

FOR IMMEDIATE RELEASE

**LAB[au], Numen, Joanie Lemercier, Nonotak, and  
François Wunschel  
“Bright Matter”**

Opening Friday November 21<sup>st</sup>, 2014 from 6 - 8 pm

Celebrated for presenting critical works by emerging artists who utilize innovative art practices and materials, Muriel Guépin Gallery and curator Joanie Lemercier are pleased to announce the forthcoming exhibition "Bright Matter" a group show featuring new media works by **LAB[au], Numen, Joanie Lemercier, Nonotak, and François Wunschel.**

As we look at the world through ever more advanced machine ‘eyes’ and more of our realities are virtual, the dazzling composite that is the present becomes increasingly opaque. *Bright Matter* groups four emerging artists whose spatial-aesthetic research further warps our hyper-connected, mediated gaze. Capitalizing on cutting edge technology in order to manipulate perception, the delusive displays by LAB[au] (BE), Numen (AT), Joanie Lemercier (FR), Nonotak (FR/JP), and François Wunschel (FR) demonstrate how light articulates reality—and how easily we are deceived. Here, tightly knit as ever, light and space engage anew. When one is used as a medium, the other becomes a canvas, and fantastical new domains (real or otherwise) unfold before our eyes.

Part of a kinetic series of works, LAB[au]’s delicate *Or1gam1\_helix RGB* (2014) exists in a state of flux. Like clockwork, this wall-mounted cluster of twenty-one triangles slowly changes texture, revealing color underneath otherwise pristine scales. As individual segments flip, they mimic prisms, partially refracting the white surface into red, green and blue. Made from paper and animated with memory alloy springs, *Or1gam1\_helix RGB* produces random loops or sequential machinations. Its reality remains indeterminate either way.

*Trapezium*, one of Numen's geometrical *N-Light Objects* (2008-2014), is a radiant puzzle box. Outlined by tubes of fluorescent light, this clear gem can barely contain the infinite kaleidoscopic refractions within. Part semi-transparent spyglass, part reflective membrane, the quadrilateral volume connects to an air tank with a compressor. With each heavy 'breath' the tank takes, *Trapezium's* flexible membranes deform, endlessly creating and shattering the three-dimensional luminous web inside.

With the latest addition to his *Light Canvas* series (2011-2014) Joanie Lemerrier reverses his idiosyncratic approach of extruding two-dimensional geometries with light. Instead of a projector beam animating a print from afar, a rice paper pattern is fixed to a monitor and rear-illuminated. As LCD light traces the triangle mesh, the mosaic comes alive and develops depth and motion. Soon the valleys and peaks of a rugged landscape emerge and, as if viewed through monochromic, low-resolution camera eyes, we get to orbit an alien world.

Nonotak's *Masks* (2014) don't require animated light for their illusionary display. Entirely analog and still, the duo's series of framed, triple-layer Plexiglas patterns confuses our vision just as we walk by. With each step we take, intricate monochrome moirés flicker, stirring the single diamond or circular shape embedded within. As the formalistic restraint exhibited throughout *Bright Matter* peaks in *Masks*, so does the delightful dizziness the show induces.

François Wunschel's brand-new series of lenticular prints <Name> (2014) reveal uncanny movement in passing as well. The basic geometric objects they depict appear robust and two-dimensional only for as long as we keep still. Move and so will they. A wireframe cube spins and turns into a hexagon, a white polygon volume is awash in dancing light. As we watch objects cycle through different lucid states, our role has changed as well. Frame by frame, we've become Wunschel's aides, animating his display, every step of the way.

**This exhibition will be on view until January 11, 2015.**