



atelier photoglas: profile, team, focus and projects

PHOTOGLAS

resume

BELE MARX & GILLES MUSSARD

PROFILE

Our atelier develops ideas, concepts, draft designs and realisations in the architecture and museum domain. We developed Photoglas™ technology – and subsequently patented it – for a permanent site-specific intervention in 1997. Our aim was to explore unifying photography, glass and light. Light thus constitutes a key element in our work and characterizes, or changes, the space. The “sculptures” derived from this process form part of a series of spatial studies which are elaborated for both the interior and the exterior. The result is a specific atmosphere which continuously transforms as the light travels.

Our projects are also developed in close cooperation with architecture firms, institutes, research labs, universities and museums.

Our services encompass the project’s artistic conceptualisation, design development and technical realisation.

TEAM

The atelier’s art directors are BELE MARX & GILLES MUSSARD. Depending on project requirements, the team can be enlarged to include experts from other disciplines, such as museology, history, architecture, photo and illumination engineering, chemistry, etc.

FOCUS

Artificial light or natural light is integrated as an essential conceptual element, effecting a visual change in both the interior space and the exterior space. “Space sculptures” originating from this process work with the linkage of light and color. The light source produces projected “color shadows” and thus an active space which continuously changes along with it.

Work is continuing with partners for the further development of the Photoglas™ technology. These are tested in pilot projects. In order to achieve state-of-the-art results additional research is carried out with glass of different qualities as well as with light techniques and color analyses.

PHOTOGLAS m²

With Photoglas m², the atelier has developed a concept that thematises the variability of the spatial perception of a building using the manifold potential of light and colour.

Photoglas m² expands the term space with light and colour. In order to realise the design, line will be employed. Using overlapping, perspectival distortion or transformation it leads to new interpretive possibilities.

As important components in the concept, artificial and natural light are used in order to effect visual changes in both interior as well as exterior spaces. In the artistic discourse the centre of attention is light and the colour spectrum in connection with space. The light source is the “motor” of the sculpture. Linked synergetically with colour it produces, with projected “coloured shadows”, an active, pulsating room which can simultaneously be changed into a passive room by reducing strength of the light source. When natural light is used the colour-light sculpture is like a sun dial and subject to a “cyclical principle”. The visual perception of the room changes according to the position of the sun and, with the resulting incidence of light, there is an interplay of light and shadow.

PROJECTS

“Where Goddesses come into being ... Gods dwell among us” permanent site-specific intervention, Paracelsus Bad & Kurhaus, Salzburg, Austria, 2017–2021 // University of Vienna: “The rectors’ plaque–put in perspective”, Vienna, Austria, 2015–2017 // “hangers” exhibitions in Serbia, Mexico, Cuba, Croatia, Austria, Italy, Mazedonia, Turkey, Bosnia-Herzegovina, Russia and China, 2010–2015 // “Kaleidoscope” permanent site-specific intervention, Pflgewohnhaus Liesing, Vienna, Austria, 2011–2013 // “Mona Lisa gone astray”, exhibitions and performances, Vienna, Austria, 2010 and Istanbul, Turkey, 2013 // **Luminous Wall**, permanent site-specific intervention, Vienna, Austria, 2009 // “Le Louvre à Quebec”, Mona Lisa, La Joconde, exhibition, Musée National des Beaux-Arts, Quebec, Canada, 2008, in cooperation with NRC, National Research Council Canada, Ottawa, Canada // “Art et Science, informatique et numérique au musée” exhibition, France, 2006, in cooperation with C2RMF and CNRS, France // University of Vienna: “Controversy Siegfried Head”, Vienna, Austria, 2003–2006 // University of Vienna: “Nobelprize and the University of Vienna–group portrait with question mark”, Vienna, Austria, 2005–2006 // Exhibition within the framework of **SFT Architekturcongress**, Münster, Germany, 2005 // **Luminous Wall**, Attorneys Office Sonn & Partner, Vienna, Austria, 2005 // Object **ZIT** (Zentrum für Innovation und Technologie) Vienna, Austria, 2005 // “Opfikon”, permanent site-specific intervention Marktplatz Ost, Opfikon, Zurich, Switzerland, 2003/2004 // Exhibition “**Georges de la Tour**”, Musée Toulouse Lautrec, Albi, France, 2003/2004 // Exhibition “**point of departure**”, Einhod, Israel, 2003 // **Luminous Wall**, Eye Laser Clinic, Vienna, Austria, 2002 // EXPO 02 - Commission to develop a concept for the **PAVILLON FRIBOURGEOIS** “Luminous Sculpture”, Freiburg, Switzerland, 2001/2002 // Commission to develop a concept for the façade of **SWISS CENTER SHANGHAI**, Shanghai, China, 2001 / “The Lime Tree”, permanent site-specific intervention, Steiermärkisches Landesarchiv, Graz, Austria, 1997–2001.

Further information can be found at www.photoglas.com or www.belegilles.com

Cover: “Opfikon”, permanent site-specific intervention, **Marktplatz Ost**, Opfikon, Zurich, Switzerland, 2003/2004, © Bele Marx & Gilles Mussard