's time to innovate at Patricia and Phillip Frost Museum of Science! The Museum is hosting its Innovation & Engineering Weekend, a celebration themed around "Building the City of the Future," featuring a series of event programming from Feb. 19–22, 2015.

Sponsored by Wells Fargo, Ryder and The Knight Foundation, the celebration will provide unlimited opportunities to learn about architecture and design, energy, environment, and transportation challenges and solutions for cities where people are at the heart of the ideas.

Weekend participants will have the unique opportunity to share their thoughts and visions on how to improve Miami's urban landscape and build the city of the future with leaders from Gehl Studio, a global urban design firm. Gehl Studio will be collecting input on how the new Patricia and Phillip Frost Museum of Science building (opening in downtown Miami in 2016) can best support innovation and technological advances in the South Florida community.

Innovation & Engineering Weekend will kick off on Thursday, Feb. 19, with the Museum's popular "Science Up Close" event series. The casual science conversation will feature Dr. Rodolphe el-Khoury, Dean of the University of Miami School of Architecture, alongside small group discussions about innovation led by local and national authorities on the future of transportation, energy, architecture/design and the environment. Dean el-Khoury, a leader in architecture and design, will discuss "Inhabiting the Internet of Things," a vision for the future where embedded technologies are in everyday objects and appliances, connecting us to one another and things in ways we are only beginning to imagine. Guests will enjoy music by the Frost School of Music along with complimentary beverages by Wynwood Brewing Company. Admission is free to the public but RVSP is required at <http://bit.ly/ScienceUpCloseIE>.

On Friday, Feb. 20, the Frost Science Young Patrons continue Innovation & Engineering festival with a fascinating City of the Future PechaKucha Night 20x20 presentation, a speaker format in which 20 images are shown, each for 20 seconds. The evening will conclude by the "raku" kiln fire while the pottery is cured for guests to take home. Suggested donation \$10 but RVSP is required at <http://bit.ly/PechaKuchaYP>. Speakers include: David Rifkind, Associate Professor of Architecture at Florida International University, on the future of urban housing with sustainable buildings that have net zero emissions; Camille Coley, J.D., Assistant Vice President for Research and Associate Director of Florida Atlantic University's Southeast National Marine Renewable Energy Center, on the future of energy through the power of ocean currents; Stephen Davis, Ph.D., Wetland Ecologist for the Everglades Foundation, on the future of water for Miami and the importance of the Everglades in solving the water challenge; Meg Daly, Founder and President of The Underline, on the future of bikes in solving transportation challenges of the city of the future; Trevor Powers, Vice President of Engineering & Facilities of the Patricia and Phillip Frost Museum of Science, on the innovative design of the new Museum and the role of the Museum in the city of the future.

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On Saturday, Feb. 21 and Sunday, Feb. 22, families are encouraged to visit the Museum and enjoy Innovation & Engineering Weekend, two days of technology, green solutions, and interactive activities. Guests will have the opportunity to plant seeds and discover urban gardening and hydroponics, compete in building challenges with local engineers, construct furniture out of recycled materials, explore the world of tomorrow with new research on immersive 3D environments and participate in various hands-on maker activities. Children 12 years old and younger are free with paid adult admission.

During Innovation & Engineering Weekend, visitors can also experience “Miami Cityscapes,” an exhibit of 10 Miami-based artists, each of whom have interpreted the four themes of the weekend: architecture and design, energy, environment and transportation. Internationally recognized artist Matthew Schreiber will unveil a laser installation inside the Museum’s Planetarium, an immersive environment enveloping the viewer in geometric forms. Guests will also be able to exclusively view the Spark-Renault SRT\_01E racecar on behalf of the FIA Formula E Championship Miami ePrix, the fifth stop on the world’s first fully electric racing series’ 2014-15 calendar.

Who: Everyone is welcome!

When: Thursday, Feb. 19: Science Up Close, 6:30–9:30 p.m.

Friday, Feb. 20: The City of the Future PechaKucha, 7–10 p.m.

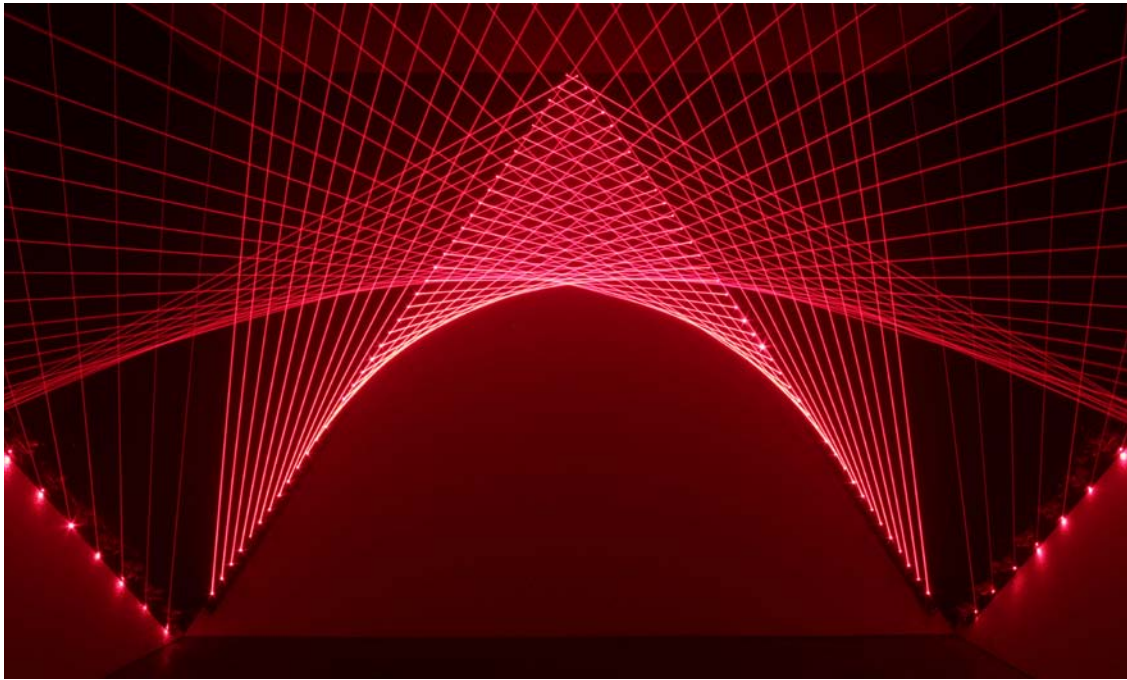
Sat.–Sun., Feb. 21 & 22: Innovation & Engineering Weekend, 10 a.m.–6 p.m.

Where: Patricia and Phillip Frost Museum of Science. 3280 South Miami Avenue, Miami, FL 33129

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## THE WALL STREET JOURNAL. MATTHEW SCHREIBER SIDESHOW

SATURDAY/ SUNDAY, APRIL 26 - 27, 2014



Johannes Vogt

526 W. 26th St., (212) 255-2671

Through May 10

High-tech art has been around long enough now that the “Wow!” sensation of electronic manipulations—of motion, sound or light—is no longer sufficient to make an exhibition impressive. At the same time, the ubiquity of high-tech art has tempted many artists to range across a whole menu of modes in a single show.

A case in point is the current solo exhibition by Matthew Schrieber (b. 1967), who was for 13 years the lighting expert behind many of James Turrell’s highly lauded pieces (including his Guggenheim and Los Angeles County Museum of Art extravaganzas last year) and who then decided to strike out on his own.

“Sideshow”—a perhaps unintentionally apt title—contains holograms, photographs, a big laser installation and a very complicated light sculpture. Moreover, the pieces’ subjects include everything from “sacred geometry” (the metaphysics of squaring the circle and so forth) to a mug owned by Aleister Crowley, the British occultist.

The two big light pieces—“Gatekeeper” (2014), a webbed ceiling of red laser beams in a black room, and “Gandalf” (2014), a 90-square-inch wall sculpture with ultraviolet fluorescent lights making chalk lines glow—would have carried the show very nicely by themselves.

—Mr. Plagens is an artist and writer in New York.

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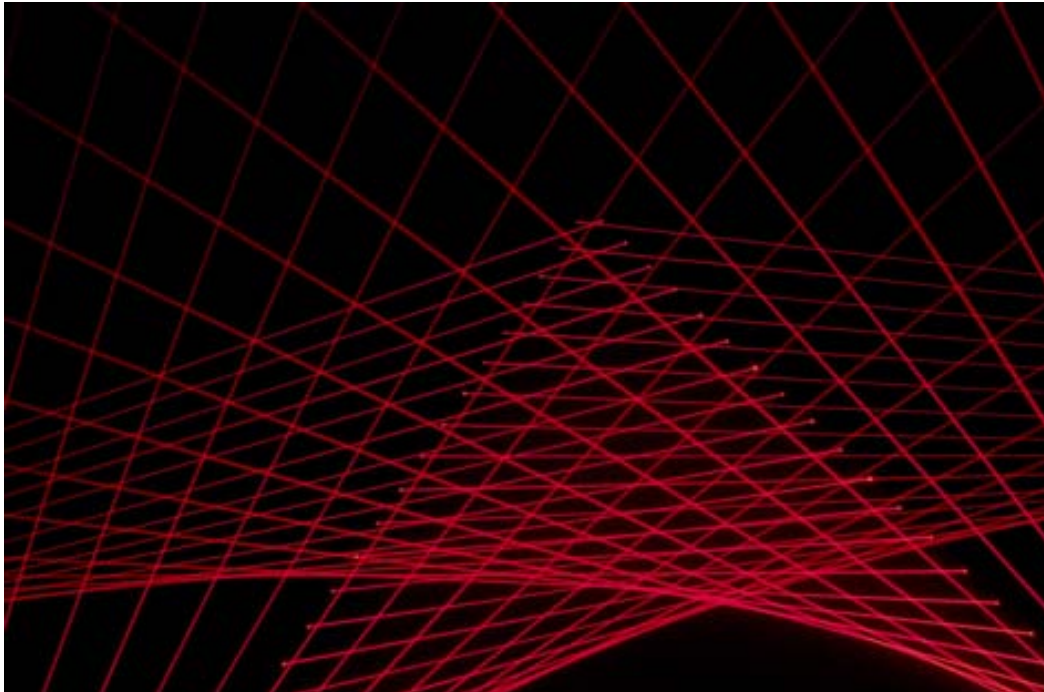
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## SFAQ Review: Matthew Schreiber: "Side Show" at Johannes Vogt Gallery, New York City

By Shana Beth Mason  
April, 2014



Matthew Schreiber, "GateKeeper" (2014). Laser diode modules. Courtesy of the artist and Johannes Vogt Gallery, New York.

"Architecture is the masterly, correct and magnificent play of masses brought together in light."

-Le Corbusier, "Vers une Architecture" ["Towards a New Architecture"] (1923)

Light and shadow, as a form of structural aesthetics, is hardly a novel phenomenon. And yet, artists and architects consistently search for outlets where practical physics may be teased at or changed, entirely. In his solo exhibition Sideshow, at Johannes Vogt in Chelsea, Matthew Schreiber utilizes varying stages of light as the conceptual anchor for experimentations with holograms, lasers, and the disorienting experience of a total blackout in a darkroom capsule (called a tumbler) previously owned by Life Magazine photographer Art Shay. While the show's title might have immediate associations with circus freaks and events considered too "strange" or "alternative" for a general audience, Schreiber's elegant setup is the antithesis of the greasy, imaginary barker shouting "step right up!" Having served as a chief lighting expert for James Turrell for the last thirteen years, Schreiber's work for the artist paid great



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dividends, leading to the nationwide retrospective between LACMA, The Guggenheim, and the Museum of Fine Arts (Houston).

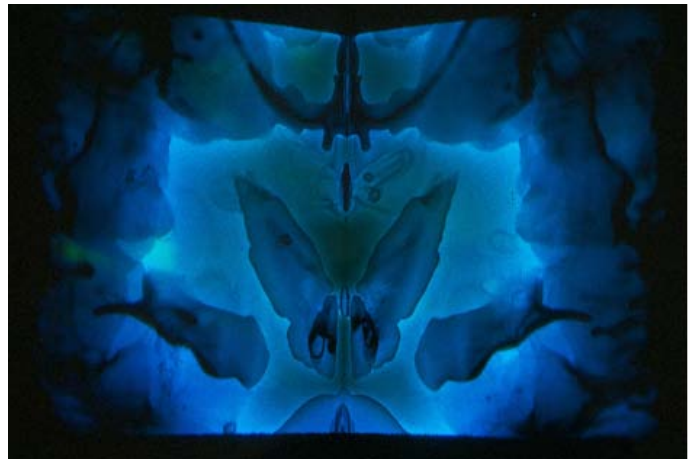


Matthew Schreiber, "Dark Tumbler" (2014). Courtesy of the artist and Johannes Vogt Gallery, New York.

Somehow, though, Schreiber's collected works feel more intimate to an observer than the "shock-and-awe" of a Turrell installation. Granted, he doesn't shy away from a chance to take one's breath away: with "GateKeeper" (2014), an intricate weave of red laser lights in an enclosed room, fine threads of light crisscross the ceiling effectively producing a virtual, woven roof. A potent exploration of the absence of light is explored in "Dark Tumbler." Its practical use is to seal out external light sources from a traditional darkroom environment, allowing for an unfettered

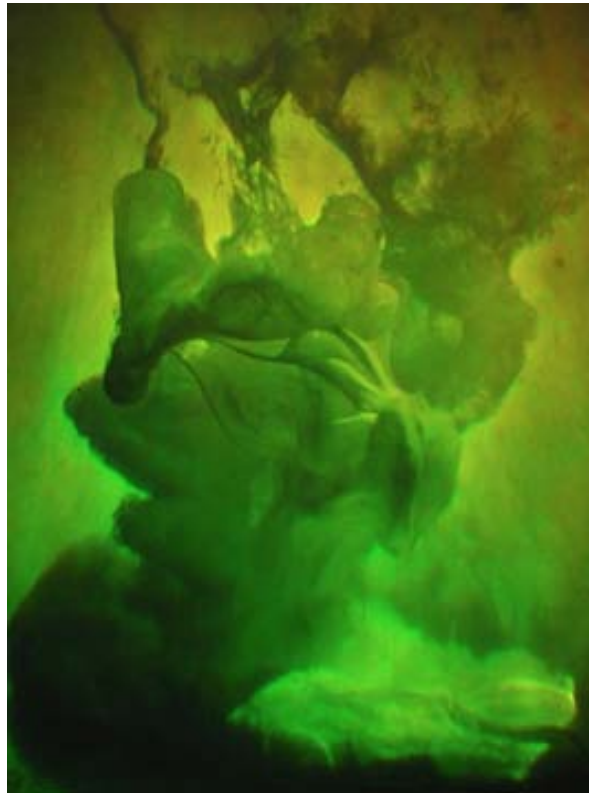
development process when entering and exiting the area. For Schreiber, it acts as a kind of "sensory deprivation chamber," a portal from the illuminated world into the void. It is a telling metaphor for the fetishism surrounding the opposing poles of light and dark: any venture into a complicated or poorly defined "grey area" is considered unhealthy or unwanted (ironically, this is where most of the world's artists spend their intellectual lives).

Speaking of such, a particularly tantalizing work is "Infrared Pentagonagram." The light sculpture is situated near the front of the gallery, where baffled guests kept asking, "what am I supposed to be looking at?" It is, as Schreiber says, a "perfect" pentagram, only visible with night-vision goggles: a controversial, if not eyebrow-raising, choice of a symbol. Schreiber keenly identifies a form of signage that requires a kind of extra-sensory effort to see its geometrically and mathematically true state. Holography, too, also requires locomotion in order to observe its respective formations. Contemporary culture has seen holograms crossing into everything from gumball machine novelties to the creation of virtual targets for military training exercises. Schreiber's holographic works, reminiscent of Rorschach's ink-blot, are further evidence to the breadth of the "see what you choose to see" mantra of the exhibition.



Matthew Schreiber, "Holographic Klecksogram 1" (2012). Hologram, 6.5" x 8". Courtesy of the artist and Johannes Vogt Gallery, New York.

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Matthew Schreiber. Courtesy of the artist and Johannes Vogt Gallery, New York.

Niépce, Daguerre, Fox Talbot, and Herschel captured light for the first time. Muybridge showed the world that light in motion could be art. Man Ray and László Moholy-Nagy taught the world to see light as art. Flavin democratized light as an art form, and an architectural impetus, by creating situations of beautiful ubiquity. Julian LaVerdiere and Paul Myoda created “Tribute In Light” (2011) as a visible but intangible memorial to a murdered structure, its occupants, and those who sacrificed themselves in its wake. Artists such as Elíasson, Turrell, and Emin have all bent and shaped light into mediations of the world, the self, and art. This list may be an incomplete history of individuals who have worked with light as part of their respective practices, but it serves to illuminate how artists like Schreiber can still captivate an audience with an original incarnation of that which informs our most basic (and for art observers, most essential) sense: sight.

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## On View | A Protégé of James Turrell Makes His New York Debut (With Lasers and Holograms, Naturally)

By ANN BINLOT  
APRIL 10, 2014

As a child growing up in Ohio, the artist Matthew Schreiber was fascinated by the lasers he saw in “Star Wars” and at the theme park Ontario Place in Toronto, which he visited with his family. Years later, he began incorporating them into his art practice, and today he will unveil those efforts, including a mesmerizing room filled with darting red beams of light, in his first New York solo show, “Sideshow,” on view through May 10 at Johannes Vogt Gallery.

The exhibition’s theme is rooted in the history of 526 West 26th Street, the building where the gallery is located, which hosted a nightclub called the Fun House in the early ’80s. “There’s videos, there’s people dancing,” Schreiber says. “Madonna used to go there early on.” He conceived of the show as a carnival-like experience, giving some pieces names that evoke roller-coaster rides (like “Dark Tumbler”) and incorporating such crowd-wow effects as holograms and black lights. He was also riffing on the way the art world itself has turned into a step-right-up-and-get-your-thrills spectacle, with its marquee exhibitions and long ticket lines. “That’s the way museums are surviving now,” he observes.

The artist is no stranger to blockbuster museum shows. He polished his ability to build light art installations during 13 years working as the chief lighting expert for the artist James Turrell, which culminated in the three-museum retrospective that took place last year at the Los Angeles County Museum of Art, the Guggenheim in New York and the Museum of Fine Arts, Houston. After that nonstop year, Schreiber decided it was time to focus on his studio practice in Cobble Hill, Brooklyn. “Thirteen years of anything is a long time, and I wanted to do my own thing and be home,” he says.

Schreiber’s work is rich with art-history references. “Dark Tumbler” is a sculpture that incorporates a darkroom door he acquired on eBay, which was once owned by the Life magazine photographer Art Shay. For “Photogram,” he took black and white photo paper, folded it into an origami dove in darkness, then exposed it to light while folded, finally pouring developing chemicals into it. “I’ve been trying to think of a solution for photography that’s along the lines of Man Ray,” he explains.

One of the highlights is a piece made of glowing ultraviolet tubes, dubbed “Gandalf” by Schreiber’s 10-year-old son, that resembles a three-dimensional blacklight poster; its shapes

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refer to an ancient geometry problem called Squaring the Circle. The artist, who studied holography at the Royal College of Art in London, also presents several impressive holographic works: "Salem Liquid 3" references the fortune-telling technique — dropping egg whites in water — used by residents of Salem, Mass., during the famous witch trials. "The Mug of Aleister Crowley" is a hologram of a drinking vessel actually owned by the legendary occultist.

Schreiber is well aware of the flash value in his art, and chooses to embrace it. "People are attracted to things that are novel and you want to get off on doing something new or seeing something new," he says. "I'm always circling back on that in my work."



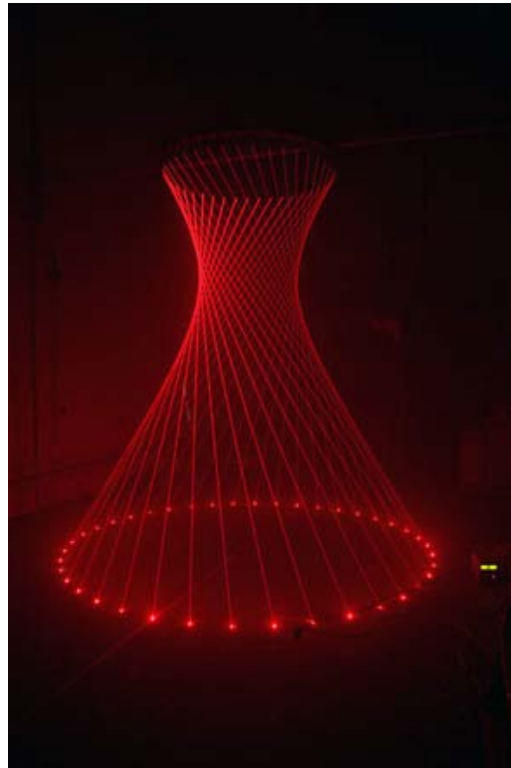
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## ARTLURKER

A Miami based contemporary art newsletter / blog

### AT LARGE: MATTHEW SCHREIBER

April 13, 2009



A guilloche laser work from Matthew Schreiber's old studio in Miami in 2007.

Migration used to be a necessity for artists from Miami. Now, however, thanks to the many efforts of those invested in Miami arts it is realistic for artists to stay and fashion legitimate careers here. For the first time in Miami we are seeing a mass staying-put of artists. This is reassuring not just because these individuals are here and contributing, but because their existence speaks volumes in defense of Miami's fertility.

Since the likes of Mark Handfroth, Robert Chambers and Dara Friedman passed prepared the ground for other home grown talent such as Hernan Bas, Clifton Childree, Bert Rodriguez, Daniel Arsham and Naomi Fisher, to name a few, the thirst for culture which so many artists for so long have sought to quench further a field is finally being quenched here; and even those who hail from afar and wield established careers fostered in the World's culture capitals are moving here – Jim Drain, for example, who is represented by Green Naftali in New York, now resides here where he helps to run Bas Fisher Invitational, an artist run gallery that for years has been a mainstay in Miami's burgeoning art community. And yet, in

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spite of Miami's current standing and the incredible sense of solidarity that those that have lived and worked here feel for the place, some artists are still moving away; still searching – or so it would seem – for something which they feel is not yet available in Miami.

Over the course of the next few weeks in a feature appropriately dubbed AT LARGE, ART-LURKER will be tracking down those that flew the coop and having them fill out a standardized questionnaire. The aim here is not to paint our talented brothers and sisters as deserters, but rather to ascertain what it is that drew them away and when, if ever, they intend to return. Through doing this we may expose not only quiet poetic truths about the lifestyle of the contemporary artist, but also attain an understanding of what vital nutrients are still yet absent from the cultural soil of our naturally radiant and increasingly fecund home.

The first AT LARGE artist we visited was Matthew Schreiber. Having lived and worked in Miami for decades producing inimitable and inventive sculptural forms with the use of lasers and managing the often intimidatingly grand projects of art icon James Turrell, Matthew moved both his studio and significant others to New York where he now works in close proximity to fellow nomad Daniel Arsham. As ever, Matthew is producing technologically symphonic and beguiling art, a piece of which entitled Incense Burner – which is perhaps somewhat smaller and less mesmeric but by no means less interesting than previous ventures – is currently on exhibition at INVISIBLE-EXPORTS, NY, in the all Miami group show, Miami Noir. (Incidentally, one artist in Miami Noir, namely Clifton Childree, is showing a film entitled 'It Gets Worse', which features a broomstick that shows how many people are moving from Miami to New York. The work is accompanied by an installation component built from washed-up flotsam and jetsam that the artist salvaged from the waterways of New York with his urban explorer friend.)



Matthew Schreiber's New York studio – almost finished.

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Why did you leave Miami?

To wake-up, make a change for myself and my family. Have my son go to a good public school. Take a chance and see what could happen with my art in NY. Feel the seasons again, show this to my son. Get lean. Miami (or any time in my life I get used to), became routine, easy, transparent, no-contrast, could see the end. That's how it felt for me, not all the time, but enough.

Was it worth it?

I can't tell yet. I am less comfortable, stressed out, pale. Many days I still walk down the street and look at a person and can't believe I am here...in a good way. This is exciting. And it is very different than traveling. I travel my brains out still, but this is different.

Are you coming back?

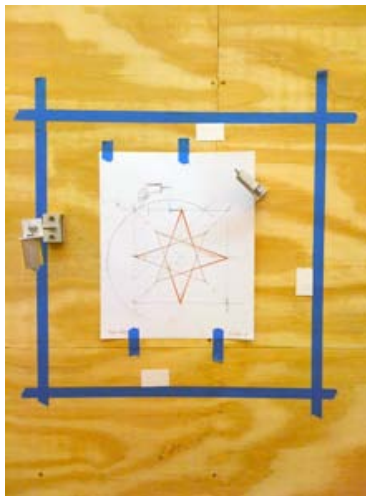
I still have my house in Miami, and my holography lab is in the house, so I come often. But I am not planning on coming back to live permanently.

If so why?

I would come back if I am nearly dead broke. And if something was important or needed for my family.

If not why not?

Same reason we left.



Mock up for Incense Burner, 2009.

If you have maintained healthy ties to Miami please discuss them stating how this was important.

I hope I have ties to Miami and can keep them, (besides family), friends, art folks, etc. I need to work on this and hope to keep it together...time passes, things drift.

Please compare and contrast your current city and Miami in an original way.

Uhhhh...People in NY are altered by a strong gravitational pull towards the center of Manhattan because of its condensed Mass. In Miami the energy is more evenly distributed with the water and air.



# JOHANNES VOGT



Incense Burner, 2009. Plywood, aluminum, Miami sand, Haitian incense, laser, mirrors. 31 x 28 x 12 inches. Image courtesy INVISIBLE-EXPORTS, NY.

What is the most significant difference you have found between professional practice in Miami and where you are now?

New studio, new everything. A lot more people making art and involved with art. MASS.

Has that affected the way in which you work? If so how?

Not really.

How has your work responded to the move?

I have a lot of new ideas. Same word as above, I feel more “awake”.

Is the scene as incestuous as in Miami?

I am not deep enough in yet to get laid....and I not sure if I did in Miami either. Maybe I was raped when I was passed out?

Do you value Miami more or less having moved away?

More. I love Miami. It's definitely made me see it much clearer. In a “new light”.

Are you more stable financially?

Not at all!

# JOHANNES VOGT



## Shadows, Disappearances and Illusions at Miami Art Museum



Matthew Schreiber's New York studio – almost finished. Mark Handforth, *Western Sun*, 2004, Collection Miami Art Museum, museum purchase with funds from MAM Collectors Council.

MIAMI.- Special installations by Miami artists, including Leyden Rodriguez-Casanova, Kerry Phillips, Matt Schreiber and Tom Scicluna along with selections from Miami Art Museum's growing permanent collection and key loans from local collectors, will make up *Disappearances, Shadows, and Illusions* in MAM's Upper Level Gallery through September 21, 2008. Several of the works, including Mark Handforth's *Western Sun*, shown at the 2004 Whitney Biennial, and Regina Silveira's *Escada Inexplicável 2* (*Inexplicable Staircase 2*), are new acquisitions being shown in Miami for the first time. "The works in this exhibition run contrary to the expectation that artworks must embody enduring values and stand the test of time,"

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MAM's Assistant Director for Programs/Senior Curator Peter Boswell said. "They use tricks of light, perspective, erasure, and other means to evoke a sense of impermanence and uncertainty. They make us acutely aware of our role as viewers and prompt us to question what we are seeing." Artists in the exhibition include Elizabeth Cerejido, Paul Chan, COOPER, Joseph Cornell, Olafur Eliasson, Magdalena Fernandez, Oscar Muñoz, Maria Martinez-Cañas, Martin Oppel, Paul Pfeiffer, Karen Rifas, Bert Rodriguez, Regina Silveira, Lorna Simpson and Wendy Wischer. Several Miami artists included in the exhibition, including COOPER, Handforth, Scicluna, Schreiber and Wischer will join Boswell in a panel discussion on the key themes of the exhibition. The artists will discuss how they address issues of ephemerality, uncertainty, wonder and authenticity in their works. The panel discussion will take place Sunday, June 8 from 3-5pm in the MAM Auditorium.

# JOHANNES VOGT



## Artbeat

Capsule reviews of current area art exhibitions.

By Marya Summers

Oct. 2006

You may finally understand the afterlife desire to go into the light once you see Matthew Schreiber's "Platonic Solids." As you ascend the stairs to the Museum of Art's second floor, Pipeline pulls you into its sanctuary as if with a divine tractor beam; its purply-blue columns of light form a majestic hall as they arc across a huge darkened gallery. A site-specific work, the installation's curve follows the lines of the museum, designed by architect Edward Larrabee Barnes. The installation inspires viewers to continue into the ever-narrowing space, see what secrets lie at the tunnel's end. But it also guards the mystery, since the space between the columns becomes too slender to allow passage. From the far side of the gallery, the "backstage" view is lovely too — the bluish-purple light contrasts with the orange light filtering up the stairwell from the museum's lobby and the yellow light of the gallery that displays the Highwaymen exhibit. In a second installation, "Garnet Cross" (inspired by an earlier Egyptian exhibit), the Miami-based artist uses pyramids to create a kind of sacred space in an adjoining gallery. A docent's guiding flashlight will help you navigate the pitch-black "ante-chamber." Red lasers shine from ceiling to floor and create two pyramids, the top one inverted so that its point balances on the other. The docent will encourage you to enter the space, and as you do, you become an artistic collaborator, since the work changes as you move. Together, the two have a spiritual quality that instills a meditative calm — you'll feel a lot like you've gone to heaven but without the whole messy death thing. (Through October 16 at Museum of Art Fort Lauderdale, 1 East Las Olas Blvd., Fort Lauderdale. Call 954-525-5500.)