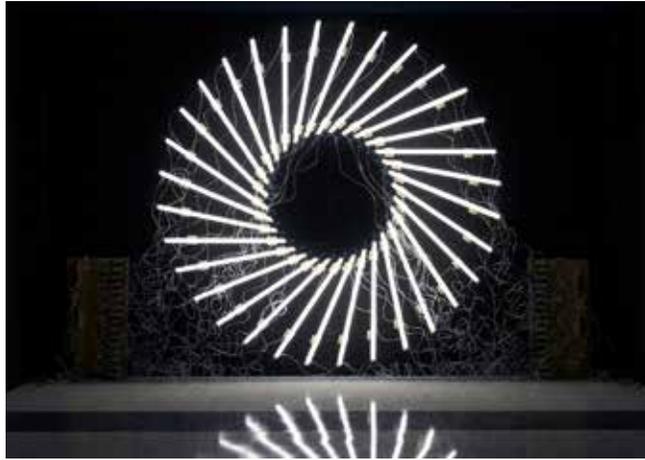


Matthew Schreiber A Solid Laser Illusion

By Catarina Marques
April 12, 2018



At seven years old, Matthew Schreiber was already trying to build his first laser. At fifteen, he made his first laser installation. Since then, inspired by art history, pop culture, and sci-fi movies, the Brooklyn-based creative has been mastering the art of light while exploring how can it amplify a volume of space. At first, his work may feel intangible as it assembles a sci-fi movie or a computer simulation, but it isn't. It isn't an illusion, it's very solid and real. Ready to get in?

Who are you and where do you come from?

I'm Matthew Schreiber and I grew up in Cleveland (Ohio), but I currently live and have a studio in Brooklyn (New York).

How did your interest in art start?

When I was five years old, my parents gave me a book where you learn to draw along with a television show. That is when it all began.

And what about your interest in light, lasers, holograms and such 'special effects'? How did those practices develop till today?

When I was seven years old, I tried to build a laser. When I was fifteen – in high school –, in my physics class I made my first laser installation. In undergraduate school I earned a Fine Arts Degree in Painting, but I continued my study in lasers, more specifically holography.

JOHANNES VOGT

How was it to work with James Turrell for so many years? What were the biggest lessons you learnt from it? Working for James was amazing and perfect for what I have been interested in (light and space). I also learned how to make light work, how to craft light and master it.

What inspires your work? I've read that science fiction movies really influenced you. Which ones are your favourites?

I'm inspired by my personal life, art history and pop culture. As far as science fiction movies, I would say *The Black Hole*, *Andromeda Strain* (1971), *Primer*, etc. And horror movies as well!

You say that with your work you explore the area between the tangible and the intangible, could you explain it to us? I assume it's because of the light, which is visible but intangible, in a way.

With the laser work (laser sculpture) they look like something you might see in a sci-fi movie or in a computer simulation, but the sculpture is real and feels very solid (they don't move, animate or have sound). So when a viewer interacts with this sculpture/space that they may think of as a simulation, they find that it's actual; that has this in-between feeling.

How's the process of creating a new piece or installation? Does it vary much if the piece you're creating is for a museum, a festival, or to be placed in nature? If so, how?

Every situation is different and I react to the site, the architecture, the context. This all makes the work feel different in how I approach it and how a viewer might respond.

Could you tell us a bit about the piece *Ricochet*, that you created last year for Day For Night Festival? It looks like a mysterious take in a science fiction film. What's the concept behind it?

This is very simple, really. We just took the available space, found the extreme exact centre of it and made it a target (by measuring very carefully for about two days). The lasers then were simply aimed at this one point. The result is just a 'plumbing' of space, where the viewers get a physical sense of the space they are standing in.

In which way does your art interact with the public? Which feeling do you hope it evokes on them?

I am presenting situations that amplify or clarify a volume of space. I hope viewers get a sense they are standing in a real space, that they are not looking at a screen.

Does the viewer's perception of your pieces vary a lot depending on the perspective he's seeing it from?

Could you give us an example of how it can vary?

Yes, literally, because of the light and haze within many of my works (laser, light or holography) the angle of view completely changes the form. It is similar to the movement of reflections off of distorted glass.

Light art and light installations are so on hype at the moment, with light festivals going on all around the world. Nevertheless, you've been using this nowadays 'trend' for so long. How do you feel about it becoming so popular?

I didn't know it was a trend until I just read this question. Wow, cool.

If you weren't a light artist, what would you be?

An artist.

What are you currently working on at the moment? Any upcoming plans you can share with us?

I am making some large work for Dark Mofo in Tasmania. Also, a piece in Shanghai, new holography, etc.

Holograms, Lasers, and Optical Illusions: Installation Artist Matthew Schreiber is a Master of Light

By Hayley Morgan
Jun 19 2018, 7:38pm



Matthew Schreiber built his first laser at seven years old, and his first installation at fifteen. With this kind of ambition it makes total sense that he'd go on to spend over a decade working with James Turrell.

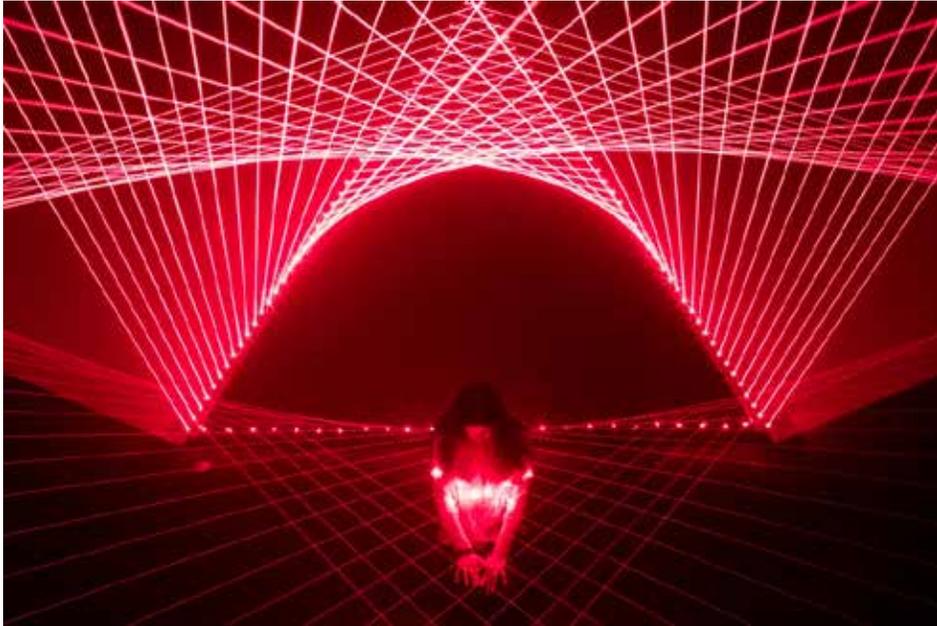
Now in his fifties, Schreiber has an incredible catalogue of his own. Through light and dark, geometry and space, his work comments frankly on art's spectacle and novelty. With lasers and holograms, he leans towards the occult: another youthful engagement that, like his other references, hits at a bygone era of pop culture curio.

His installations, which are huge, invite audiences deep inside his fun, weird, dark world. Sensations are jacked; you submit to your senses. The Brooklyn-based artist is bringing his biggest instal yet to Dark Mofo this year. We caught up with him ahead of his Australian trip.

VICE: Among things like colour and geometry, you work primarily with light and dark. What's the most important of the two?

Matthew Schreiber: You have to use both to have either. So if I want a subject, like lasers, to appear bright, I need darkness around it. If I want a subject, like video, to appear dark, I need to prepare people with bright light before.

JOHANNES VOGT



Do you work better at night, or find more inspiration in the nighttime?

I do most of my physical work during the day, but in my mind I am working all night.

Do you think the night or darkness holds any weird energy?

Definitely, darkness feels different. Visually, the lack of light makes colour and the texture of light different. Emotionally, nighttime and darkness feels special because it's typically a time for sleep, so dark nights are closer to dreaming.

I especially like the parts of your work that deal with superstition. Do you have any yourself?

I had a lot of strange experiences in high school, in the US, that seemed real. Or maybe I just had a really vivid imagination.

Do you believe in the supernatural now?

I believe that as humans we can barely understand or perceive most of what surrounds us, so this belief in not knowing may be considering supernatural or metaphysical.

If you could, would you come back as a hologram after you die?

Sure.

And hex people?

Nope.

Where did your journey start—science or art?

It was a bit of both. First with an interest in lasers as a child, then I went to art school and studied painting. But I really wanted to clearly understand how my eyes work, how we see. So I studied some physics and it led to holography.

JOHANNES VOGT



Is it tricky to be in an art mind and in a science mind? The latter seems much more rational. Not at all. Science is absolutely magical and creative. Even the history of science and art work well together.

How did working with James Turrell inform your own practice?

I learned from a great master of light and art. I was able to travel the world and see many of the finest art institutions. I consider this an apprenticeship in an old sense. I spent an enormous amount of time staring at, and manipulating, light. This exercised my eyes and perception to a very fine tuning of light. We worked with architects, engineers, computer scientists, lighting designers, sound designers. In terms of 'installation art' this vocabulary and technical training is now second nature to me. Plus, I spent hundreds of hours of conversation in the dark with James talking about light, what we were seeing, and discovering things simultaneously: surprising ourselves.

Can you tell us about your Dark Mofo installation?

They gave me a large space and it will be the biggest piece I've made. It's called 'Leviathan', I've been naming all of my laser pieces after roller coaster rides. It consists of two large 'W' forms that create a complex geometry of lasers. I also have three smaller works in the Night Mass portion of the show, two of which are large 'incense burners' that you can walk inside of—basically rooms with lots of incense and lasers.

When people step into this world, what kind of thoughts and feelings do you think they'll leave with?

I think good work—music, writing, visual art—leaves the viewer or audience with an open template where they can form what they want with it. So it's up to them what they leave with.

Playing With Light, the Visual Art of Day For Night Wins Again

By Cory Garcia
December 18, 2017



I go to Day for Night to see things I've never seen before. That's not a diss on the music component of the festival — getting to watch Nine Inch Nails in the rain was one of my personal highlights of the year — and I certainly don't believe I'm the norm, but it's true. Some people love watercolors, others prefer photographs, but my favorite medium is light. Day for Night's artist curation is top notch, and some of the installations this year were jaw-dropping in both beauty and message.

The first floor of the Post HTX complex featured the exhibits that you were mostly likely to see on Instagram over the weekend, and not just because they were the ones easiest to access. Hovver's Liminal Scope was probably the bigger winner of the weekend when it came to Day for Night selfies; the light projected and bouncing around the giant steel rings was fascinating to watch, because even if you understand on a mechanical level what's happening it still looks unreal. Close behind Liminal Scope was Light Leaks from Kyle McDonald + Jonas Jongejan; this work used a collection of mirror balls to spray what felt like thousands of points of lights in the space it occupied for an effect that literally stopped people in their tracks all weekend as they came around the corner to discover it.

The first floor also housed what might have been the most impressive exhibit of the weekend, VT Pro's Telestron. Featuring a pair of robotic performers that moved to a soundscape that was part Blade Runner / part nightmare, there was a line to get into the performance all weekend. I myself took it in three times, and it was time well spent to take in what VT Pro managed to accomplish. I'm still not sure if the robots were meant to be friends, enemies or lovers, but I know that at times I thought I was witnessing seduction and at others I thought the robots would turn on the crowd Terminator-style.

JOHANNES VOGT

Those that ventured to the second floor of the former post office were in for a bit of an adventure, as this year it felt like the installations were more spread out than last year. But if you were willing to put the music aside for a bit and make the trek to explore, you were rewarded with some real gems.

Conditional Studio + Processing Foundation had a neat series of stations set up that allowed festival patrons the opportunity to interact with computer programs in interesting ways. The most popular experience I saw in the space was a variation on Flappy Bird that worked with the player moving the bird by humming into a microphone. It's much harder than it sounds, but meant that there were some cheers when someone managed to get past the first couple of barriers.

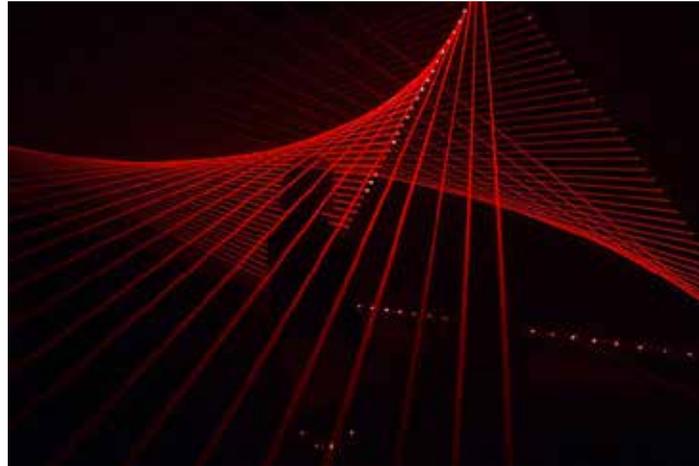
If you had the time, taking a seat to enjoy Playmodes' Cluster made for an impressive, immersive few minutes. A collection of lights hanging along poles and from the ceiling changed color with a playlist that was at times chaotic and harsh and at others melodic and smooth. The whole thing was loud and almost underwhelming as things began to strobe, but overall the entire performance was well thought out.

My personal favorite installation was Matthew Schreiber's Ricochet. Made up of a small army of red lasers, you can see it from all the way across the second level. At a distance it looks interesting enough, a red shape glowing in the dark. But as you get closer you realize it's got structure, like two pyramids right on top of each other. It's not until you're in the "room" it occupies that you discover that this isn't just some collection of lights you're supposed to walk around for a few minutes; you can interact with the lights, even sitting inside the pyramid if you so choose. It provided a great moment of discovery and interaction.

For most people, it's the music that's always going to be what gets them in the door of a festival like Day for Night. That they get to see some unconventional artwork is a bonus, even if it just means making their social media accounts look extra hip for a few days. But I wish that they'd add a fourth day to the festival, one without music, for those that just want to take their time, stroll around Post HTX and really focus on magic these creators have put together. Three days is just too fleeting sometimes.

Enter the Forgotten: Light artist Matthew Schreiber strives for the distant and beyond

By Christopher J. Harrington
Feb 27, 2016



In a dark corridor, behind a strange corner, situated in a museum, atop a hill, there exists—temporarily—a passage into a sort of hallucinatory dimension that is caused by the architectural placements of numerous laser beams. Once the door is opened to this corridor, and you stroll on through to this illusory state, it may seem as if you're walking straight towards the end of the universe, but alas, you're not; a dark wall stops you in your tracks, and you're turned around to face yet another geometric apparition.

Matthew Schreiber's light installation *Crossbow*, meditating inanimately at the Johnson Museum of Art presently, serves as a sort-of *vivos usu*, representative of the artist's long-tenured methodology and science-fiction worship. As a work of art, the installation dips its electromagnetic wings in varying academic templates and cultural behemoths, forging a brawny combo of learned trades, technical thrills, theoretical possibilities, and kitschy fantasy—very noble and very lively.

Schreiber served as chief lighting expert for the artist James Turrell for 13 long years. Turrell, the cowboy-ish light-mystic artist, is probably best known for his earthwork still in progress: the Roden Crater, located in Flagstaff, Arizona. The specifics of the piece involve the celestial, the spatial, and the financial. If you want to view the earthwork you have to complete a Turrell Tour, which involves seeing one of the artist's pieces in 23 different countries. Yikes. Talk about science fiction.

Schreiber, on the other hand, bends towards the accessible. *Crossbow* is very much Coney Island freak show, Boston Museum of Science fantasy, and late '60s-era (think *Star Trek*, the original series) mysticism. And this is commendable. The best art is accessible, not governed.

JOHANNES VOGT

You can't help but think of the Greek philosopher Plato's utterly mesmerizing allegory the "Myth Of The Cave" (part of the Republic) when baby-stepping around Schreiber's installation. Plato's allegory, which purposes the idea that human beings are much like prisoners—chained by their necks, unable to turn or look in any other direction, with an eternally lit fire to their backs projecting shadows on a cave wall in front of them—fits aptly with the illusions Schreiber's lasers omit. The shadows are the only reality for the prisoners in Plato's tale. In Crossbow, we have the chance to mediate on this metaphor, churning supposition like a science experiment. Plato used the metaphor to illustrate how humans lack the comprehension to grasp the metaphysical. Schreiber proposes we have some fun with these uncertainties.

Crossbow changes structural form constantly. Depending on where you stand in the space, the laser beams dictate the reality—or illusion—you experience. As a viewer, you have the ability to move around; freely dictating your semblance. You can use the space to propagate your own celestial hopes, and perhaps this is the true ulterior motive of the exhibit: to locate your own specific illusions to morph through, bend, compensate, and hope for. Like the stars that hover in the great night sky, Schreiber's constellations are both representational and melancholy; the beams will turn off, but what about the impressions?

The fact that Crossbow is both whimsical and scientific—invoking movements, specific procedures, and pop-culture phenomena including Dadaism, Futurism, photorefractive keratectomy, space exploration, photocoagulation, Star Wars, films like Tron and Dark Star, books like Italo Calvino's Cosmicomics, and Carrie Fischer's jerk boyfriend Aleksandr Petrovsky (he was the light artist in Sex and the City, remember)—altogether makes for an exhilarating experience that truly invokes the fundamentals in the pursuit of peace, love, and prosperity.

A brave nostalgia is at the ultimate crux of Crossbow, one that meditates on the long search for meaning in a corrupt society, adheres to the dreaming of proton pulses of distant galaxies, and acts as the cross-link to a brilliantly crazy stroll along a boardwalk in the perfection of a summer night. It's all hoot—specific, expanding, and illusory. You can't help but smile. •

NYC's CORE: Club Hosts Audi Art Installation

May 17, 2016



NYC's CORE: Club Hosts Audi Art Installation By The Daily Front Row | May 17, 2016 1

Last week, New York's uber-exclusive CORE: Club hosted an exhibit that celebrates Audi's newest model, the Q7, as part of its Bold Notion Series. Matthew Schreiber, known for his light-centric, eye-catching, mind-bending installations, used 400 LED lights throughout the club, a nod to Audi's early innovations in LED technology. We chatted with Schreiber to shed some light (pun intended) on the partnership.

Tell us about the exhibit!

Well, this is my first lobby art, so that was very difficult. I had to figure out how to deal with the space, and all these weird shapes. So I tried to figure out how to erase the space. And one way to do that is to turn all the lights out, so that's why it's so dark. For the entrance, I was thinking about the movies where you see people come in through security systems and they're being scanned, so it's sort of an abstraction of that, or an overblown version of a laser-scanning entrance, along with some other stuff I think about with physics. And then you move into the next piece, which is a standard of mine—it's these circles, which happen to work pretty well with the Audi stuff. I made it red to be the Audi color. But I tried to look back to the '60s pop art movement, so it has this pattern that I've never done before. It was hard because there were all these people walking through. The back room is more my standard thing with the lasers and the fog and all that.

How many lasers?

Four hundred throughout all of it. The front part with the hallway is 200, and there's another 200 in another room...that's the tripout room. The other stuff is G-rated. As you move through the room it completely changes form. It depends where you stand, and the angle. This piece is based on the shape of the room, which is like a coffin.

How was it collaborating with Audi?

They treated me really special and I got to drive the car. My family and I drove to West Virginia in the Q7 through these little weird towns. Deep into West Virginia. We sat and had breakfast with a real coal miner. We were driving around coal mines with this car—it was like being an alien. I got a ticket driving there, but I was so lucky because I was driving a lot faster before. I was going for it. That car is awesome. If someone had been videotaping me driving...it was spring, you could see the Shenandoah Valley and the winding hills.

Did you learn anything from this project?

I learned how to work in a lobby [laughs], and I've never worked on anything corporate before. It's all museums and galleries, so this is my first full-on corporate kind of thing.

JOHANNES VOGT

UF COLLEGE OF THE ARTS

University Gallery Hosts First-Ever Alumni Exhibition September 8-October 8, 2015

8/28/15

Alumnus Matthew Schreiber is having a solo exhibition titled *Sideshow* at Johannes Vogt Gallery in New York. *Sideshow* will be on view from April 10 through May 10, 2014 and the gallery will be hosting an opening reception on April 10 from 6-8 p.m. The exhibition spans across both exhibition spaces of the gallery and combines works across varying mediums including light sculptures, holography, photography and an immersive architectural intervention that features a laser diode installation and will take over the entire rear gallery. *Sideshow* is the most invasive project by the gallery to date.

Schreiber's use of contemporary technology engages a conversation with ideas of the esoteric, superstition and the occult. His practice pits the active image of the past against today's screen-based image culture of slick and banal immediacy. Tipping his hat to modern subculture's affinity to immersive techno-spaces, the exhibition's title subtly references the "Fun House", a massive nightclub that occupied parts of the gallery's building complex during the 1980s.

The exhibition's centerpiece, *GateKeeper*, is a site-specific laser installation that engages wall drawing and 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 building's architecture the lasers physically and ideologically point outwards towards infinity.

In the gallery's main room Schreiber presents a sequence of works that build up an aura around our sense of technology. In *Gandalf*, a large fluorescent light sculpture, Schreiber recreates the composition known as *Squaring the Circle*, a part of Robert Lawlor's exercises in Sacred Geometry. It is a drawing in which the act of its completion coincides with a metaphysical change within the drawing. This element is in turn subverted by the mass of power and control cables spilling off the piece's surface.

In *Dark Tumbler*, a light-lock darkroom door installation, Schreiber facilitates sensory deprivation in the likes of the phenomenologist artist movements of the 60s, such as GRAV (Groupe de Recherche d'Art Visuel).

Schreiber's sculpture *Infrared Pentagon* delivers a discreet experience of the artist's use of geometric language; existing in part outside of the visible spectrum places it in direct opposition to *Gandalf*.

Playing with the obfuscation and transparency surrounding modern technology and vision, Schreiber successfully leverages technological forms against somewhat obscure subject matter. Schreiber posits a conflation of knowledge and experience leaving the viewer to contemplate our normalized interactions with technology alongside potentials for an illusive socio-spiritual back end.

Johannes Vogt Gallery
958 Madison Ave
New York, NY 10021

JOHANNES VOGT

Miami Herald

Frost Museum to hold its inaugural Science Art Cinema event



Science and art merge in the first Science Art Cinema event at Miami's Patricia and Phillip Frost Museum of Science. Set for 7 p.m. Aug. 29, the evening will explore lasers via films, performances, multimedia presentations and an immersive laser installation by artist Matthew Schreiber. Supported by a Knight Arts Challenge grant, the series kickoff is the first of four events. It's also among the last to be held inside the nearly 50-year-old Planetarium before it shuts down; next summer, the museum moves into a \$300 million home at Museum Park on Biscayne Boulevard.

Schreiber will introduce his laser installation, which will be activated during a live performance by guitarists including Autumn Casey, Rick Fantasies, Gavin Perry, Beatriz Montevarro, Julie Ghoulie and Frank Falestra. The films that will be shown during the evening are Laser Blast, We Study in Moscow, The Simple Lens: An Introduction, Learning About Light, Lasers Unlimited, Crime: Dye Guns Lasers Justice?, Air Force Now 141 and Holography Memories in Light.

The Patricia and Phillip Frost Museum of Science will launch its Science Art Cinema series with a multimedia exploration of lasers.

The Patricia and Phillip Frost Museum of Science will launch its Science Art Cinema series with a multimedia exploration of lasers.

Tickets, which are \$15 in advance and \$20 at the door, also include complimentary food and drinks. The Frost is at 3280 S. Miami Ave

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southflorida.com

Major lasers at Frost Museum of Science

by Phillips Valys

August 21, 2015



Lasers can be fun, futuristic or curiously comical, but in the hands of the Patricia and Phillip Frost Museum of Science this weekend, they will be all three.

Lasers of every ilk, from the ones aliens fire in atrocious B movies to the kinds stargazers point at planetarium ceilings, are invading “Science Art Cinema #1: Lasers” on Saturday, Aug. 29.

The last big gathering before the Frost shuts its doors after 55 years in Coconut Grove, the program is a laser-centric night of educational, intense and downright silly films, all curated by Kevin Arrow, the museum’s art and collection manager.

“It’s kind of quirky that the premiere of this series will mark the closing of the museum,” says Arrow, who assembled the inaugural event with the museum’s astronomer, Jorge Perez-Gallego, and media archivist, Barron Sherer. “It is going to be nuts. Yeah, to some degree, people will say, ‘Holy crap, what am I looking at?’”

The answer is footage from a collection of seven 16 mm movies and documentaries, filmed between the 1960s and 1980s, that were brought to the Frost by San Francisco-based film archivist Stephen Parr of Oddball Films. In Michael Rae’s “Laser Blast,” a campy clunker from 1978, alien creatures in the desert leave behind a high-tech laser and amulet, which imbues a teenage boy with “extraterrestrial powers.” The 1960s propaganda film “We Study in Moscow,” produced by the United Soviet Society, shows students taking a physics class and attributes the invention of lasers to Russian scientists. The National Audiovisual Center’s 1981 film “Air Force Now 141”

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imagines Buck Rogers-style defense lasers aboard aircraft at an Air Force base in New Mexico.

“These are all the strange, wacky instances where lasers have appeared in either entertainment or education films,” says Arrow, himself a collector and archivist of rare, historical films with Sherer, a longtime collaborator. “We want to augment stuff from the past with the lasers of the future.”

The second half of the program, Arrow says, is a laser installation from Miami-raised artist Matthew Schreiber. Describing the artwork as “more meditative, the opposite of a crazy laser show,” Arrow says a series of lasers will form geometric patterns on the planetarium’s ceiling, which will be accompanied by music from local guitarists Autumn Casey of Snakehole; Rick Fantasies; Gavin Perry and Beatriz Montevarro of Holly Hunt; Julie Ghoulie of Crud; and Frank “Rat Bastard” Falestra of Laundry Room Squelchers.

“These are some very sophisticated laser pointers,” Arrow says of Shreiber’s installation. “It feels like an incredible net of light that washes over you.”

Funding to invite Parr and Schreiber came from a \$15,000 Knight Arts Challenge grant, which the museum won last December, to present four Science Art Cinemas between August and next summer, when the Frost reopens in downtown Miami’s Museum Park.

“Science Art Cinema #1: Lasers” will take place 7-10 p.m. Saturday, Aug. 29, at Patricia and Phillip Frost Museum of Science, 3280 S. Miami Ave., in Miami. Admission is \$15 in advance via [ScienceArtCinema1.Eventbrite.com](https://www.eventbrite.com) \$20 at the door. Call 305-646-4400 or go to MiamiSci.org

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

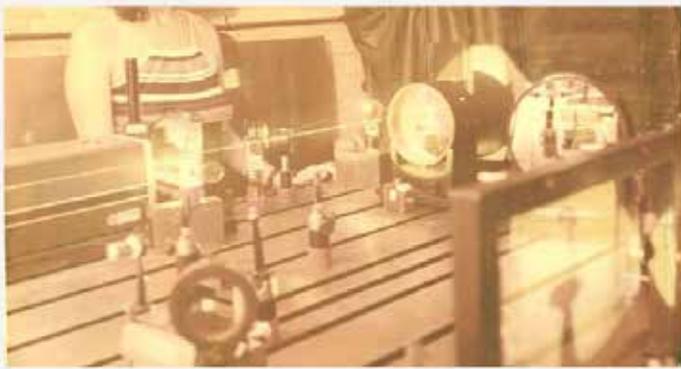
using a similar process of light diffraction and was invented much later, transmission holograms—in which concentrated light is shone through a plate bearing all the information contained in a three-dimensional image—remain some of the most convincing stationary holographic images.

The plates onto which that data is recorded bear no
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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



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-

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.

JOHANNES VOGT

PATRICIA AND PHILLIP FROST MUSEUM OF SCIENCE

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

JOHANNES VOGT

Miami Herald

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

BY MONIQUE O. MADAN - 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 Gallery
958 Madison Ave
New York, NY 10021

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

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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.

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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 Gallery
958 Madison Ave
New York, NY 10021

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.



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958 Madison Ave
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JOHANNES VOGT

WASHINGTON
CITY PAPER
HOUSING COMPLEX

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 Opper, 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 Gallery
958 Madison Ave
New York, NY 10021

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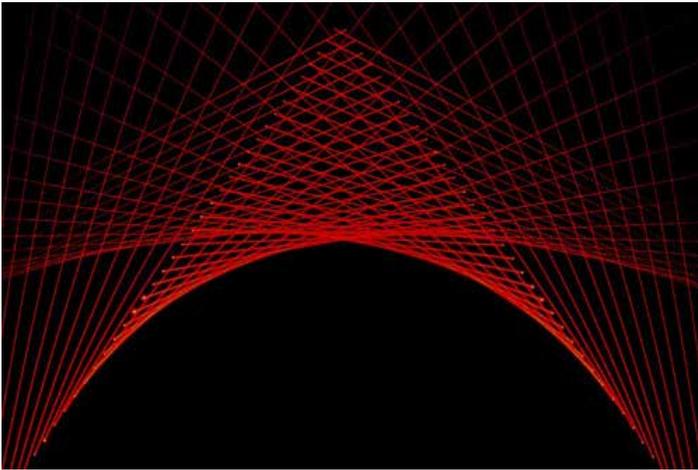
This sounds like it's going to be rather epic, and I can't wait to head over to **Invisible Exports** once the show opens to get a big hit of image magic.

JOHANNES VOGT

the
creators project

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

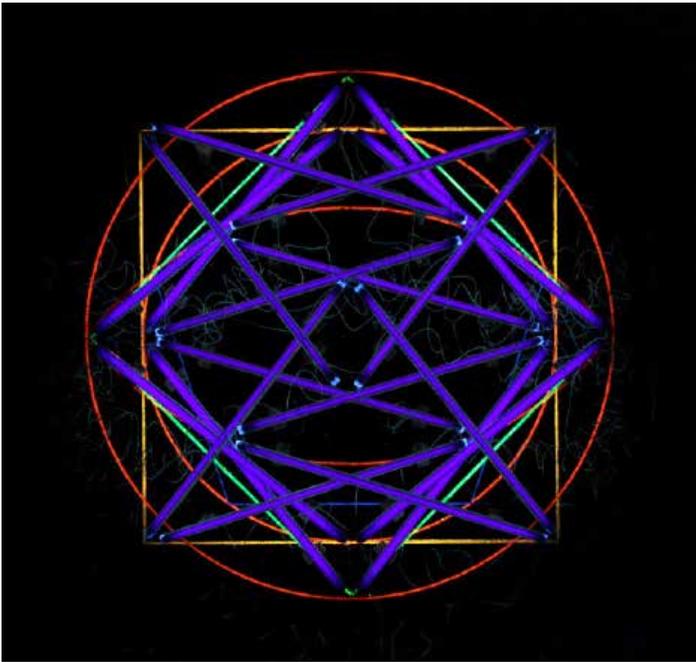
"With lasers and holograms, I was thinking about several aspects of novelty," he says. "One was the defunct media like blacklight posters and holographic stickers you'd find at Spencer's Gifts. At one point there was this novel experience when you first saw those things." Now they're cheesy by-gones 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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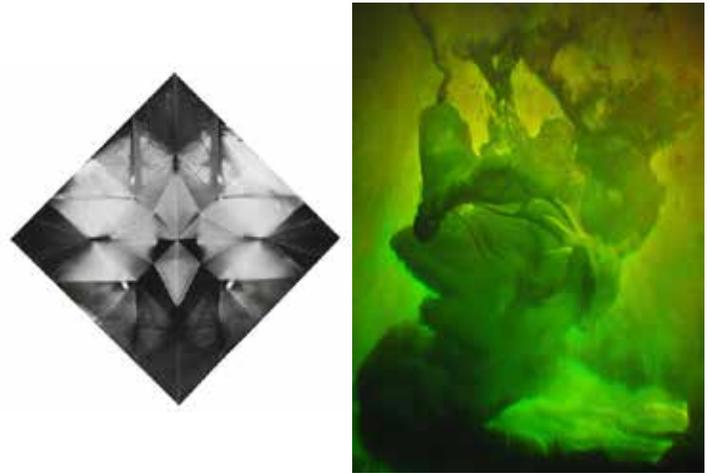
JOHANNES VOGT



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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JOHANNES VOGT

NEW EVENTS MUSEUM

MEMBERSHIP EVENTS

Studio Visit: Matthew Schreiber



Cover Image: Matthew Schreiber, *Mysterium Fixod*, 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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958 Madison Ave
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JOHANNES VOGT



NO MA

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.

JOHANNES VOGT

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 Föerster: 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, MANarduli 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.

JOHANNES VOGT



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

mikyoung kim design llc – Boston, MA

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

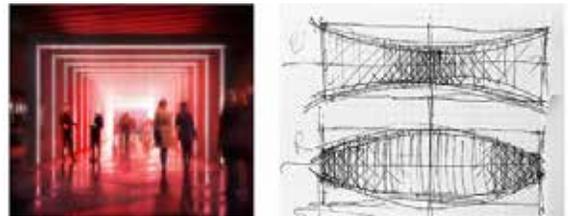
NIO Architects and Thurlow Small Architects – Rotterdam, Netherlands

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:



Excerpt from the submission of [Name], [City], [Country]. The image shows a cross-section of a tunnel with a red lighting scheme. The diagram illustrates the structural elements of the tunnel, including the walls, floor, and ceiling, and shows how the lighting is integrated into the design.



Excerpt from the submission of [Name], [City], [Country]. The image shows a perspective view of a tunnel with blue lighting and wooden walls.



Excerpt from the submission of [Name], [City], [Country]. The image shows an outdoor urban underpass at night, illuminated with red lighting.

JOHANNES VOGT

Miami Herald

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.

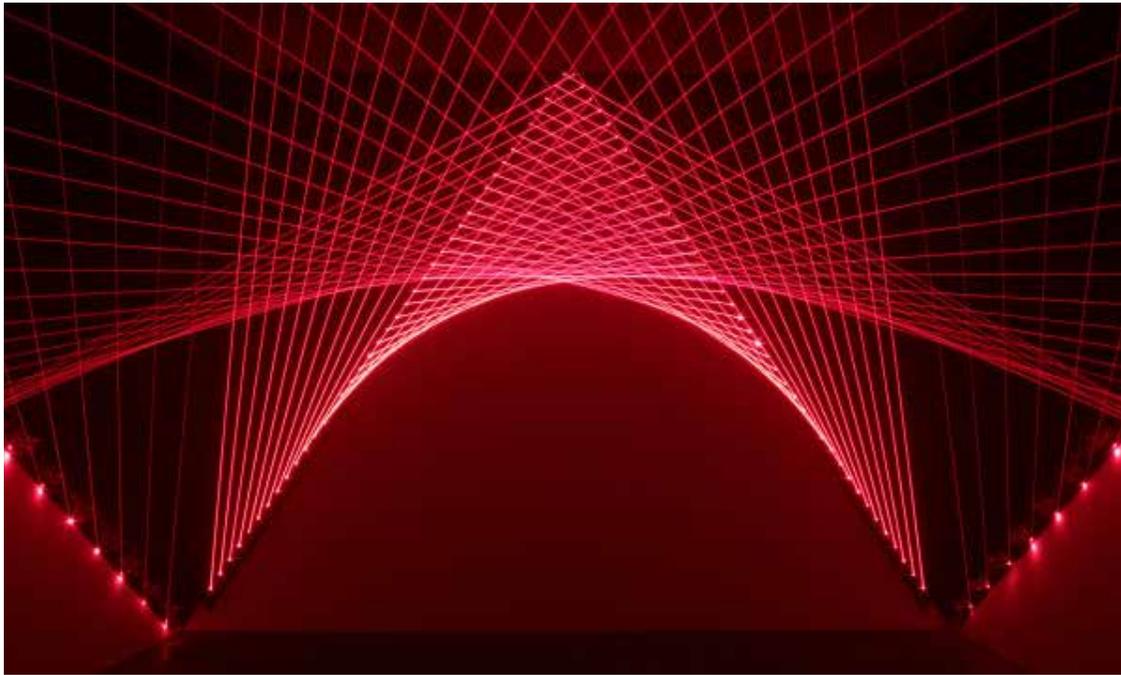
Sat.–Sun., Feb. 21 & 22: Innovation & Engineering Weekend, 10 a.m.–6 p.m.

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

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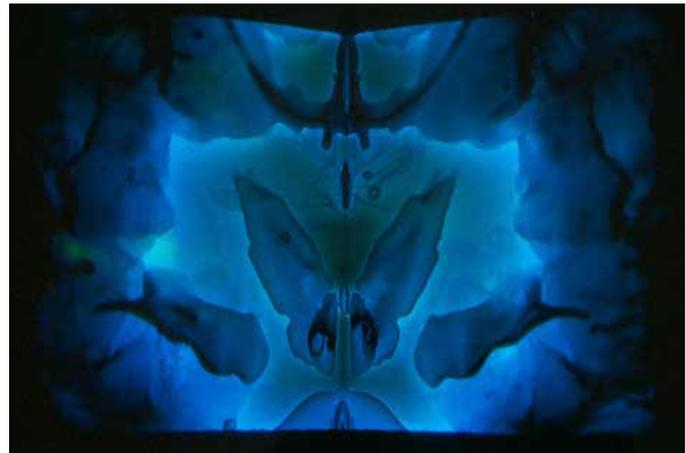


Matthew Schreiber, "Dark Tumbler" (2014). Courtesy of the artist and Johannes Vogt Gallery, New York.

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

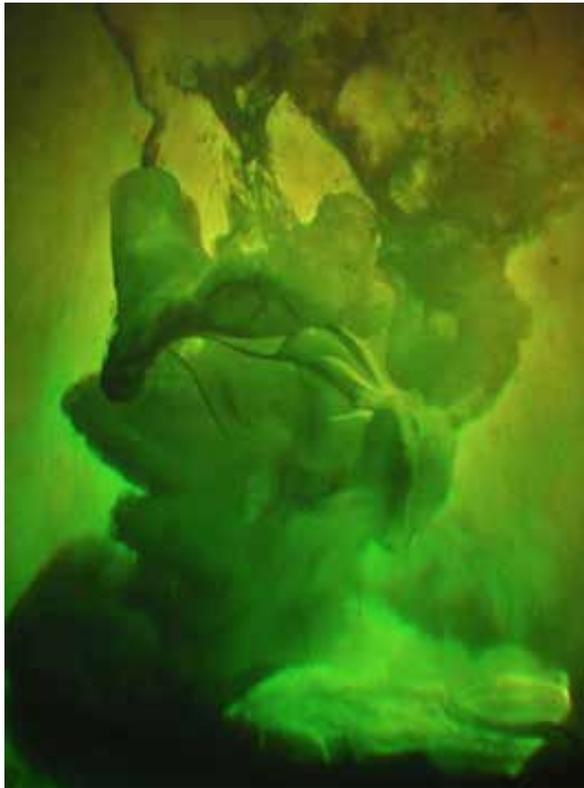
development process when entering and exiting the area. For Schreiber, it acts as a kind of "sensory deprivation chamber," a portal from the illuminated world into the void. It is a telling metaphor for the fetishism surrounding the opposing poles of light and dark: any venture into a complicated or 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 Pentagonam." 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 inkblots, 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-wowing 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."

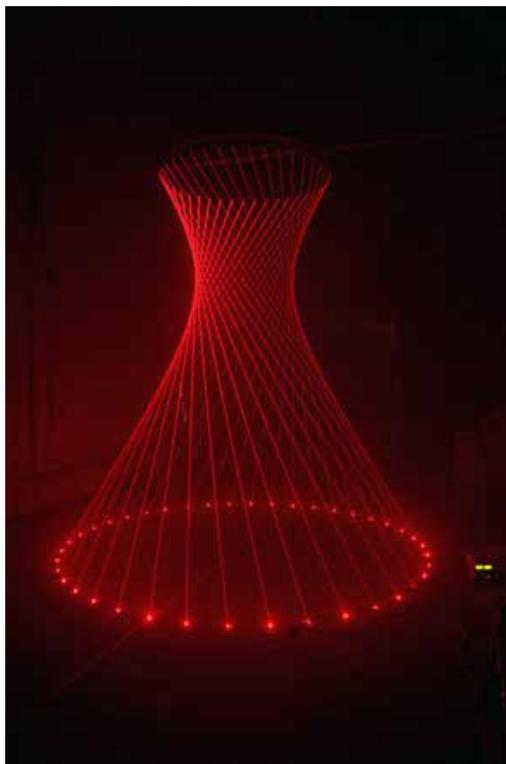
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ARTLURKER

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?

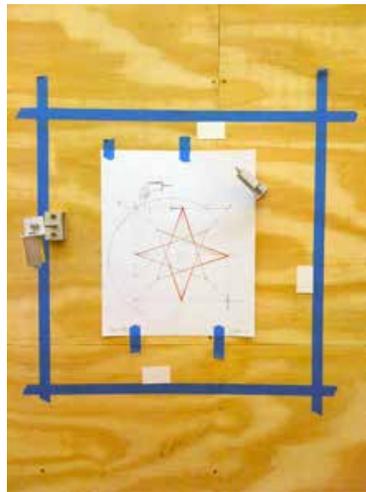
I still have my house in Miami, and my holography lab is in the house, so I come often. But I am not planning on coming back to live permanently.

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.

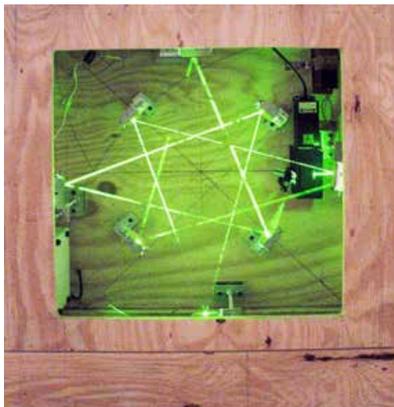
If you have maintained healthy ties to Miami please discuss them stating how this was important.

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.)