





# =LIGHT IN ART=

Today, many artists continue to use light itself as art. Light art, is seen in multiple media forms, including sculpture, installation, and performance. Artists employ color, angles and shadows to create light art. This form of artwork is more ubiquitous than one might think, as neon lights, holographic projections, abstract light fixtures and light sculptures are abundant in most urban areas.

Light has always been a subject and a medium to showcase rich shadows, highlights, depth and symbolism.

"Light is not so much something that reveals, as it is itself the revelation"- James Turrell

Artists worked by directing the flow of natural light within objects or architecture or through playing with the use of transparent, translucent, or reflective materials. The focus of their work was to activate the viewer's sensorial and psychological experience under specific conditions.

The invention of portable tubed paint marked a shift in use of light, as artists could be in direct presence of their subject and onto their canvases. They played with sunlight, its color variations and its ability to emanate an endless array of rich shades in natural settings.

Later, it was shown that light could be used in art to convey emotion, conceptual thought, or make a statement; it transcends language.

# YAYOI KUSAMA



The materials she used create a dazzling effect of direct and reflected light, emanating from both the mirrors and the water's surface. Space appears infinite, with no top or bottom, beginning or end. Fireflies embodies an almost hallucinatory approach to reality. While related to the artist's personal mythology and therapeutic working process, it also refers to sources as varied as the myth of Narcissus and Kusama's native Japanese landscape.

Yayoi kusama, Fireflies on the Water, 2002, 111 x mirrors, plexiglas, 144 1/2 x 144 1/2 in. (281.9 x 367 x 367 cm), lights, water

She is called the princess of polka dots. Although she makes lots of different types of art - paintings, sculptures, performances and installations - they have one thing in common, dots. By adding all-over marks and dots to her paintings, drawings, objects and clothes she feels as if she is making them (and herself) melt into, and become part of the bigger universe.



# ELLEN BARRATT

Ellen Barratt, 2018,  
immersive light  
installation



Ellen Barratt, An External Light, 2019  
immersive light installation



Ellen Barratt, Under the Barbers' Shop  
2017, London, light installation



Ellen Barratt, Under the Barbers'  
Shop London, 2017, immersive  
light installation



Ellen Barratt, An External Light,  
2019, light installation

Ellen's installation work is a site specific journey which uses digital light and natural light to explore the boundaries, substance and volume of the space. The light is often curated to envelope the space, reacting to and alongside the space's natural light balance

Ellen Barratt is an artist exploring light through photographic processes and installation. Her work explores the interplay between light, space and perception. Through a multidisciplinary and multi-sensory body of work, she creates immersive installations that challenge viewers' perceptions of reality and conceptual prints.

# ADELA ANDEA



Adela Andea, Eukaryotic Cell 2, 2018,  
LED lights, CCFL lights, flex neon,  
various plastics, power source, steel frame,  
50h x 30w x 30d in



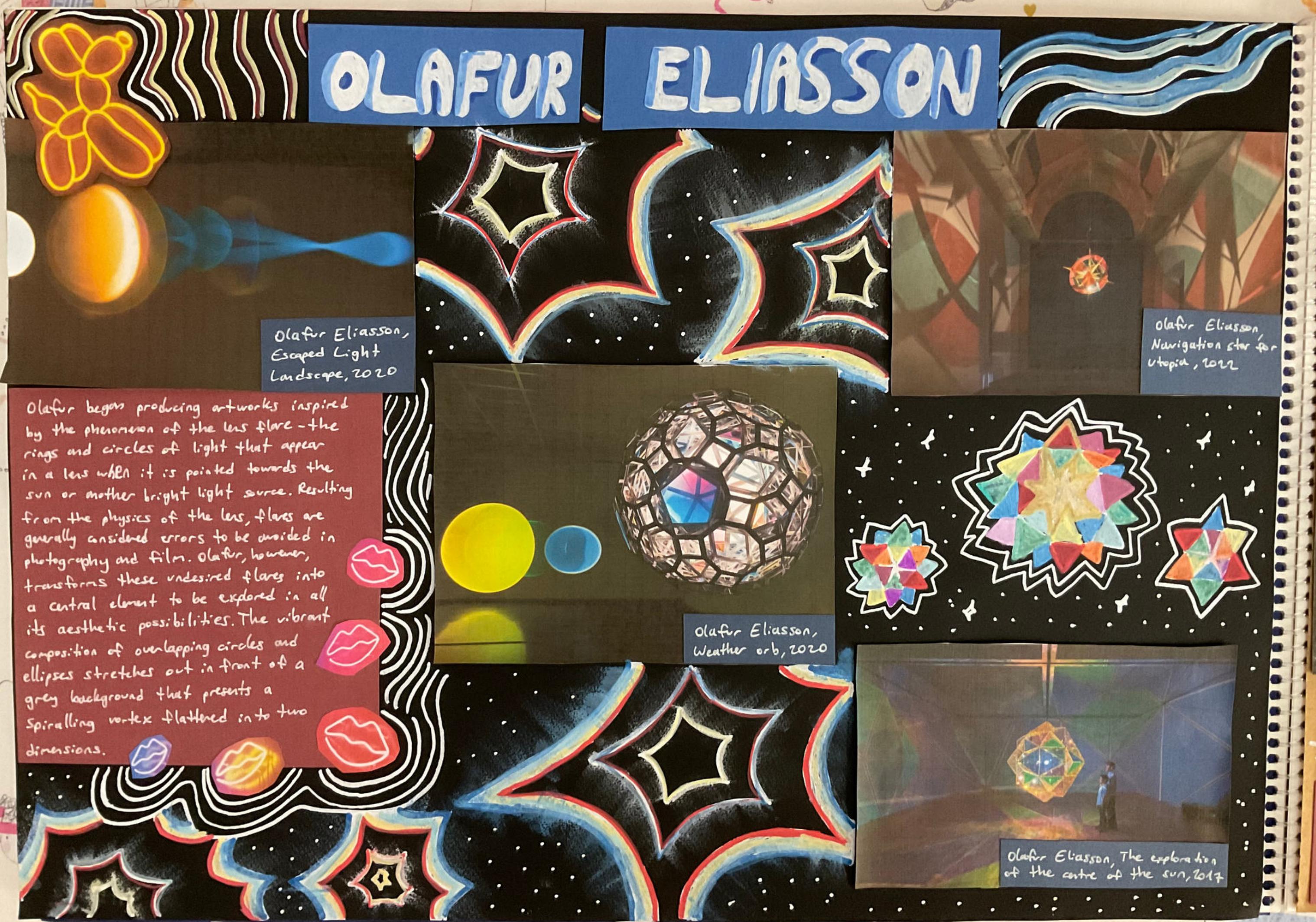
Adela Andea, Glacial Onyx, 2016  
LED lights, Plexiglas, Mirror plexiglas,  
power source, 32h x 60w x 32d



Adela Andea, Glacial Parallax,  
2018, Powder coated laser cut  
steel, Programmable LED flood  
lights, 48h x 54w x 40d in



Adela Andea is known for her innovative light installations that create an all encompassing visual and temporal experience. Andea constructs futuristic forms and environments with her medium, combining technical materials, such as magnifying lenses, LED lights, flex neon, and power sources, with organic motifs. Her purpose is to manifest, with the use of non-traditional materials, the uncanny relationship man has with technology, a relationship that involves knowledge of the familiar and swift adaptation to ever-changing systems. Her inspirations are almost always derived from science from the bioluminescence of underwater sea life, to the melting icebergs that plague the planet, to cosmological and interstellar events - Andea connects nature and science in a technological vernacular.



# TOM NOBLE

Miss Understood & Mr. Meanor, Tim Noble and Sue Webster, 1997, trash and personal items, wood, light projector, light sensor, 60 X 70 X 140 cm

They aggregate objects and debris into self-deprecating works that bridge two realities.



Wasted Youth, Tim Noble and Sue Webster, 2000, trash, replica food, McDonalds packaging, wood, light projector, 210 X 134 X 66 cm

The trash and detritus in these works is real and immediate; it is in our face, a rejection of our usual "out of sight, out of mind" approach to waste management.

# SUE WEBSTER



These projections also symbolize the elusiveness of accountability, as our brains struggle to perceive the trash piles as the culmination of the small choices we make every day.



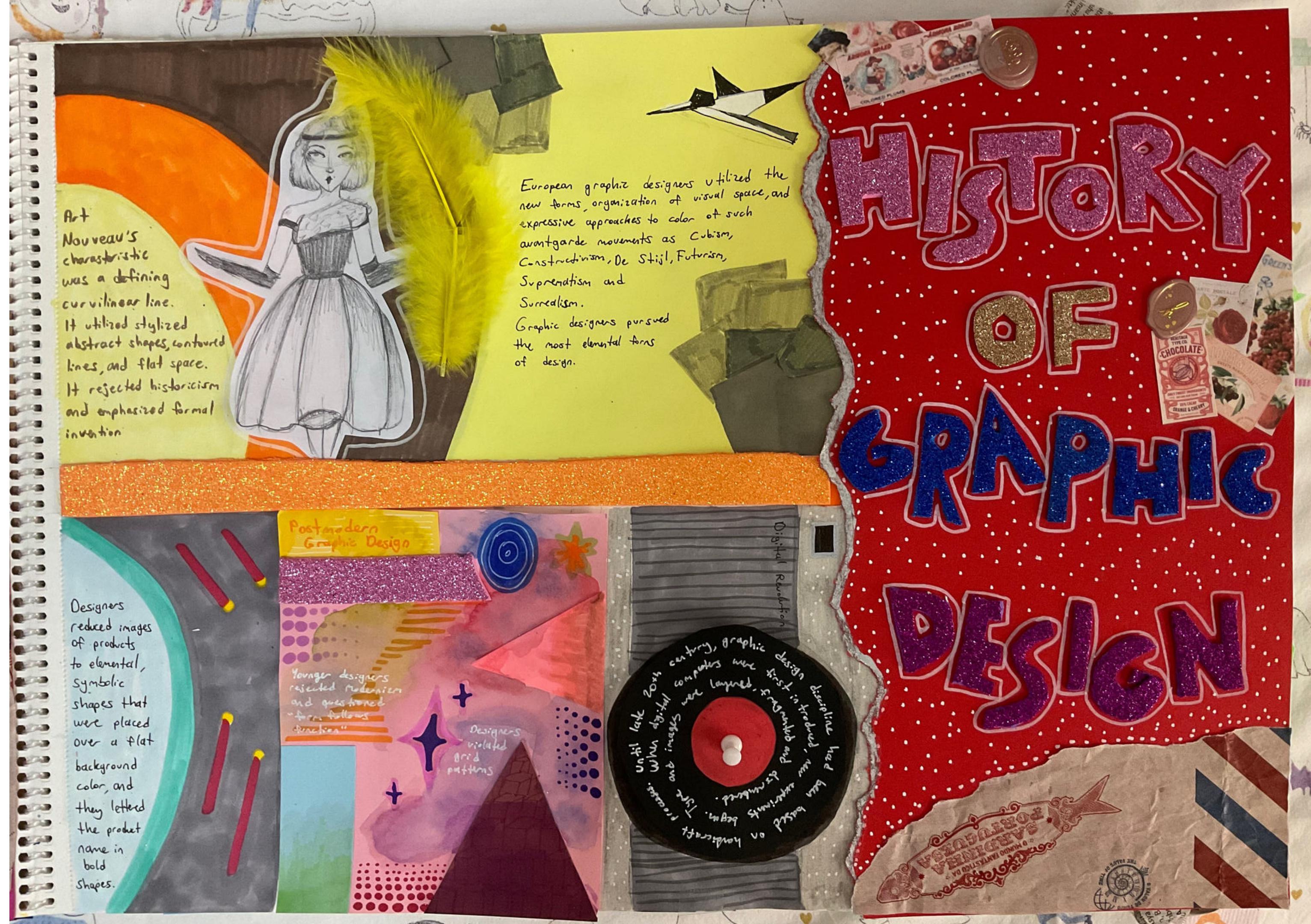
Dirty White Trash (with Gulls), Tim Noble and Sue Webster, 1998, 6 months' worth of artists' trash, 2 taxidermy seagulls, light projector, dimensions variable

wild Mood Swings, Tim Noble and Sue Webster, 2009 - 2010,

2 wooden stepladders, discarded wood, light projector, dimensions variable



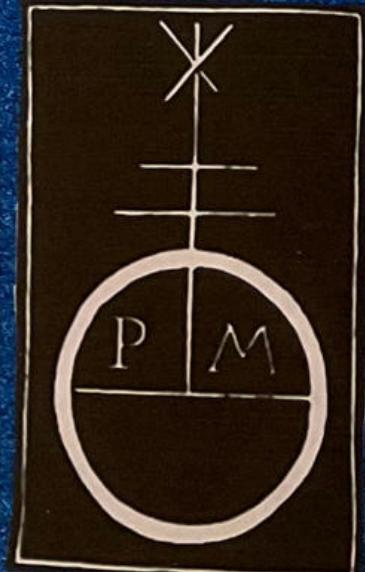
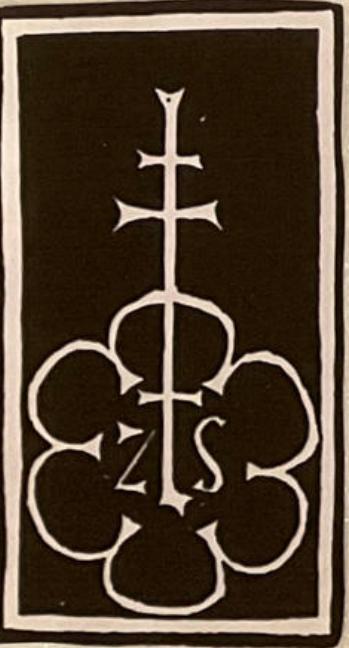




Even in the distant, primitive stretches of history, people and cultures were representing themselves and their ideas with symbols and illustrations.

# HISTORY OF LOGO

Johannes Gutenberg invented the printing press in 1440, which caused the production of printed materials to become more common, setting the stage for modern logo design as authors and printers of materials sought to claim ownership of their work. By the late 15<sup>th</sup> century, printers were using logos to identify their works.



Minimalism and flat design, at first, might appear to be a backward step in design. What minimalist logos and flat logo design really achieve is a crisper, cleaner, more modern feel, and a minimal distraction to the substance of what's being communicated.



Each video explores the essence and power of water across floral gardens, magical landscapes, and unconventional obstacles. The videos showcase the power of water with beautiful delicacy. The soft hues of light and overall feel were inspired by the serenity and calm of each product, reflecting Laneige's promise.

# JESICA WALSH

They work with clients starting from the initial brand strategy phase to the design, art direction and final production of a project. They believe in creating beautiful, emotion-drivers work that functions for their client's goals and resonates with their audiences.

## COUNTDOWN

COUNTDOWN

TED COUNTDOWN

countdown.ted.com

People are used to drowning out climate change warnings. In order to get people to pay attention, they created alarming and shocking messaging as "We give up" or "We love natural disasters anyway"



Diving deeper into the name Bees (Latin for bee) they were inspired by the way bees work together. The entire graphic system for the identity is built on the hexagon shapes from a hive

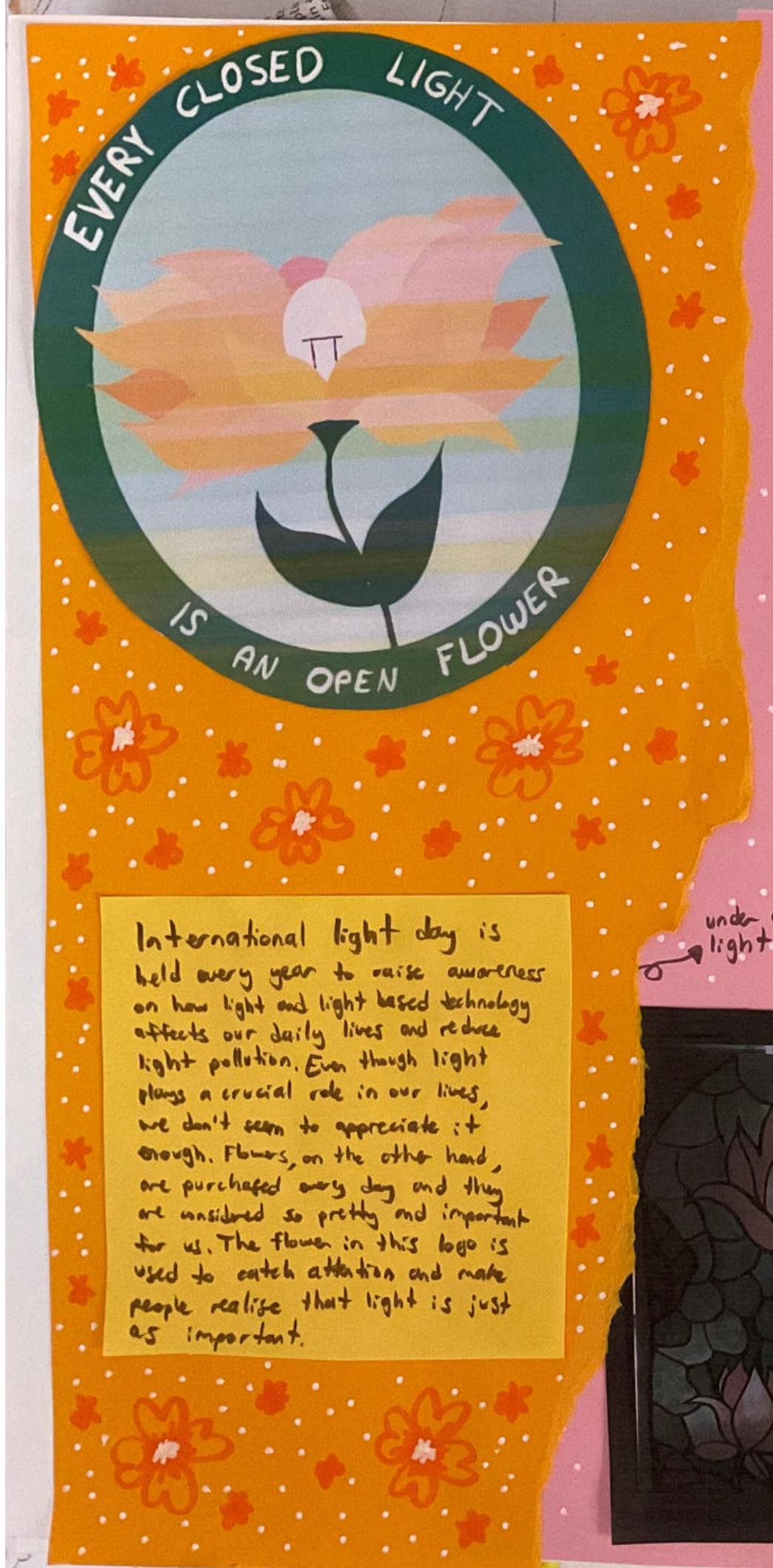




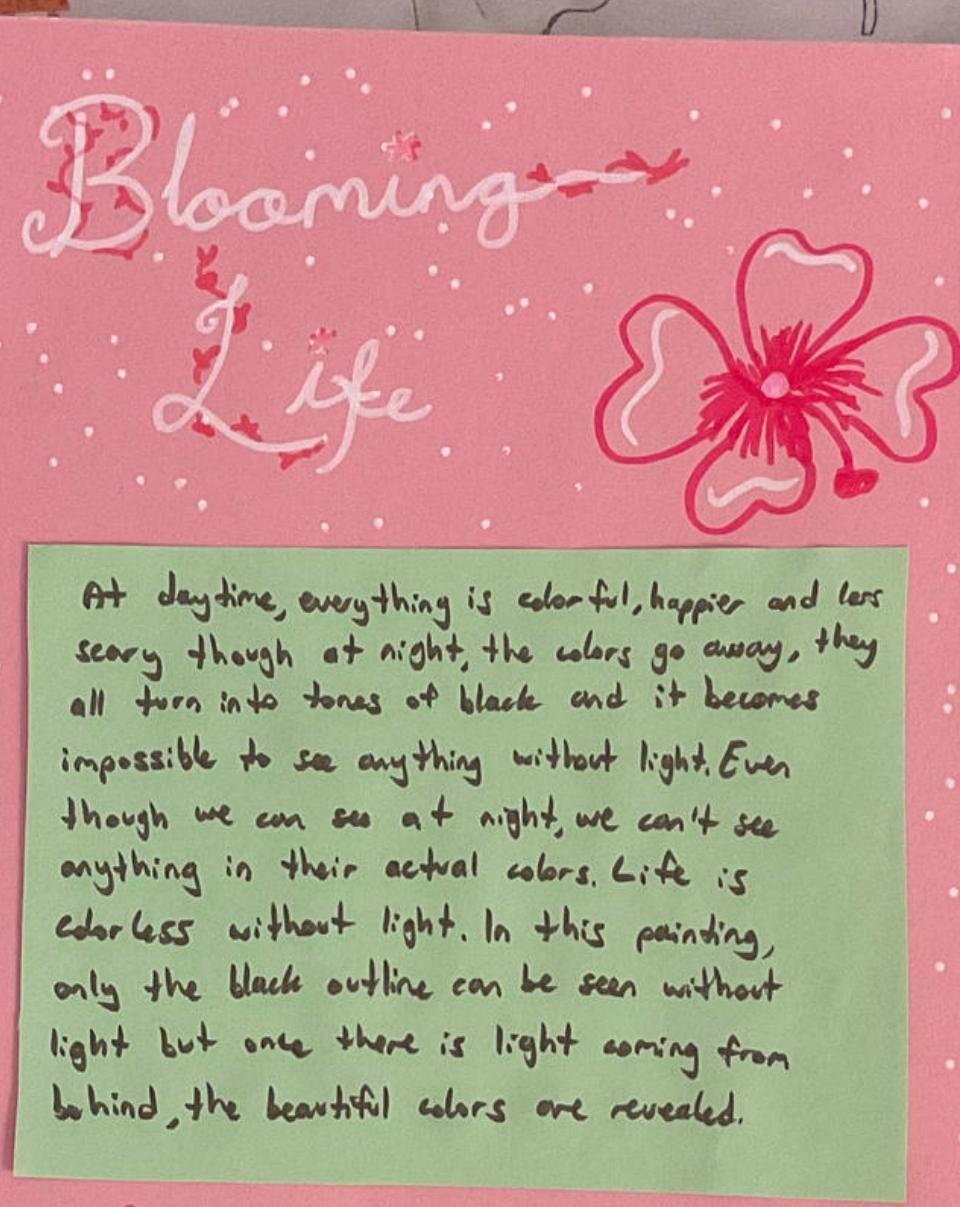
# MASSIMO VIGNELLI

**Knoll International**





International light day is held every year to raise awareness on how light and light based technology affects our daily lives and reduce light pollution. Even though light plays a crucial role in our lives, we don't seem to appreciate it enough. Flowers, on the other hand, are purchased every day and they are considered so pretty and important to us. The flower in this logo is used to catch attention and make people realise that light is just as important.



# SEEING THE TRUTH



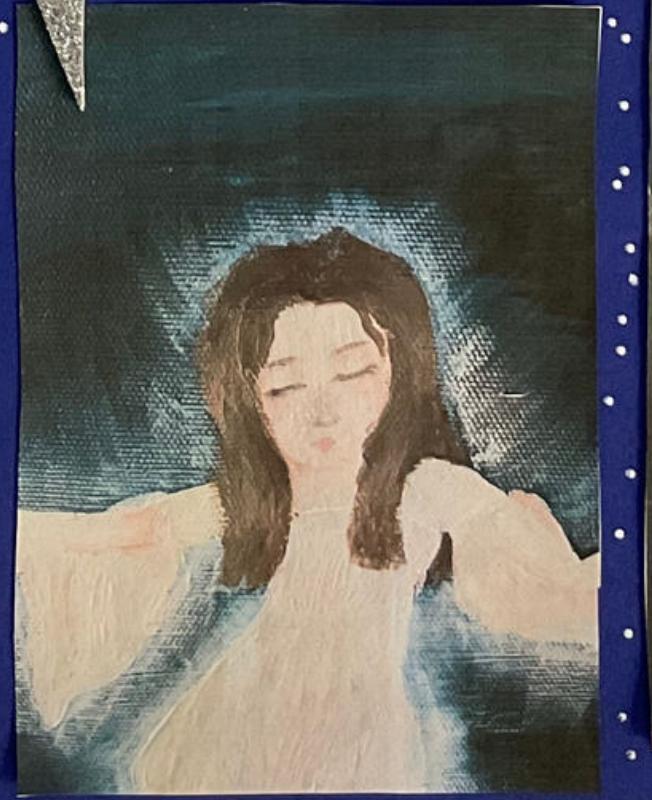
Everybody has different perspectives so it is hard to tell which one is the truth. A thing might look so complex but once you look at it from a different perspective, you get the answer.

The eye looks so complex and meaningless to look at under white light though when you switch the color of the light, the rest of the painting is blocked out by it and it becomes easier to see the actual eyes in the painting. Just like how different people

see different things when they look at the same thing but if you look from their perspective, you see the same thing.

When you look at the painting, the first thing you notice is the girl. After that, you see the forest, sky and river. That is the power of light. No matter how beautiful a thing is, without light, it won't be as visible and attractive to people. We first look at the light, bright area, then we start observing the darkness. The darkness doesn't have a meaning unless it is lit up by something, which steals the spotlight and gets all the attention.

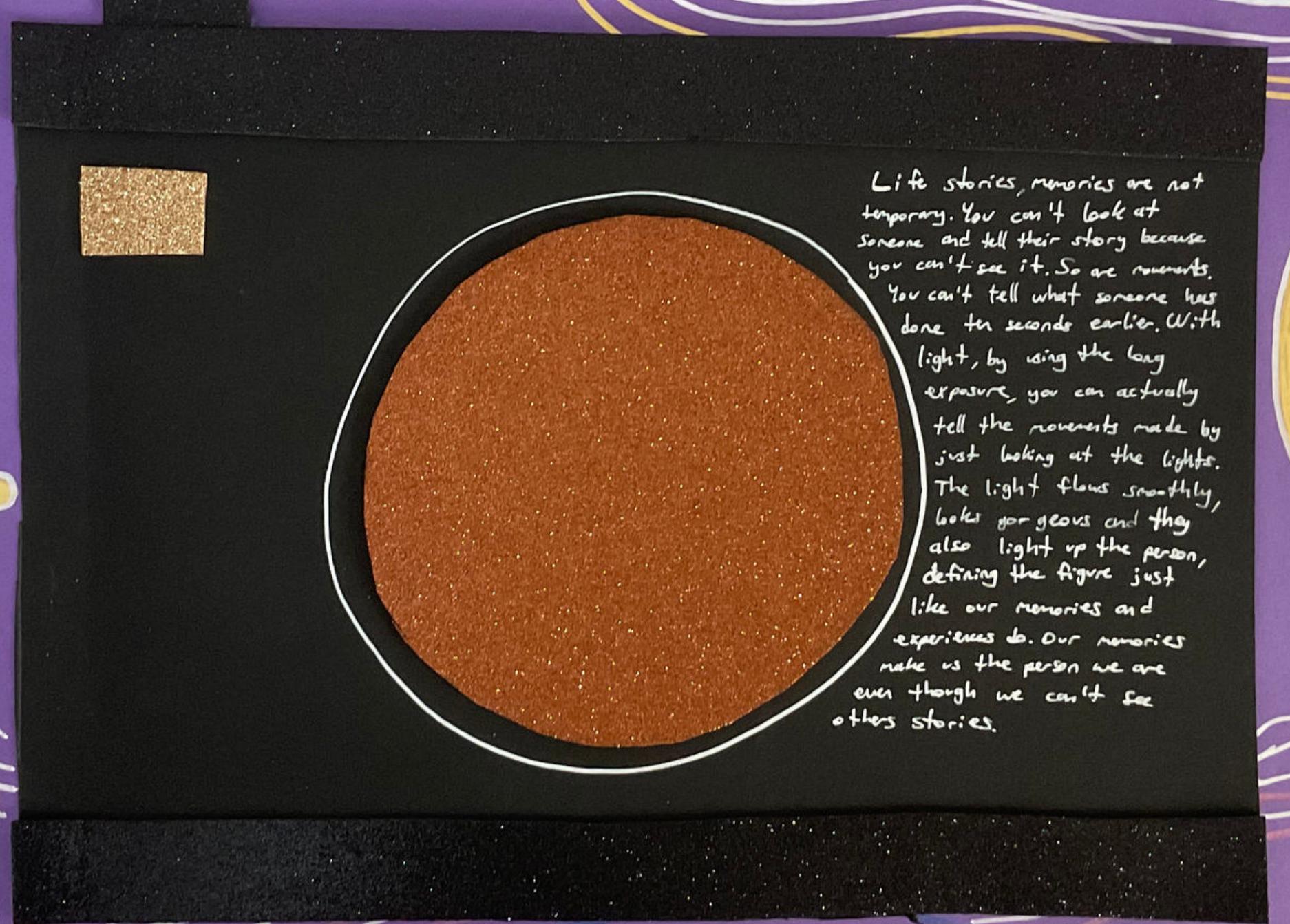
# SPOTLIGHT



# GO WITH THE

# FL

# OW



Life stories, memories are not temporary. You can't look at someone and tell their story because you can't see it. So are movements. You can't tell what someone has done ten seconds earlier. With light, by using the long exposure, you can actually tell the movements made by just looking at the lights. The light flows smoothly, looks for gears and they also light up the person, defining the figure just like our memories and experiences do. Our memories make us the person we are even though we can't see others stories.