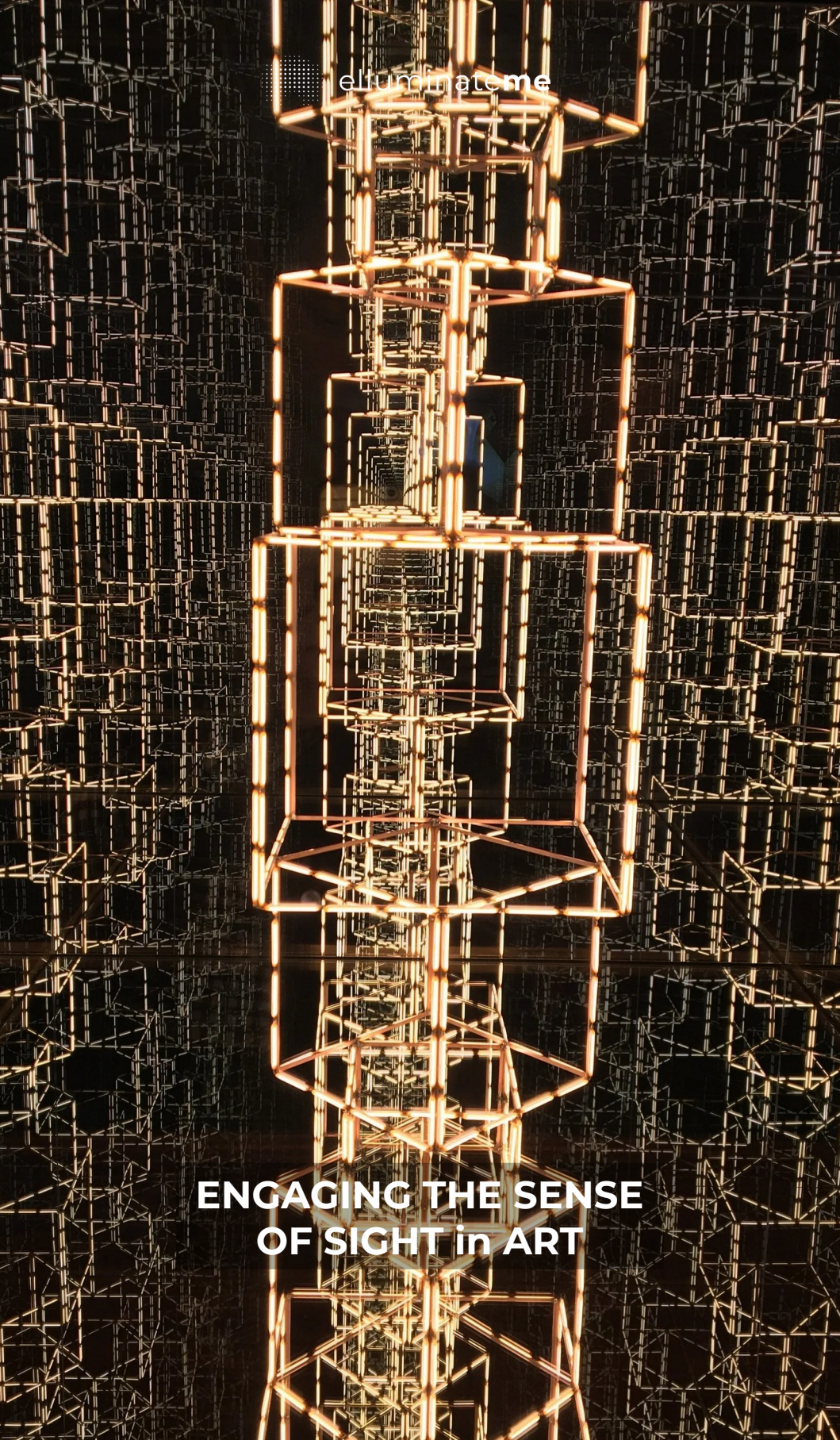

ENGAGING THE SENSE OF SIGHT in ART

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VIEWWORKS: ENGAGING THE SENSE OF SIGHT in ART

Hello

Sight is the sense we trust most, and the one artists most love to unsettle. It arrives instantly, shapes memory and belief, yet remains endlessly open to illusion. This issue explores artists who use sight not as a given, but as material.

James Turrell makes light itself a physical material, while Olafur Eliasson turns natural phenomena - light, water, colour and shadow - into sculptural materials. Karolina Hałatek builds monumental LED installations that are both beacons and intimate spaces, and Nick Dong combines mirrors and interactive light into immersive illuminated environments. Victor Vasarely and Jesús Rafael Soto made static surfaces and suspended cords vibrate without actual movement, Mark Vogel paints optical illusions that exist only in the viewer's eye, and Patrick Hughes invented "reverspective" - paintings that appear to move as you walk past.

A new generation pushes further: Yiyun Kang composes perceptual environments with AI, light and projection mapping, Matthew Schreiber sculpts with holography and laser light, Yuki Anai translates natural phenomena and time into light-based installations, Leonardo Castañeda explores how the body interacts with virtual reality and gaming, and Sarah Meyohas moves between holography, mirrors and augmented reality to question perception and value.

Together these artists show that seeing is never passive. It is participation. And in a world mediated by screens, the artists who shape what we see also shape how we feel.

Best,
Steven Kainth
Founder, Elluminate Me

p.s. Feel free to share this document with anyone who may also find it valuable.

Cover page image: Studio Dong



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James Turrel

James Turrell uses the sense of sight by manipulating light itself as a physical material, creating installations where viewers enter spaces saturated with colour that seems to have no source.

James Turrell, *Alta (pink)*, 1968, cross corner projection, dimensions variable © James Turrell



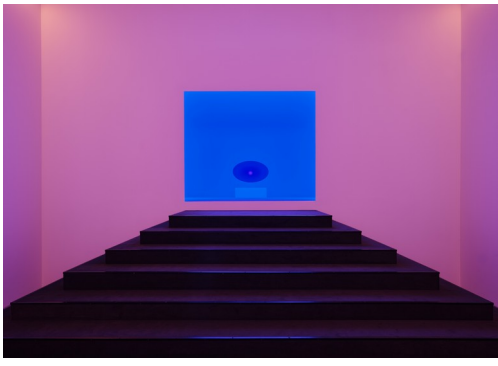
James Turrell, *Amrta*, 2011 © James Turrell

James Turrell uses the sense of sight by manipulating light itself as a physical material, creating installations where viewers enter spaces saturated with colour that seems to have no source. His Skyspaces, architectural chambers with precise openings to the sky, frame natural light as a medium, training viewers to perceive subtle shifts in colour and luminosity that normally go unnoticed. In works like Stone Sky (2005), he combines an infinity pool with a square aperture overhead, so viewers swimming beneath the surface emerge into a cube of light where water and sky merge, dissolving the boundary between physical and perceived space. Turrell's cross corner projections, such as Alta (pink) (1968), create "Ganzfeld" effects where the entire field of vision fills with uniform colour, causing the eye to hallucinate and the brain to question what it sees, effectively making the mechanics of perception the subject of the artwork itself.



Photo: Florian Holzherr

Turrell's approach to sight is deeply rooted in his background in perceptual psychology and his studies of the "Retinal Defence Mechanism", the eye's tendency to stop seeing when confronted with uniform stimuli. By creating environments where depth cues are removed and light appears as a tangible presence, he forces viewers to become conscious of their own seeing process. His work Amrta (2011) exemplifies this by using LED arrays to create seemingly infinite fields of colour that appear to advance and recede, engaging the eye's natural tendency to seek edges and contours where none exist.



Turrell often speaks of "looking at looking", and his installations require viewers to spend extended periods allowing their eyes to adjust, sometimes 15 minutes or more, revealing how sight is not passive reception but an active, time based process of neural interpretation. The result is art that exists not on walls or pedestals, but within the viewer's own visual cortex.



“Nature loves the ellipse” —James Turrell.
Photograph by Florian Holzherr.



Stone Sky (2005) by James Turrell is an installation from his acclaimed Skyspaces series.

A Turrell Skyspace is a precisely proportioned chamber with an opening in the ceiling exposed to the sky. These spaces may stand alone or be integrated into existing architecture, and the aperture can be circular, oval or square.

This particular work incorporates a pavilion and an infinity pool that extends towards the valley floor and the volcanic pinnacles beyond. Within the open pavilion, Turrell introduces a square of sky framed by an overhead plane. By swimming under water to the end of the pool, the viewer surfaces into a cube-like Skyspace, its interior lined with teak.

Photographs by Florian Holzherr.



Olafur Eliasson

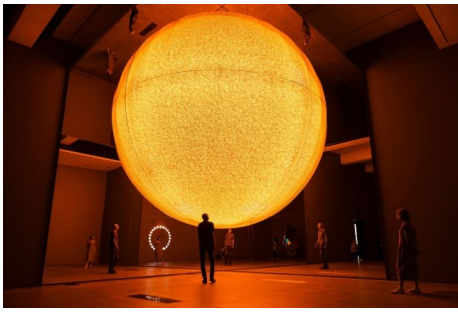
Olafur Eliasson engages the sense of sight by creating environments where natural phenomena, light, water, colour, and shadow, become sculptural materials that transform how viewers perceive space and themselves within it.

Image: Sharron Ping-Jen Lee / Studio Olafur Eliasson

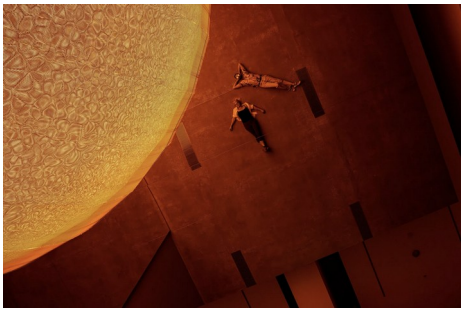


Presence, 2025
QAGOMA, Brisbane – 2025
Image: Joe Ruckli © QAGOMA

Olafur Eliasson engages the sense of sight by creating environments where natural phenomena, light, water, colour, and shadow, become sculptural materials that transform how viewers perceive space and themselves within it. In Tunnel for unfolding time (2022), he uses projection mapping within a twenty-five-metre tunnel to create a phantasmal gateway where human authored video blends with machine learning algorithms, challenging viewers to distinguish between conscious reality and digital entities. His work Your planetary assembly (2025) places eight illuminated glass polyhedrons in a park, using colours derived from telescopic images of planets to create orientation points that guide viewers through space whilst also serving as gathering places. Eliasson often employs what he calls "seeing yourself seeing", installations like Kaleidoscope for plural perspectives (2024) use mirrors, coloured light, and architectural intervention to make viewers aware of their own perceptual position and bodily relationship to the environment.



Eliasson's manipulation of sight extends to his use of monochromatic spaces, such as Room for One Colour (1997), where yellow sodium light eliminates colour perception, causing viewers to see the world in greyscale and becoming hyper aware of how dependent normal vision is on full spectrum light. His recent work Presence (2025) continues this exploration by creating conditions where light, shadow, and reflection generate what he terms "micro awakenings", moments where viewers suddenly perceive their own presence as part of the visual field rather than separate observers. Eliasson frequently incorporates natural elements like water and mist, as in The Weather Project (2003), where artificial mist and a giant sun like disc created an immersive environment that made viewers acutely conscious of how atmospheric conditions shape what and how we see. His installations often require physical navigation, making sight an embodied, kinaesthetic experience rather than a detached visual consumption.





'Your planetary assembly', 2025, is an invitation to co-create space, to experience your surroundings as part of a negotiation of self, community, and the world. The eight glass polyhedrons spread across Fallaize Park invite guests to gather, talk, spend time, and share space with one another. Situated in a neighbourhood that includes residential, educational, and scientific facilities, the artwork welcomes visitors from early morning until late at night. The arrangement of the forms along the park's meandering path was inspired by models of the solar system. The colours come from the major tones of telescopic images of the planets, from Mercury to Mars to Neptune. Illuminated, these forms function as points of orientation to help guide you through the park. Knowing that Mars is behind you, for example, tells you that Earth lies ahead.

This work is open to your interpretation: you may see the polyhedra as elements, molecules, or crystals. Inspired by sites such as Thingvellir in Iceland and the agora of ancient Athens, places where people historically came together to negotiate, discuss, and debate, Your planetary assembly is a public space for everyone: visitors and workers from the nearby labs and offices, as well as members of the surrounding community. It is, I hope, a peaceful oasis that emerges from the greenery of the park, spreading out like a cluster of stars or a cloud of gas in outer space.

Image: Hufton + Crow

Image: Studio Olafur Eliasson



Image: Zak Kelley

Kaleidoscope for plural perspectives.

The lure of looking through a polarised window of opportunities, or seeing a surprise before it's reduced, split, and then further reduced.





Karolina Hałatek

Karolina Hałatek uses the sense of sight by creating monumental LED installations that function as both beacons and intimate spaces, transforming how viewers perceive scale, depth, and their own position within luminous environments.



Karolina Hałatek uses the sense of sight by creating monumental LED installations that function as both beacons and intimate spaces, transforming how viewers perceive scale, depth, and their own position within luminous environments. Her work Beacon (2017) presents a massive vertical pillar of pure white light that viewers can enter, experiencing a blinding brightness that eliminates visual reference points and creates a sensation of floating in an undefined space. The white light contains all colours of the spectrum, allowing viewers to see their surroundings with heightened clarity whilst simultaneously disorienting their normal depth perception. In Myriad (2024), installed in a medieval chapel, she uses a vertical LED construction to create a synthetic thread connecting heaven and earth, engaging in dialogue with Gothic architecture and stained glass whilst offering viewers a new perceptual framework for contemplating time and infinity.



'Halo'. Image: Feng Zheng

Hałatek's Ascent (2022) demonstrates her sophisticated understanding of how sight interacts with atmosphere, using fog machines combined with spiralling LED lights to create a participatory environment where viewers become the central point of a dynamic, monumental space. The light and fog generate what she describes as a "new dimension" that directs attention toward bodily sensations, transforming passive viewing into active perceptual engagement. Her installations often exploit the verticality of architectural spaces, as in Terminal Stuttgart, where light columns point skyward to evoke sublime matters between heaven and earth. By controlling the intensity, colour temperature, and spatial distribution of LED light, Hałatek creates conditions where the eye cannot fully adjust, maintaining a state of heightened visual awareness that she describes as "seeing the familiar place in a new light".



Image: Terminal-Stuttgart

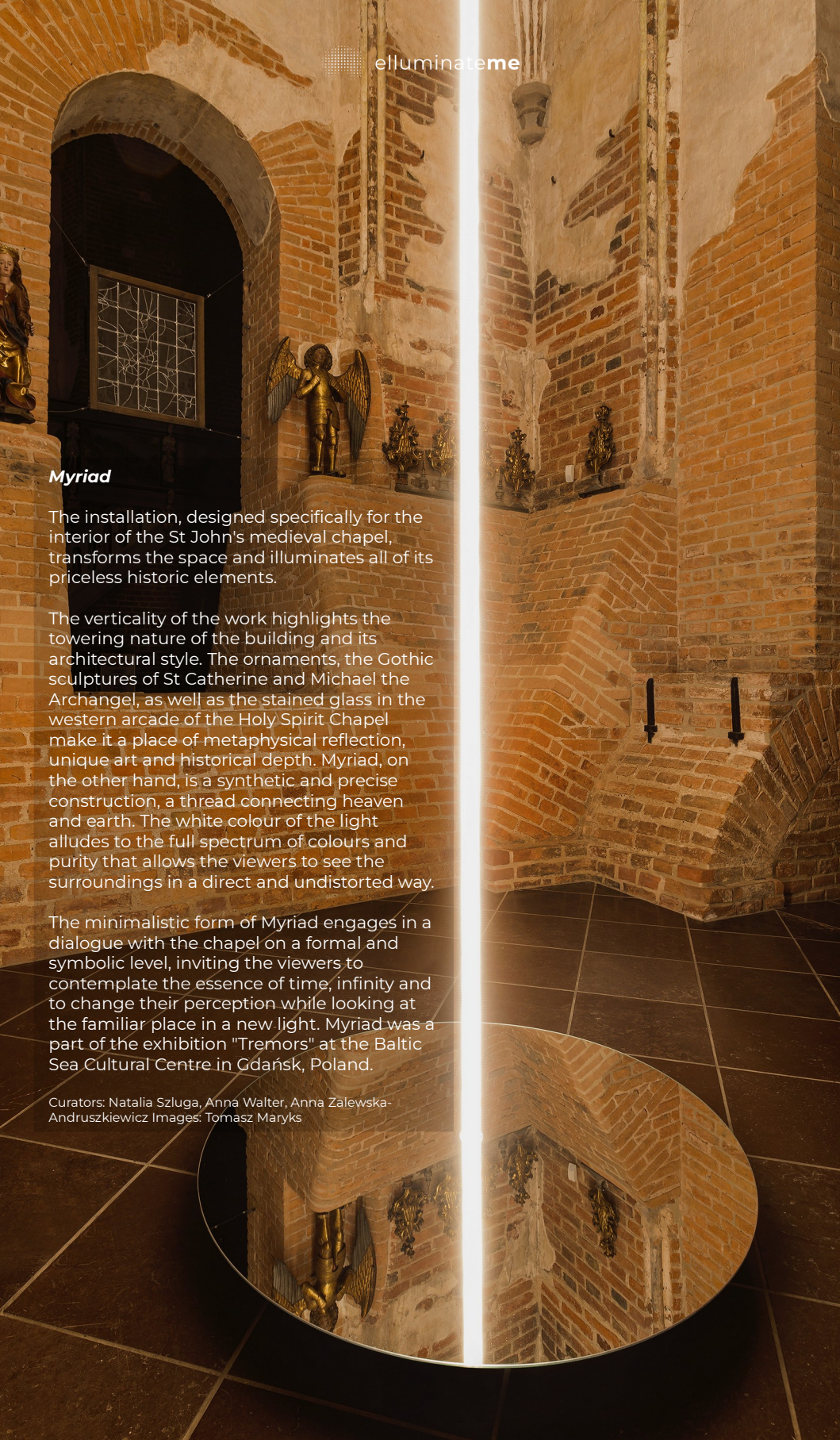


Ascent

Ascent is a large-scale site-specific light installation that embodies a variety of archetypical and physical associations, from microscopic observations, electromagnetic wave dynamics, and atmospheric phenomena of a whirlwind to a spiritual epiphany.

Most importantly, Ascent offers a unique immersive experience that invites the viewer to become its central point and transforms the perception of the viewer on a sensual level. The light and the fog create a monumental dynamic space that is participatory, a space that opens up a new dimension and directs the attention towards bodily sensations in the explicit environment. The viewer is free to approach the work according to their own sensual response, but direct interaction can offer the potential to evoke a new perceptual imagination.

The installation was a part of the "Sensoria" exhibition curated by Nina Czegledy at the Centre for Contemporary Art Łaźnia in Gdańsk, Poland.



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Myriad

The installation, designed specifically for the interior of the St John's medieval chapel, transforms the space and illuminates all of its priceless historic elements.

The verticality of the work highlights the towering nature of the building and its architectural style. The ornaments, the Gothic sculptures of St Catherine and Michael the Archangel, as well as the stained glass in the western arcade of the Holy Spirit Chapel make it a place of metaphysical reflection, unique art and historical depth. Myriad, on the other hand, is a synthetic and precise construction, a thread connecting heaven and earth. The white colour of the light alludes to the full spectrum of colours and purity that allows the viewers to see the surroundings in a direct and undistorted way.

The minimalistic form of Myriad engages in a dialogue with the chapel on a formal and symbolic level, inviting the viewers to contemplate the essence of time, infinity and to change their perception while looking at the familiar place in a new light. Myriad was a part of the exhibition "Tremors" at the Baltic Sea Cultural Centre in Gdańsk, Poland.

Curators: Natalia Szluga, Anna Walter, Anna Zalewska-Andruszkiewicz Images: Tomasz Maryks



Victor Vasarely

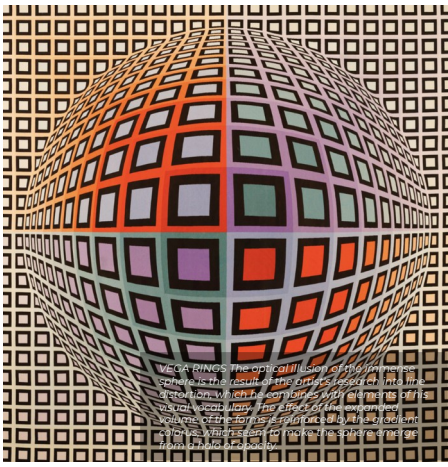
Victor Vasarely engaged the sense of sight by systematically applying principles of colour theory, geometry, and optics to create paintings and sculptures that generate kinetic effects without actual movement



Victor Vasarely engaged the sense of sight by systematically applying principles of colour theory, geometry, and optics to create paintings and sculptures that generate kinetic effects without actual movement. His "Vega" series, including VEGA RINGS, uses line distortion combined with gradient colours to create the optical illusion of immense spheres emerging from halos of opacity, forms that appear to swell, pulsate, and advance towards the viewer despite being flat surfaces. Vasarely's research into simultaneous contrast led him to place complementary colours adjacent to each other, causing each hue to appear more vibrant and intense than in isolation, effectively making the viewer's retina a participant in completing the artwork.

His ALVÉOLE 6 and related works from the Vega period explore the "pulsation" and "biological mutation of the cell", using distorted grids of circles and ellipses to evoke galaxies and cosmic phenomena. Vasarely's kinetic works, such as those in his HOLE 4 series, incorporate anodised aluminium and glass sections that create optical effects changing as viewers move through space. These "profond" (deep) kinetic works place the viewer's body in what he described as an "unstable position, between pleasure and displeasure, plunging them into a sensation of vertigo". His 1955 "Yellow Manifesto" articulated his belief in "moving and poignant beauty" achieved through visual stimuli rather than physical motion. Vasarely often worked with tapestry and industrial materials to democratise his art, believing that optical effects could be reproduced across media whilst maintaining their perceptual power.

His systematic exploration of how light colours advance whilst dark colours recede, and how geometric forms can be made to appear three-dimensional through careful tonal gradation, established the foundation for Op Art as a movement dedicated to making viewers conscious of the mechanics of their own sight.

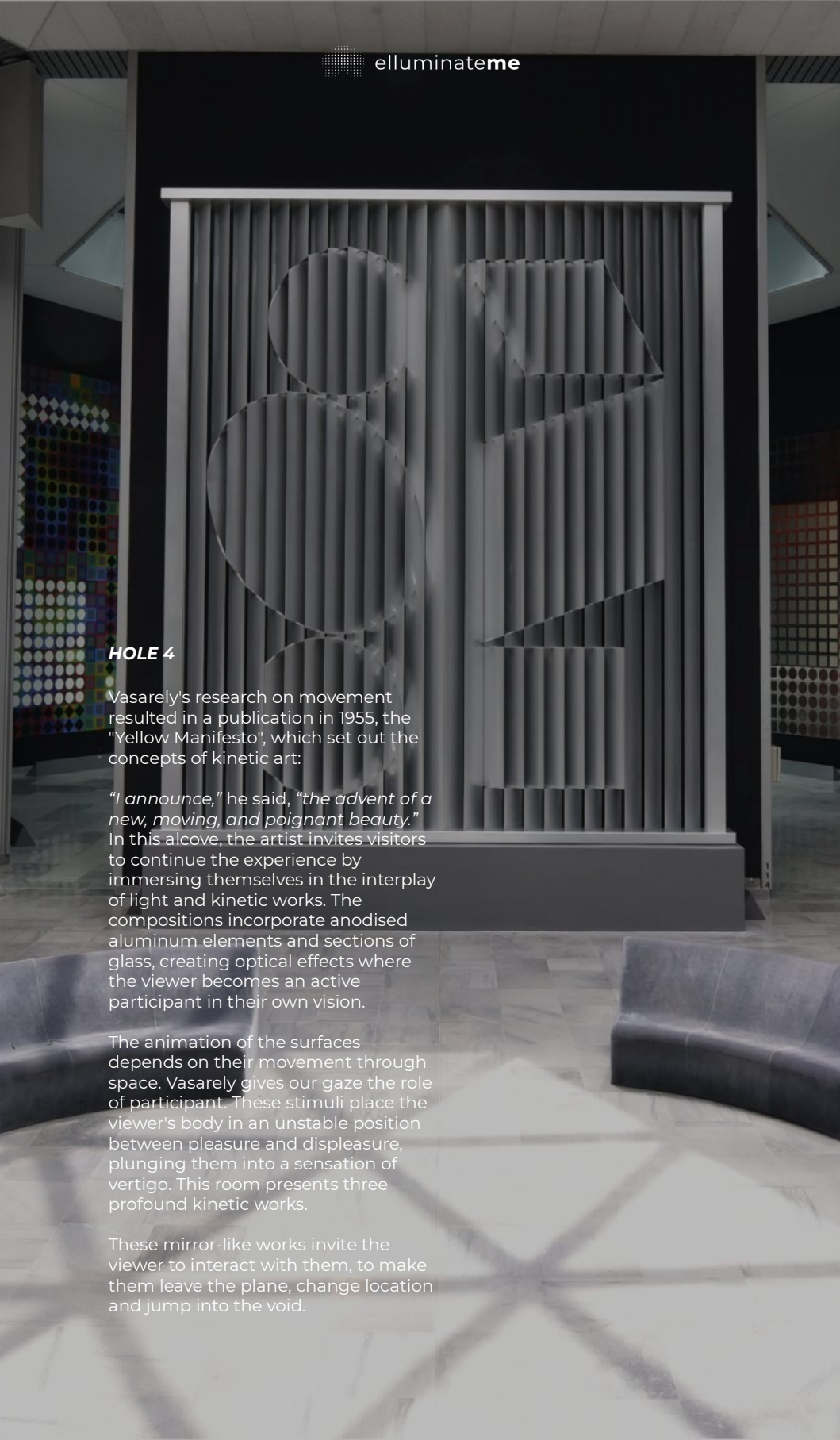


VEGA RINGS The optical illusion of the immense sphere is the result of the artist's research into line distortion, which he combines with elements of his visual vocabulary. The effect of the expanded volume of the form is reinforced by the gradient contrasts which seem to make the sphere emerge from behind the screen.



'Extérieurs'

Images: Fondationvasarely



HOLE 4

Vasarely's research on movement resulted in a publication in 1955, the "Yellow Manifesto", which set out the concepts of kinetic art:

"I announce," he said, *"the advent of a new, moving, and poignant beauty."* In this alcove, the artist invites visitors to continue the experience by immersing themselves in the interplay of light and kinetic works. The compositions incorporate anodised aluminum elements and sections of glass, creating optical effects where the viewer becomes an active participant in their own vision.

The animation of the surfaces depends on their movement through space. Vasarely gives our gaze the role of participant. These stimuli place the viewer's body in an unstable position between pleasure and displeasure, plunging them into a sensation of vertigo. This room presents three profound kinetic works.

These mirror-like works invite the viewer to interact with them, to make them leave the plane, change location and jump into the void.



Jesús Rafael Soto

Jesús Rafael Soto engaged the sense of sight by creating "Penetrable" installations, environments filled with thousands of suspended nylon cords or metal rods that generate vibrating optical fields as viewers move through them.

Soto. "Guggenheim Penetrable", 1974
Image: Galerie Denise René

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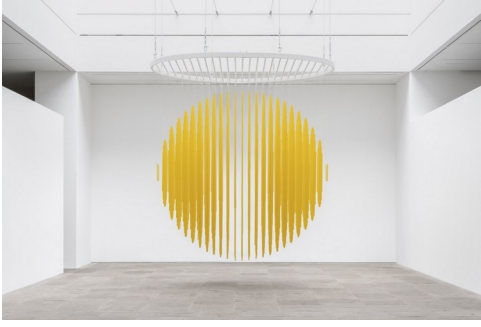
Exhibition views of 'Sculptors : Material Conversations' at Ascaso Gallery, Miami, 2025
Photo : Javier Martin, Courtesy Ascaso Gallery
© Jesús R. Soto / ADAGP, Paris 2025
'Sculpture is a conversation between material, form, and vision. This exhibition brings together artists who challenge and expand this dialogue.'

Jesús Rafael Soto engaged the sense of sight by creating "Penetrable" installations, which are environments filled with thousands of suspended nylon cords or metal rods that generate vibrating optical fields. His Guggenheim Penetrable exemplifies this approach, inviting viewers to become physically immersed in a forest of vertical elements that appear to shimmer and shift with every movement of the eye. Soto understood that sight is not static but relational; by forcing viewers to navigate through these installations, he transformed them into active participants. The cords create moiré patterns and optical vibrations that challenge the eye's ability to focus, generating sensations of instability and perceptual ambiguity.



This practice was rooted in the belief that art should be a dynamic event rather than a passive object. The Penetrable series specifically exploits what Soto called "the displacement of the spectator", where the act of walking through the work creates parallax shifts that make the suspended elements appear to move independently. This engagement with kinaesthetic sight reflects his interest in breaking down the barrier between artwork and observer, making perception itself the primary material.



Beyond these immersive environments, Soto's work includes wall mounted "Chronochrome" pieces where painted lines and suspended wires create layered visual experiences that change with the viewing angle. His recent exhibitions, such as Sculptors: Material Conversations (2025), continue to demonstrate how his work expands the dialogue between material, form and vision.

© Jesús R. Soto / ADAGP, Paris 2025

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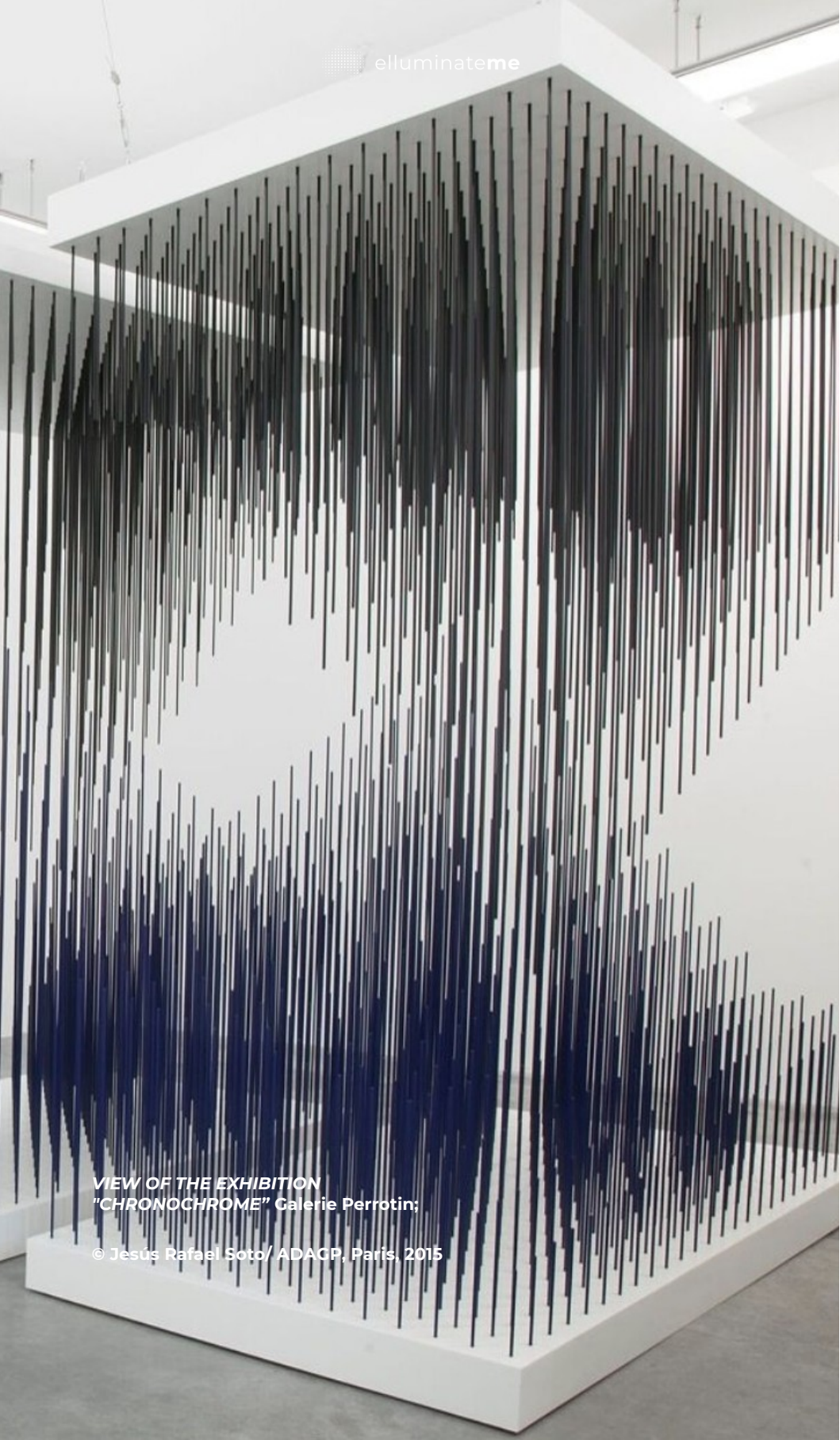


VIEW OF THE EXHIBITION "CHRONOCHROME" **Galerie Perrotin;**

© Jesús Rafael Soto/ ADAGP, Paris, 2015



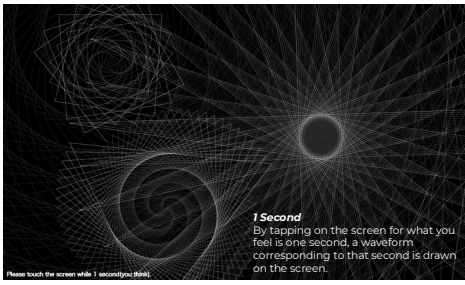
Yuki Anai

Yuki Anai uses the sense of sight by translating natural phenomena and temporal experiences into light-based installations that reveal invisible aspects of daily life.



'Layers'
This installation is an experimental work that illuminates our inner nature, which lies dormant in our daily living spaces, through the expression of light.

Yuki Anai uses the sense of sight by translating natural phenomena and temporal experiences into light-based installations that reveal invisible aspects of daily life. His work layers, the creators 2024 edition, illuminates "inner nature" dormant in living spaces through experimental light expression, making viewers aware of how light shapes their perception of domestic environments. In 1 Second, Anai creates an interactive digital experience where viewers tap the screen to define their own subjective second, generating waveforms that visualise the discrepancy between individual perception and universal time. This work demonstrates his interest in how sight mediates our understanding of duration, with overlapping lines representing shared moments between different people.



His Sea Saw Summer captures the ephemeral quality of memory through light, using the visual metaphor of waves to represent how summer experiences feel dense in the moment but fade like "a sea wave that never stops". Anai's Signs project at a brewery represents his broader investigation into how visualisation has replaced ancient forms of sensory awareness, using light installations to recreate the "signs" that microorganisms produce during fermentation, processes invisible to the naked eye but essential to creating taste.

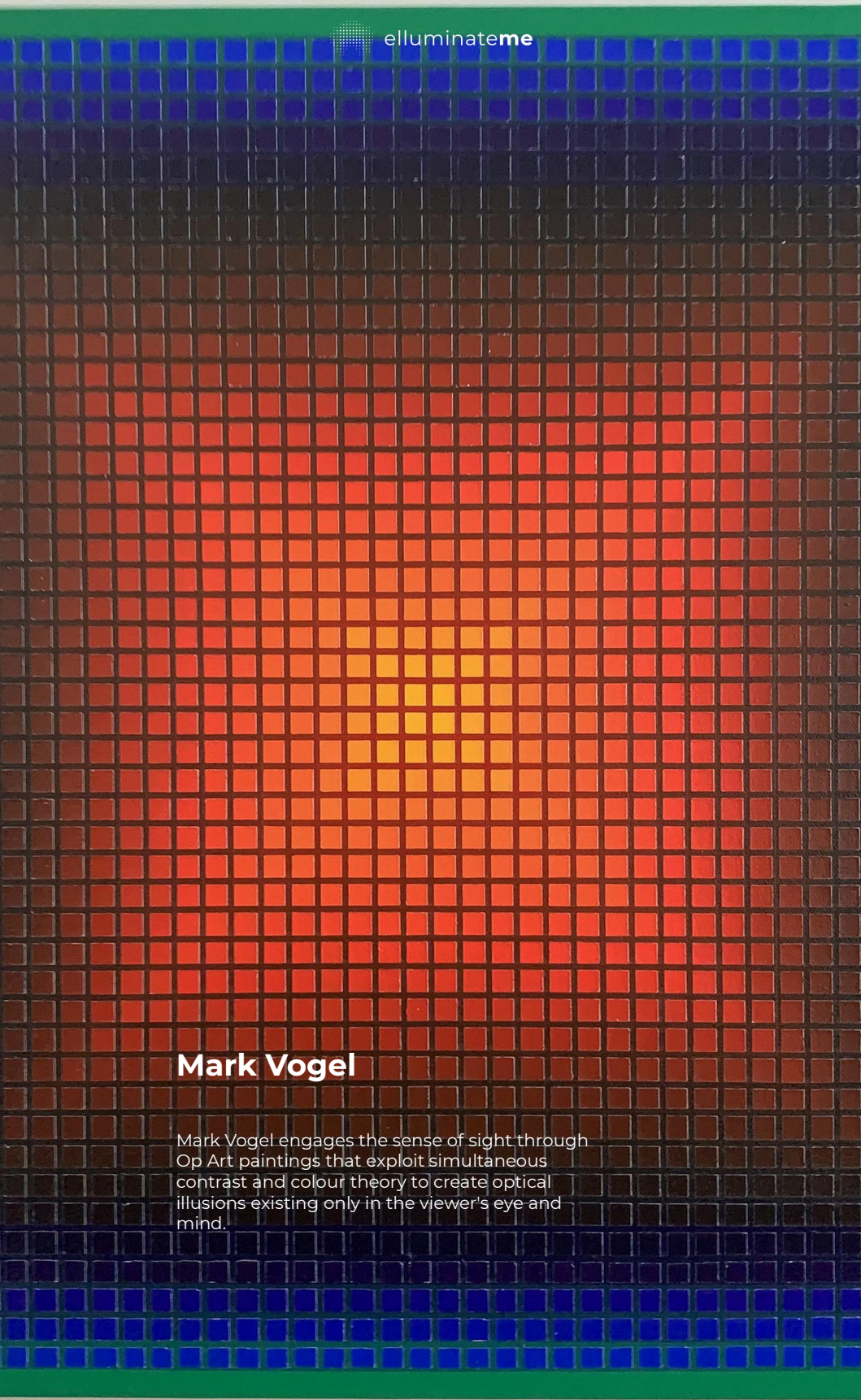


By making these microscopic activities visible through LED and projection technology, Anai restores a connection between human perception and natural processes that modernity has obscured. His statement that "rain is a medium deeply linked to people's memories" encapsulates his approach: sight is not merely physiological reception but a channel for emotional and temporal connection. Anai's installations often require viewers to physically navigate spaces where light intensity and colour temperature shift, creating what he terms "experimental" conditions that awaken dormant perceptual sensitivities and allow viewers to "see" time, memory, and natural forces that normally remain invisible.



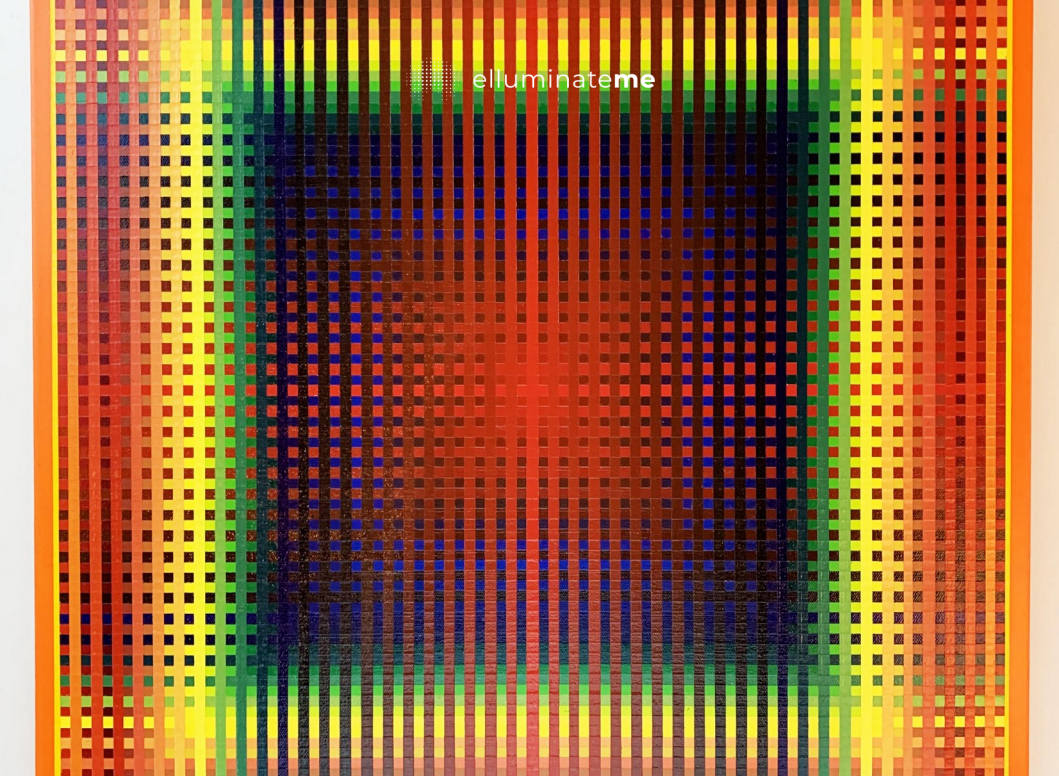
Since ancient times, humanity has coexisted with the omens of beasts and disasters, translating these insights into the necessity of gods and spirits. In our modern, hyper-visualised world, the opportunity to sense such subtle signs has diminished. This installation serves as an experiment in re-establishing that intuition.

By manifesting "Signs" within this brewery, a space where delicate flavours are crafted through the invisible labour of microorganisms, the work invites a return to a more primal and perceptive form of existence.

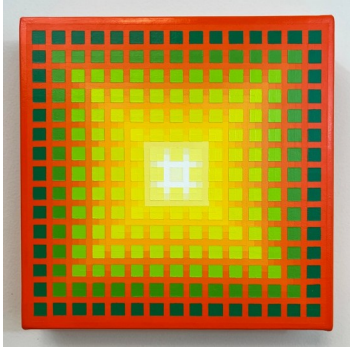


Mark Vogel

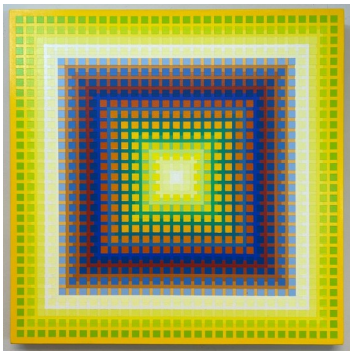
Mark Vogel engages the sense of sight through Op Art paintings that exploit simultaneous contrast and colour theory to create optical illusions existing only in the viewer's eye and mind.



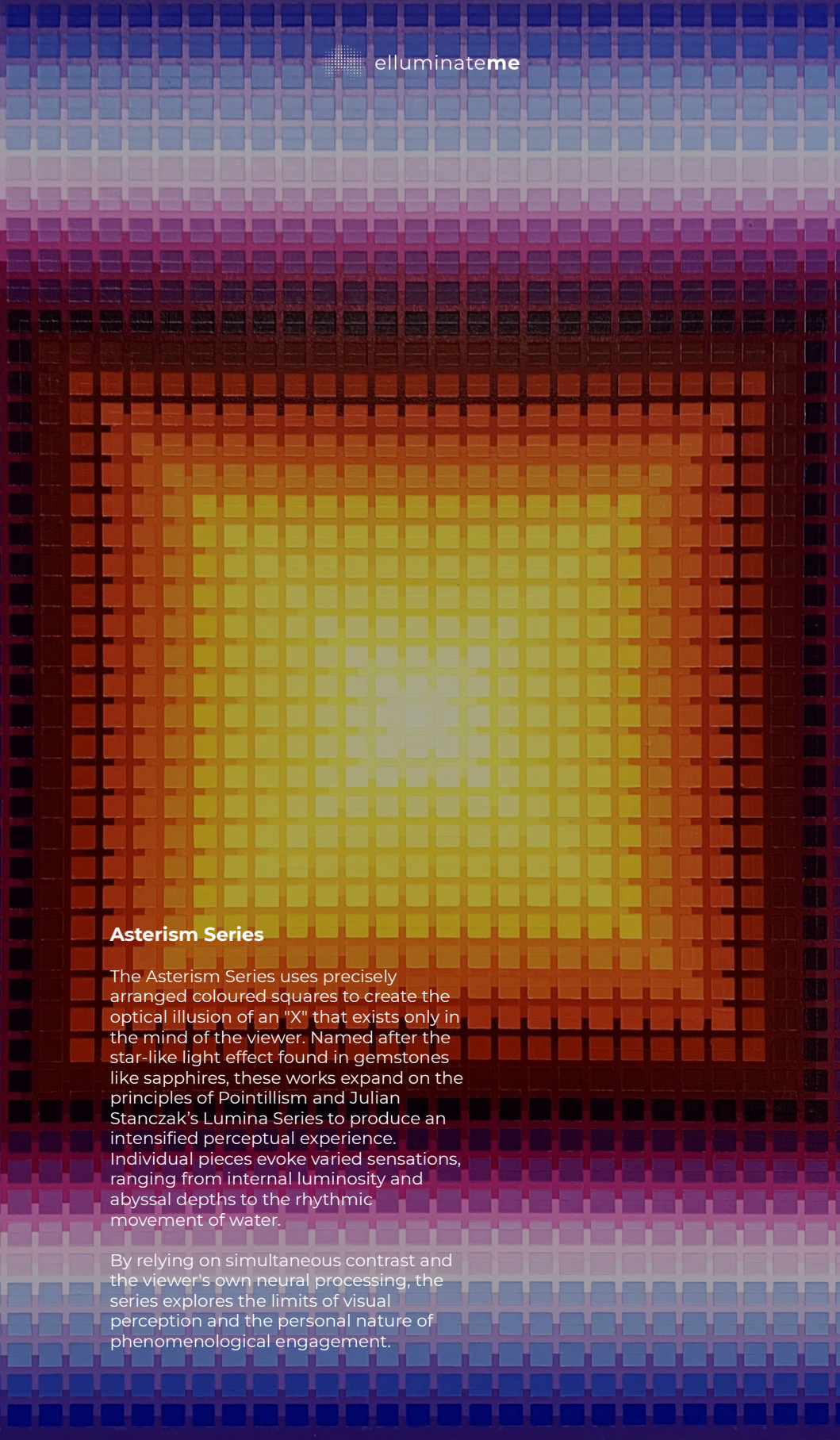
Mark Vogel engages the sense of sight through Op Art paintings that exploit simultaneous contrast and colour theory to create optical illusions existing only in the viewer's eye and mind. His Asterism Series uses carefully placed squares of precisely chosen colours to generate an "X" pattern that is not physically present on the canvas but emerges through perceptual processing, an effect borrowed from gemmology where star sapphires display similar luminous intersections. Vogel's technique relies on the viewer's retina to construct images that aren't objectively there, making each viewing experience uniquely personal and dynamic.



By placing complementary colours in specific grid arrangements, he creates paintings that appear lit from within, glow with natural light, or suggest impossible depths like "falling into an abyss", demonstrating how susceptible human vision is to contextual colour relationships. Vogel's understanding of simultaneous contrast, where adjacent colours alter each other's perceived brightness, saturation, and hue, allows him to generate subtle illusions without mechanical aids or digital manipulation. His work is explicitly compared to 19th century Pointillism, but where Seurat used small dots of pure colour to blend at a distance, Vogel uses colour juxtaposition to trick the eye into seeing forms and luminosity that exist purely as neural interpretations.



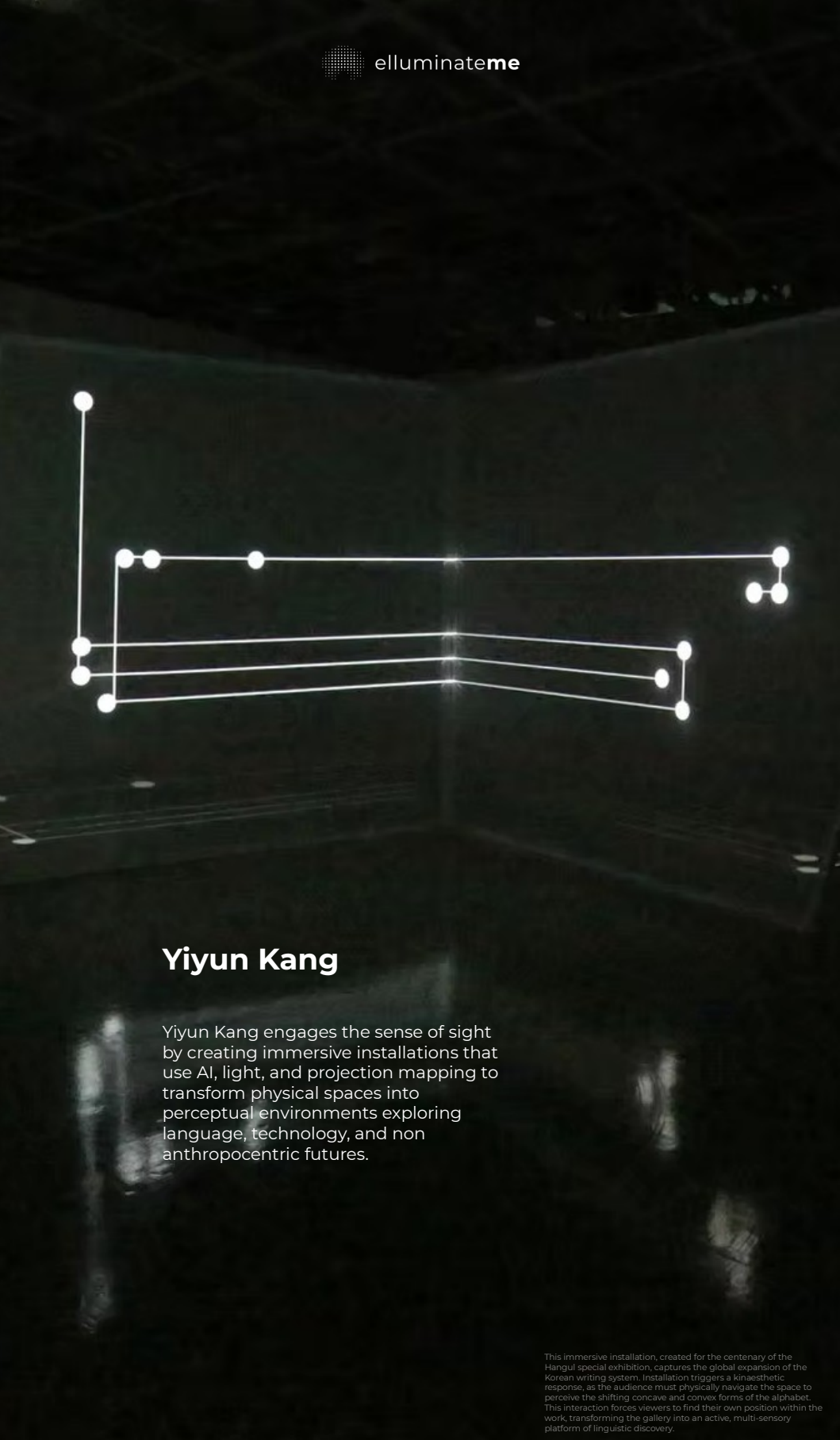
A reviewer described his work as "like a sunrise on a pixelated screen", capturing how his paintings bridge analogue and digital visual cultures whilst remaining rooted in traditional acrylic techniques. Vogel's exploration of how "subtle colour changes can create illusions" challenges observers to recognise the boundaries of visual perception and the "enigmatic interplay of colour and form", effectively making the mechanics of sight the subject of his art.



Asterism Series

The Asterism Series uses precisely arranged coloured squares to create the optical illusion of an "X" that exists only in the mind of the viewer. Named after the star-like light effect found in gemstones like sapphires, these works expand on the principles of Pointillism and Julian Stanczak's Lumina Series to produce an intensified perceptual experience. Individual pieces evoke varied sensations, ranging from internal luminosity and abyssal depths to the rhythmic movement of water.

By relying on simultaneous contrast and the viewer's own neural processing, the series explores the limits of visual perception and the personal nature of phenomenological engagement.



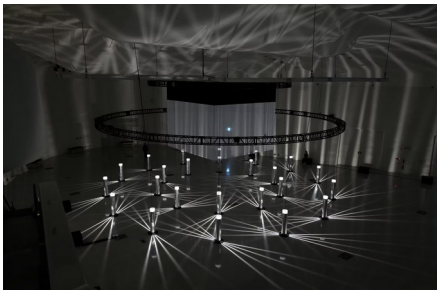
Yiyun Kang

Yiyun Kang engages the sense of sight by creating immersive installations that use AI, light, and projection mapping to transform physical spaces into perceptual environments exploring language, technology, and non anthropocentric futures.

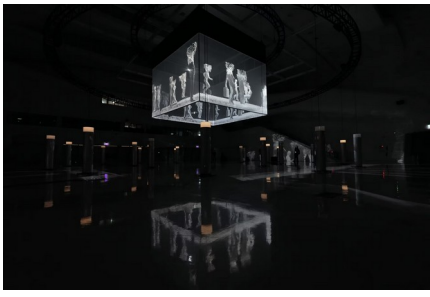
This immersive installation, created for the centenary of the Hangul special exhibition, captures the global expansion of the Korean writing system. Installation triggers a kinaesthetic response, as the audience must physically navigate the space to perceive the shifting concave and convex forms of the alphabet. This interaction forces viewers to find their own position within the work, transforming the gallery into an active, multi-sensory platform of linguistic discovery.



Yiyun Kang engages the sense of sight by creating immersive installations that use AI, light, and projection mapping to transform physical spaces into perceptual environments exploring language, technology, and non anthropocentric futures. For the Hangul centenary exhibition, she created an installation where projection mapped Korean alphabet forms appear as shifting concave and convex shapes, forcing viewers to physically navigate the space to perceive the letters correctly. This kinaesthetic approach to sight makes viewing an active, bodily process rather than passive reception, as the audience must find their own position within the work to resolve the visual puzzle.



Her 'Light architecture' installation uses flickering "Neural Pods" to represent AI neurons, translating abstract algorithms into a tangible network of light that engages both visual and auditory senses through dynamic projections and spatial soundscapes. Kang's Passage of Water (2023) exemplifies her approach to sight as an embodied experience, using projection mapping in a twenty five metre tunnel to create a "phantasmal gateway" where human authored video merges with machine learning outputs. Viewers are enveloped in an all-encompassing environment that creates what she terms "micro awakening", moments of perceptual clarity where the boundary between conscious reality and digital entities becomes uncertain. Her work Lucid Dream specifically challenges whether humanity is "truly awake or merely navigating an algorithmic transformation", using light to make visible the invisible "black box" of AI.



Kang's installations often require viewers to feel like "individual fragments of data within the system", making sight a metaphor for human agency within technological networks whilst physically demonstrating how digital and biological perception increasingly intertwine.

Image: Yiyun Kang



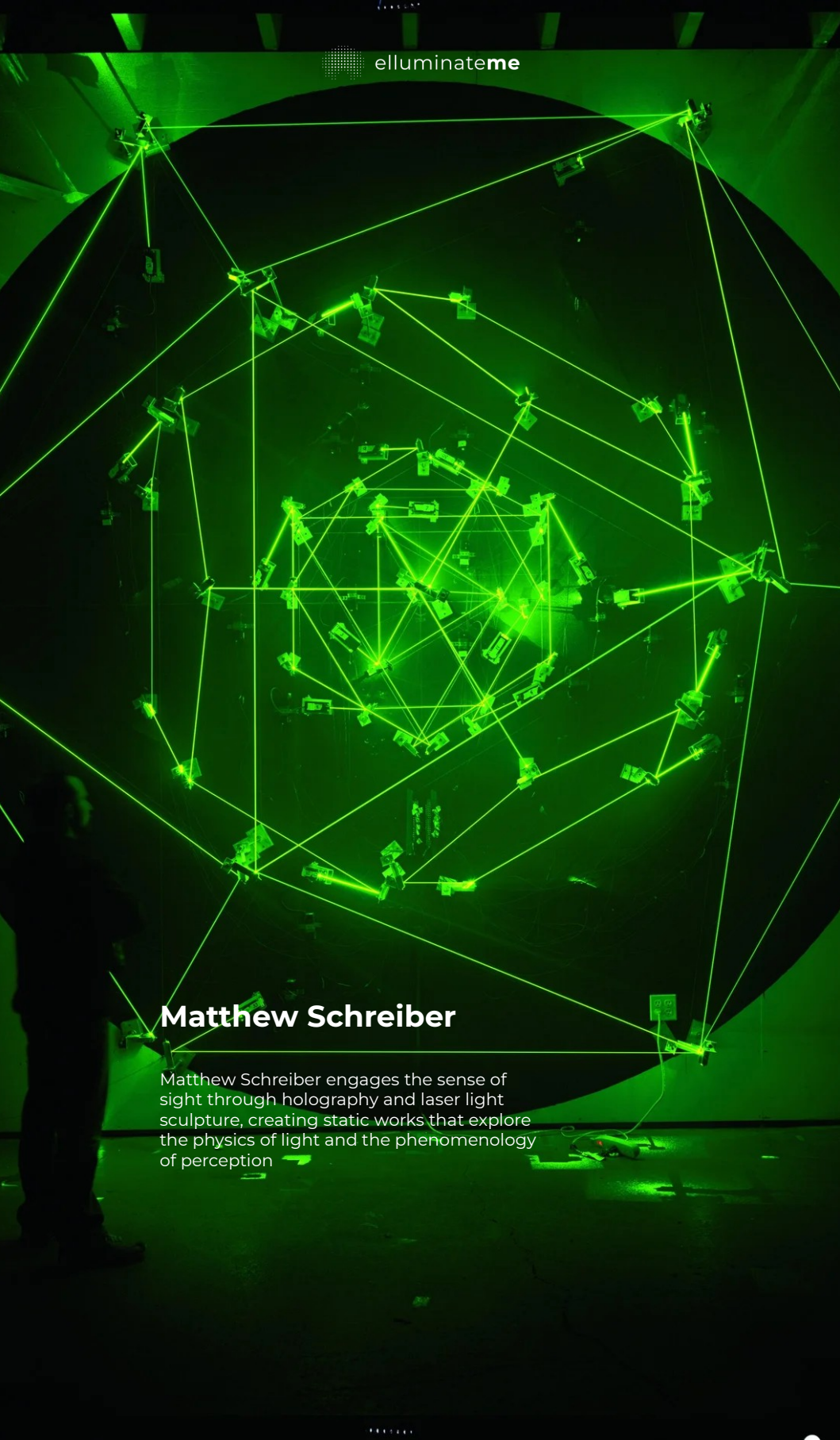
Yiyun Kang: Lucid Dream

This immersive projection mapping installation transforms a twenty-five-metre tunnel into a phantasmal gateway exploring a non-anthropocentric future. The work blends human-authored video with machine-learning algorithms to challenge the boundaries between conscious reality and digital entities. It engages the visual and auditory senses through an all-encompassing environment that envelops the visitor's body.

This creates a kinaesthetic experience of "micro-awakening," forcing a physical navigation of diverse perceptual dimensions. Ultimately, the piece prompts reflection on whether humanity is truly awake or merely navigating an algorithmic transformation.

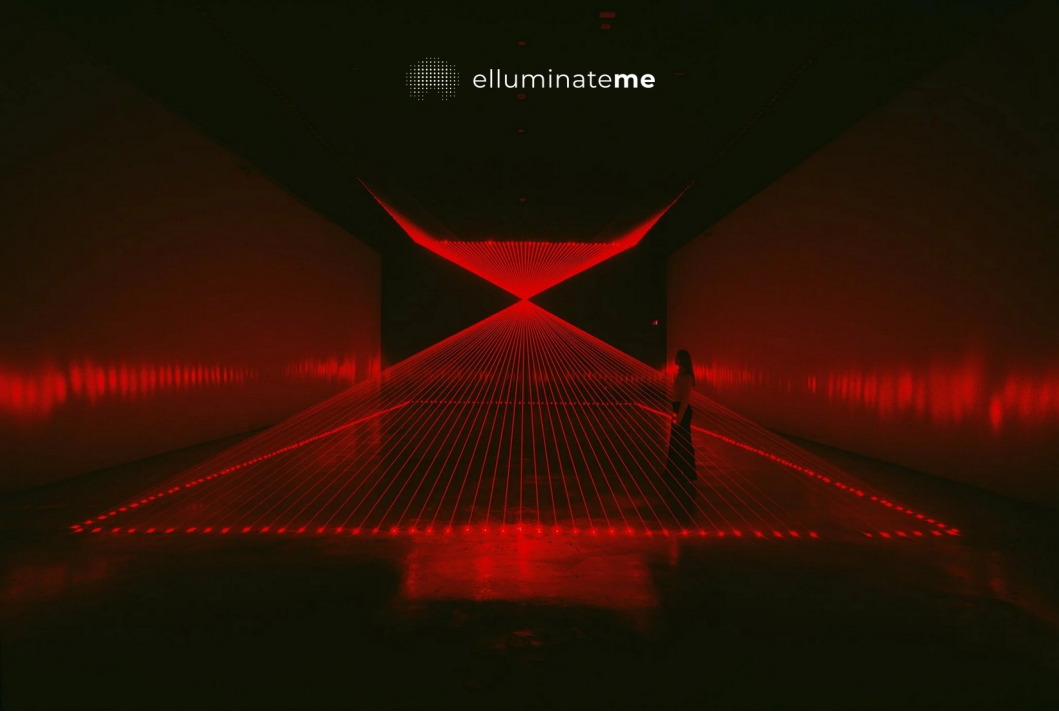


Image: Yiyun Kang



Matthew Schreiber

Matthew Schreiber engages the sense of sight through holography and laser light sculpture, creating static works that explore the physics of light and the phenomenology of perception



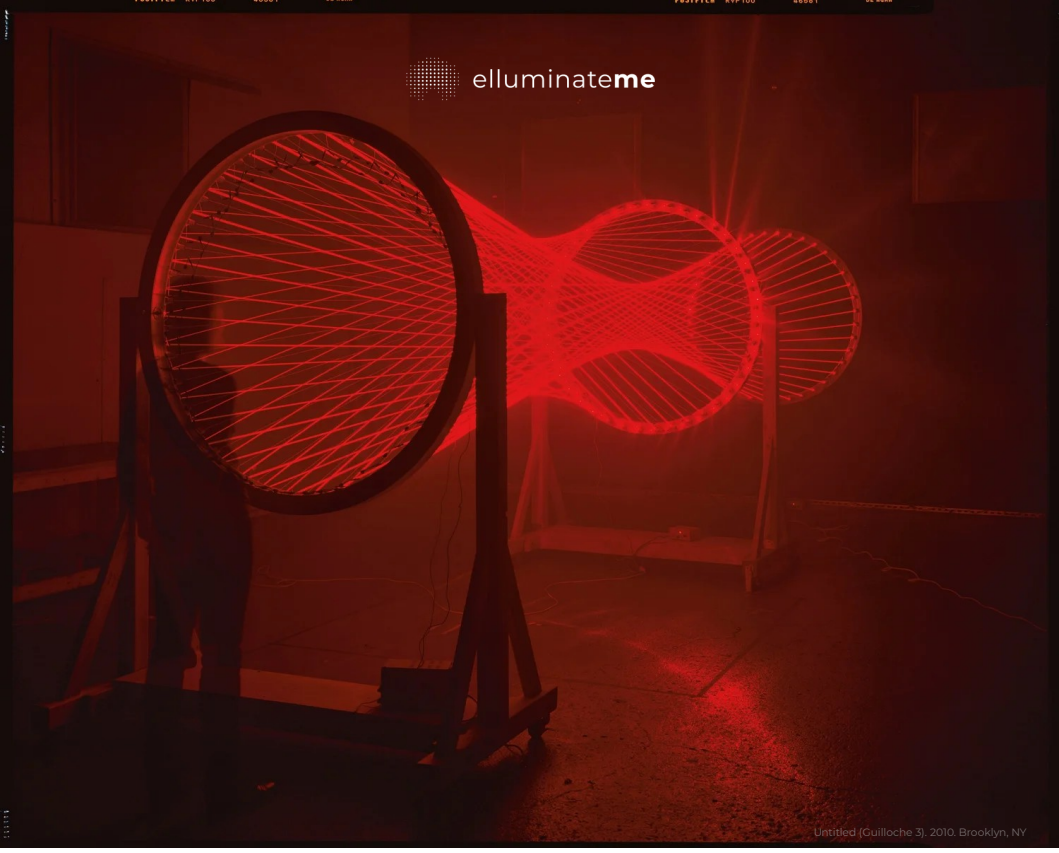
Matthew Schreiber uses holography and laser light sculptures to explore light physics and human perception. His Bowie (Blue 1-6) series employs 1940s analogue reflection technology to create three-dimensional images of plants and human figures that appear to float without digital help. Unlike standard photography, his process captures light fields, which allows viewers to see around and through subjects. In works such as Untitled (Guilloche 3) and his laser sculptures, he fills spaces with hundreds of laser beams and atmospheric haze.



These installations create geometric patterns that shift based on the viewer's physical position.

By dividing rooms into symmetrical sections and lining them with lasers, Schreiber ensures that the viewer's movement completes the artwork. His method treats light as both a wave and a particle to reveal interference patterns that are usually invisible. These pieces require dark environments and steady observation to increase visual sensitivity. This setting makes light feel like a physical, sculptural object rather than simple illumination.





Untitled (Guilloche 3). 2010. Brooklyn, NY

The use of laser light in the process of holography led to Schreiber's use of lasers as sculpture and a fundamental understanding of light.

Schreiber takes a given volume of space and begins by measuring it and dividing it into symmetrical segments. The dimensions of the room dictate a structure built to mount hundreds of lasers.

The lasers visually plumb the space with light and atmospheric haze resulting in geometric patterns that change as viewers move within the sculpture.

As with all of Schreiber's laser sculpture work, the pieces do not animate, have no sound, and no computer control. They are completely static sculptures.



Untitled, 2019. 5th World Problems, Studio 525, Ny, NY.



Leonardo Castaneda

Leonardo Castañeda engages the sense of sight by creating transmedia installations that explore how the body interacts with virtual reality and gaming machines within active viewership.

image: leonardocastaneda

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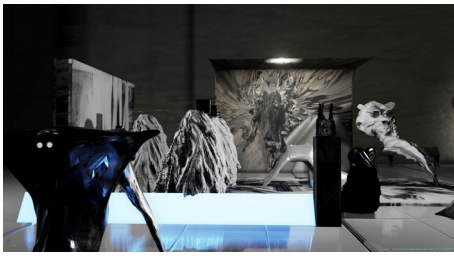
Leonardo Castañeda engages the sense of sight by creating transmedia installations that explore how the body interacts with virtual reality and gaming machines within active viewership. His Video Game series presents immersive environments where viewers navigate between physical space and digital realms, challenging the boundary between "active" gameplay and "passive" spectatorship. In Heaven, he creates a mirrored enclosure dappled with cloud fragments that obscure and break apart reflections of those who enter, echoing traditional Chinese celestial imagery whilst positing a cosmic realm where individual identity dissolves.



The work makes viewers hyper aware of how mirrors and reflective surfaces manipulate sight, as fragments of self merge with others into a "greater spiritual existence" untethered from ego. Castañeda's Becoming Horizon and Mechanism of Time and Light, Unlimited Directions continue his investigation of futuristic industrial design, pre-Columbian sculpture, biology, and arcade aesthetics, creating visual experiences inspired by the "mythology of the Levels & Bosses game universe". His work often incorporates wearable technology and AR, making sight an interactive, embodied process where viewers must physically engage to resolve visual information.



By drawing inspiration from microscopic biology, plant forms, and ocean life, Castañeda creates environments where the eye encounters familiar organic shapes rendered in unfamiliar technological contexts, generating what he describes as ongoing exploration of "the way the body interacts with virtual reality". His installations at Florida Supercon 2024 and other venues demonstrate how gaming interfaces have trained contemporary vision to seek interaction, making viewers active participants in constructing their own perceptual experience.

Image: leonardocastaneda

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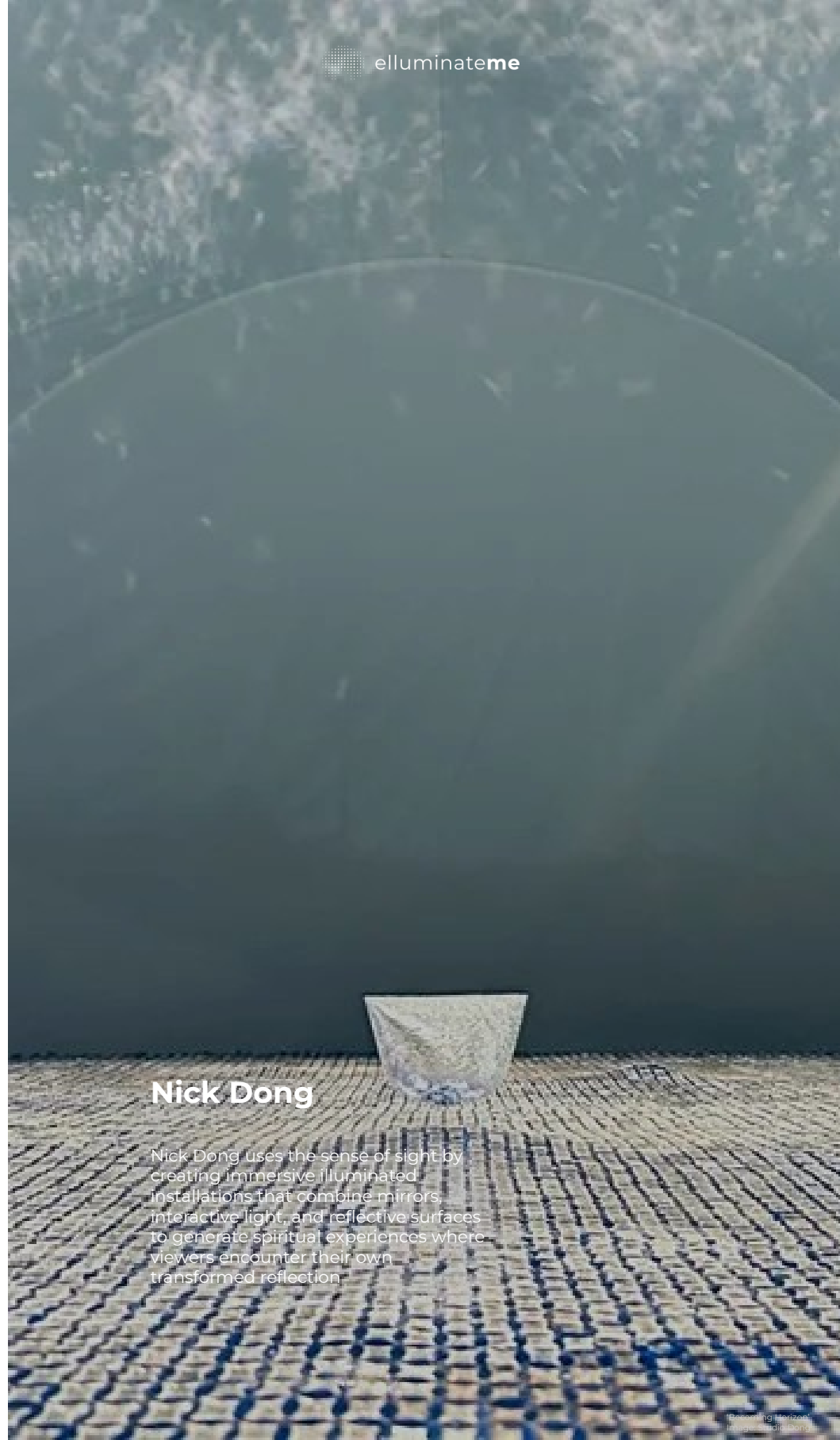
VR series exploring the way the body interacts with virtual reality and gaming machines within active viewership.

Inspired by futuristic industrial design, pre-Columbian sculpture, biology (especially microscopic, plant and ocean), arcades, and the mythology of the Levels & Bosses game universe.

Image: leonardocastaneda



Nick Dong

Nick Dong uses the sense of sight by creating immersive illuminated installations that combine mirrors, interactive light, and reflective surfaces to generate spiritual experiences where viewers encounter their own transformed reflection



Nick Dong uses the sense of sight by creating immersive illuminated installations that combine mirrors, interactive light, and reflective surfaces to generate spiritual experiences where viewers encounter their own transformed reflection. His work Heaven presents a mirrored enclosure dappled with fragments of clouds that obscure and break apart the reflections of those who enter, echoing traditional Chinese celestial imagery whilst positing a cosmic realm where the self dissolves. Rather than presenting heaven as a purely religious concept, the piece creates conditions where individual identity fragments and merges with others into a greater spiritual existence, entirely untethered from ego.



Dong's use of mirrors is not merely decorative but fundamental to the perceptual experience, as the fragmented reflections make viewers hyper aware of how sight constructs identity through recognition of self in reflective surfaces. Dong's recent work 11 to 88 (2024) and Dharma Wheel of Ego & Egoless (2024) continue his exploration of sight as a path to spiritual awakening, using LED arrays and mirrored constructions to create environments where light appears as both physical presence and metaphysical symbol. In Becoming Horizon and Mechanism of Time and Light, Unlimited Directions, he employs mirrored surfaces and precise lighting to generate infinite regressions that challenge the viewer's sense of spatial orientation and self location.



Dong's installations often require viewers to enter enclosed spaces where normal visual reference points are removed, creating what he describes as conditions for "becoming".

By controlling the intensity, colour temperature, and spatial distribution of light within mirrored environments, Dong creates perceptual conditions where the eye cannot fully distinguish between real space and reflected illusion, effectively making the mechanics of sight a metaphor for the dissolution of ego and the attainment of spiritual insight.

Image: Studio Dong



'Heaven'

A mirrored enclosure dappled with fragments of clouds, *Heaven* obscures and breaks apart the reflections of those who enter, echoing the traditional depictions of the celestial firmament often found in Chinese art. Rather than presenting heaven as a purely religious concept, the piece posits a cosmic realm where the self dissolves. Here, the individual merges with the fragments of others into a greater spiritual existence, entirely untethered from the ego.

'Becoming Horizon'
Image: Studio Dong



Sarah Meyohas

Sarah Meyohas engages the sense of sight by creating holographic works and mirror-based installations that investigate the phenomenology of sensory perception and the nature of value.

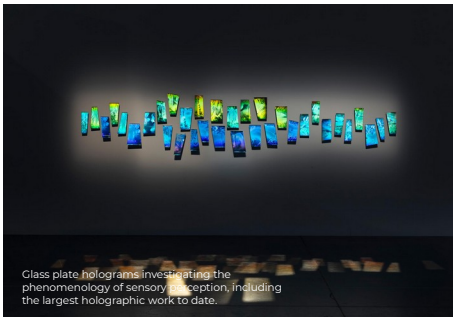


Dawn Chorus is an immersive multi-sensory augmented-reality experience in which birds in playful flight land on a piano and initiate a chain reaction of audible phenomena.

Sarah Meyohas engages the sense of sight by creating holographic works and mirror-based installations that investigate the phenomenology of sensory perception and the nature of value. Her Dawn Chorus is an immersive multi sensory augmented reality experience where birds in playful flight land on a piano and initiate chain reactions of audible phenomena, blending visual and auditory perception in ways that challenge traditional boundaries between senses.



Meyohas's holographic works, including the largest holographic pieces created to date, use glass plates and analogue light technology to capture three-dimensional fields where viewers can see around subjects as if physically present. This technique makes sight itself a subject, as viewers must navigate physical space to resolve the holographic image, experiencing how perception is always embodied and positional. Meyohas's Speculations series, including Liquid Speculation, Grey and Pink Speculation, Blue and White Speculation, and Chamomile Speculation, creates infinite regressions composed of mirrors, light, and natural elements. These works explicitly aim to "reconnect the concept of value exchanges to the sublime", using visual perception as a metaphor for economic and aesthetic valuation.



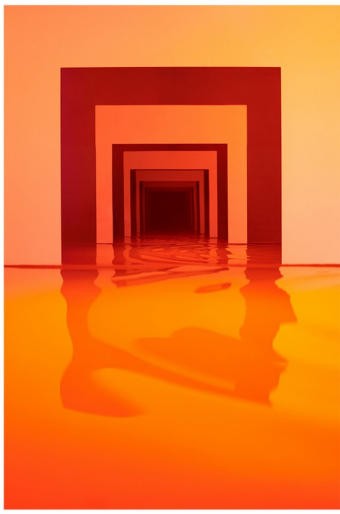
Glass plate holograms investigating the phenomenology of sensory perception, including the largest holographic work to date.

By placing viewers within environments where reflections extend to infinity, she makes visible how sight is always framed and mediated, whether by mirrors, markets, or media. Her Infinite Petals continues this exploration, using holography and reflective surfaces to create experiences where the eye cannot distinguish between real and reflected space. Meyohas's work often requires darkened galleries and specific viewing angles, conditions that heighten awareness of how dependent normal vision is on stable reference points, effectively making the mechanics of perception central to the artwork's meaning.

Image: sarahmeyohas

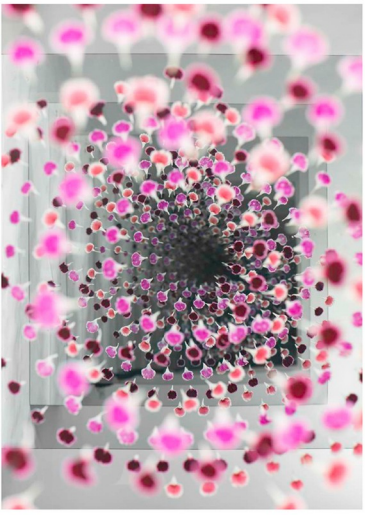






Liquid Speculation

The *Speculations* series aims to reconnect the concept of value exchanges to the sublime, and originally backed Bitchcoin. In every photograph, Meyohas creates an infinite regression composed of mirrors, light, and elements of the natural world.







Grey and Pink Speculation, Blue and White Speculation, and *Chamomile Speculation*

Image: sarahmeyohas



Patrick Hughes

Patrick Hughes engages the sense of sight by inventing and refining "reverspective", a technique combining forced and reverse perspective to create 3D paintings that appear to move as viewers walk past.



Patrick Hughes engages the sense of sight by inventing and refining "reverspective", a technique combining forced and reverse perspective to create 3D paintings that appear to move as viewers walk past. First developed in 1964 and returned to in the late 1980s, his reverspective works are painted in oil on board constructions with two, three, or four projecting planes. Hughes's signature approach makes physically protruding parts of the construction appear to recede, whilst recessed areas seem to advance, creating a paradoxical visual experience where the painting appears to shift in the opposite direction of the viewer's movement.



This exploitation of depth cues and perspective conventions generates what he calls "the illusion of movement", making static sculptures dynamically responsive to the viewer's bodily position. Hughes's recent works, such as Mountain Holiday and Birdseye, continue to explore these perceptual contradictions through his characteristic blue skies and architectural or natural subjects.



The constituent parts of his prints, main themes, bottom planes, and skies, are painted separately on flat paper, then digitally duplicated and hand assembled onto board constructions before being hand finished. This labour-intensive process ensures that each work maintains the precise geometric relationships necessary to trick the eye. Hughes's reverspective paintings challenge the assumption that sight provides objective information about spatial relationships, instead demonstrating how the brain relies on learned conventions to interpret visual data. By creating works that "move" without motion, Hughes makes viewers acutely conscious of their own perceptual processing, effectively turning the act of walking past a painting into a kinetic, time-based experience of visual discovery.

Image: Patrick Hughes

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These works are painted in oil on board constructed with two, three or four projecting ends. Forced and reverse perspective are used to create the illusion of movement. Paintings are completed with Patrick's signature blue skies.

The constituent parts of the print - main theme, bottom plane and sky or ceiling - are painted in oil separately on flat paper. The finished painting is duplicated digitally, hand-assembled onboard constructions and hand-finished.

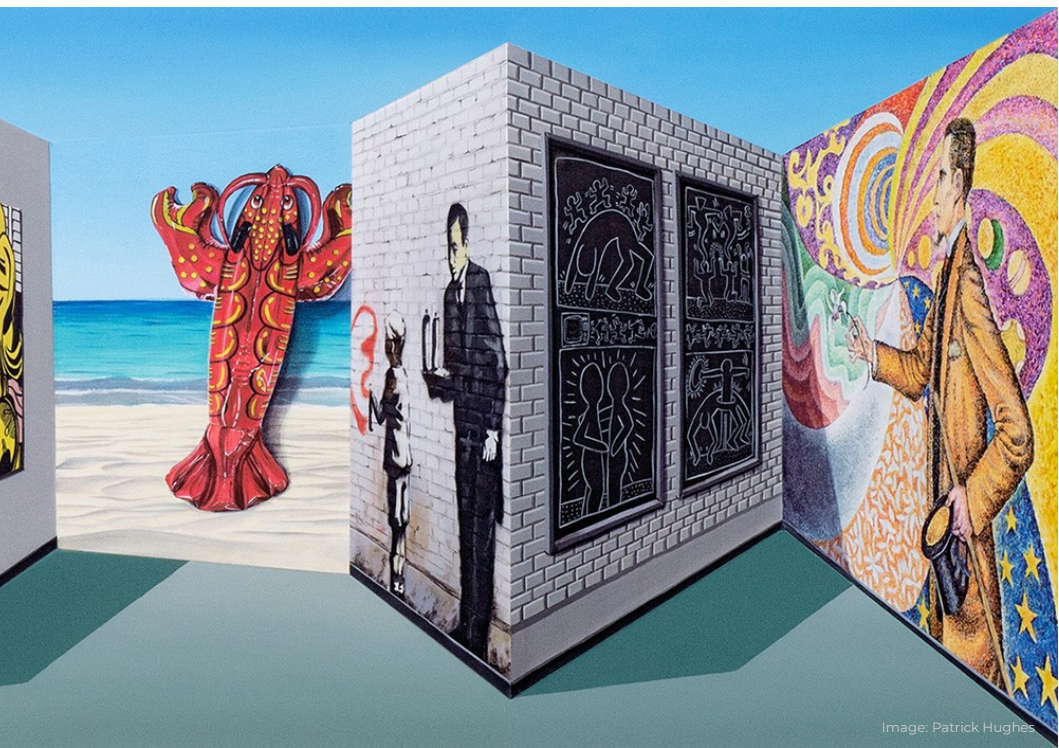

Image: Patrick Hughes

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Steven Kainth has spent over two decades helping global brands navigate innovation. At the heart of his work is a belief that communication should move people — and deliver results.

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General manager, Berkshire Hathaway company

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