

TIMOTHY YARGER
FINE ART
LOS ANGELES

Mads Christensen

MoA+L
THE MUSEUM OF ART + LIGHT

It is with great pride we congratulate Mads Christensen on his solo exhibition *Exploring Perception* at the new Museum of Art & Light



The Museum of Art + Light is dedicated to connecting art history with the tools of technology and the art of the digital age.

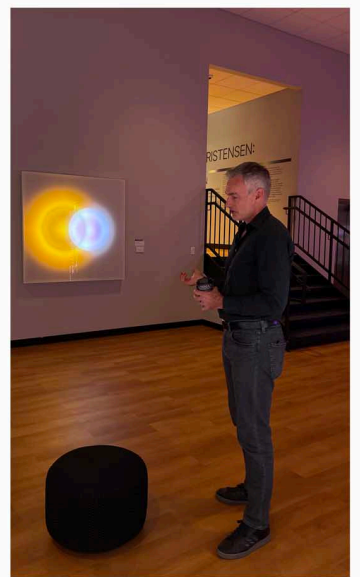
The gala event on the evening of October 12th unveiled the new building and was a celebration of the inaugural exhibitions, which will continue through June 2025.

This exhibition further acknowledges Mads Christensen's critical recognition in the contemporary canon of artists using Light as Medium and complements his place in important collections including the Thoma Foundation, The Hearst Corporation, The Pizzuti Collection, numerous public installations, and the more than a hundred collectors who already own his sculpture.

We thank museum Director Erin Dragotto, curator Jori Cheville, founders Tracey and Robert DeBruyn and the entire museum staff for their vision to include us and applaud the museum's mission to bridge 21st century technology with the visual and performing arts.


Timothy Yarger

Opening Night Gala



The Collection

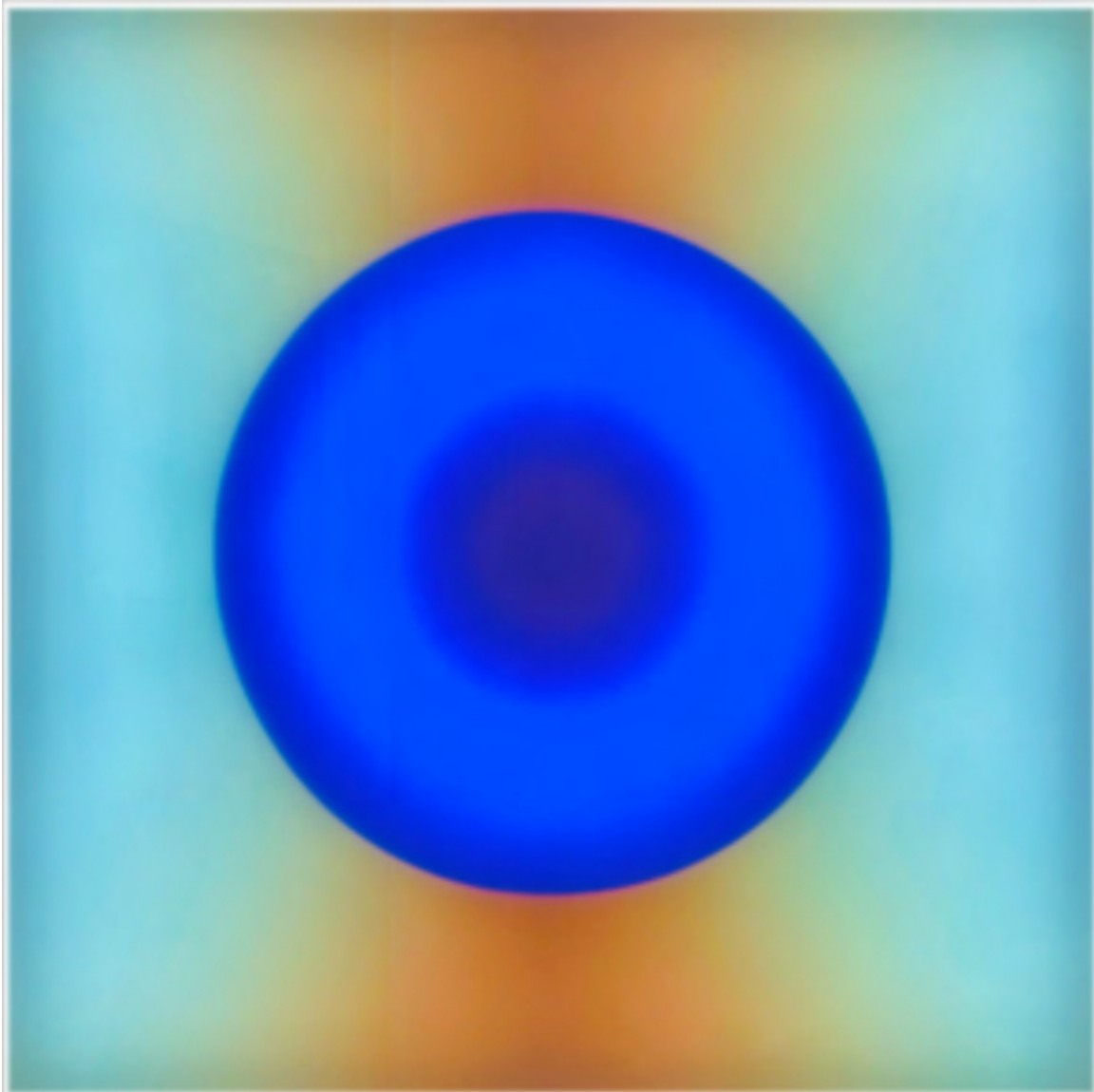
To introduce the artist to their audience, the MoA+L Director and curators have selected eight works of art which best represent Mads' unique aesthetic and technical virtuosity and achieve an emotional exploration of wonder through color, form, movement, and light.

Through the exhibited sculpture *Eye Opener, Almost Forever, Seven Horizons,* and *Admission/Air,* guests will experience sensations that challenge perception and produce an enveloping feeling of calmness and tranquility.

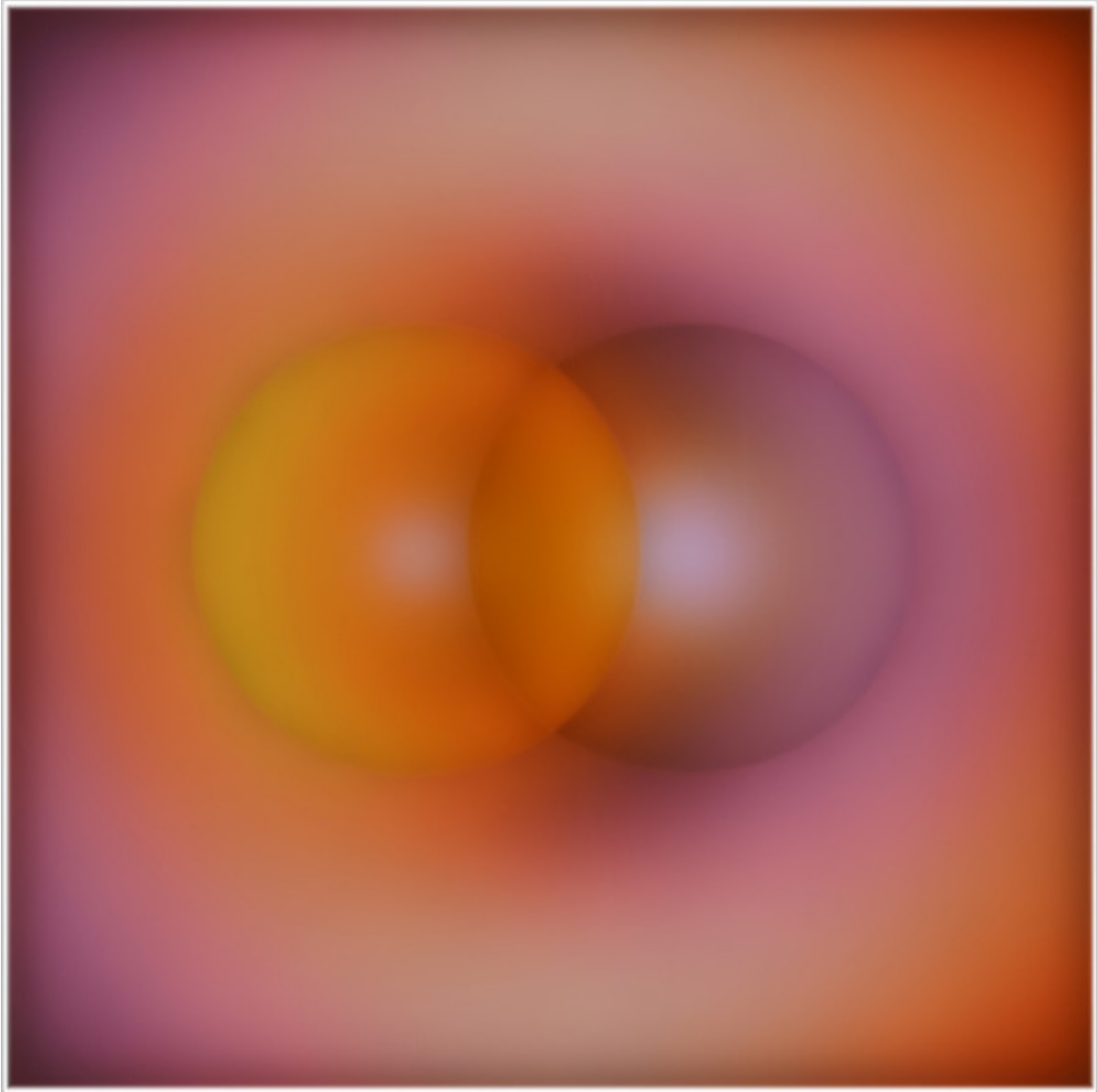
In a complementary exploration of light and technology, Mads will exhibit *Dotted Cloud, Ripple Effect* and *Lucent Revelations* in which the artist exposes the custom-made circuit boards and LEDs, revealing how the magic works and clearly illustrating the remarkable craftsmanship of his practice.

As a further testament to Christensen's continuing exploration of new tools, *Bloom Unfolded* begins with hand-drawn sketches and employs generative artificial intelligence to expand upon the imagery, while inviting the viewer on a never ending journey of computer-animated visuals.

At the close of the exhibition, the sculpture will be placed in private collections. Through special arrangements, Timothy Yarger Fine Art's clients will have the first opportunity to acquire these works now and have their names associated while exhibited at the museum.



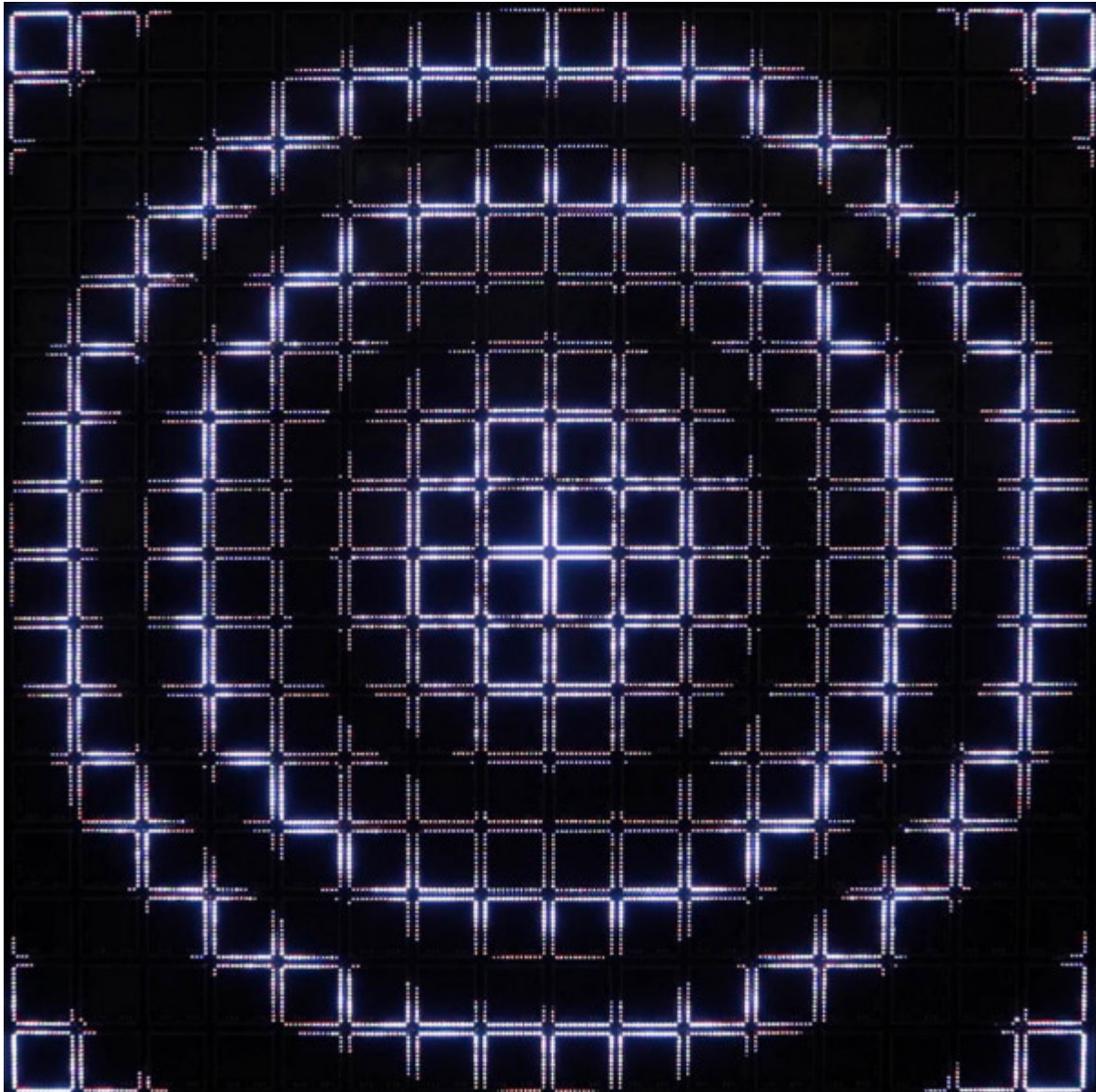
Mads Christensen
Eye Opener, 2024
Mixed-Media Sculpture LEDs, acrylic, custom software
54 x 54 x 2.5 inches



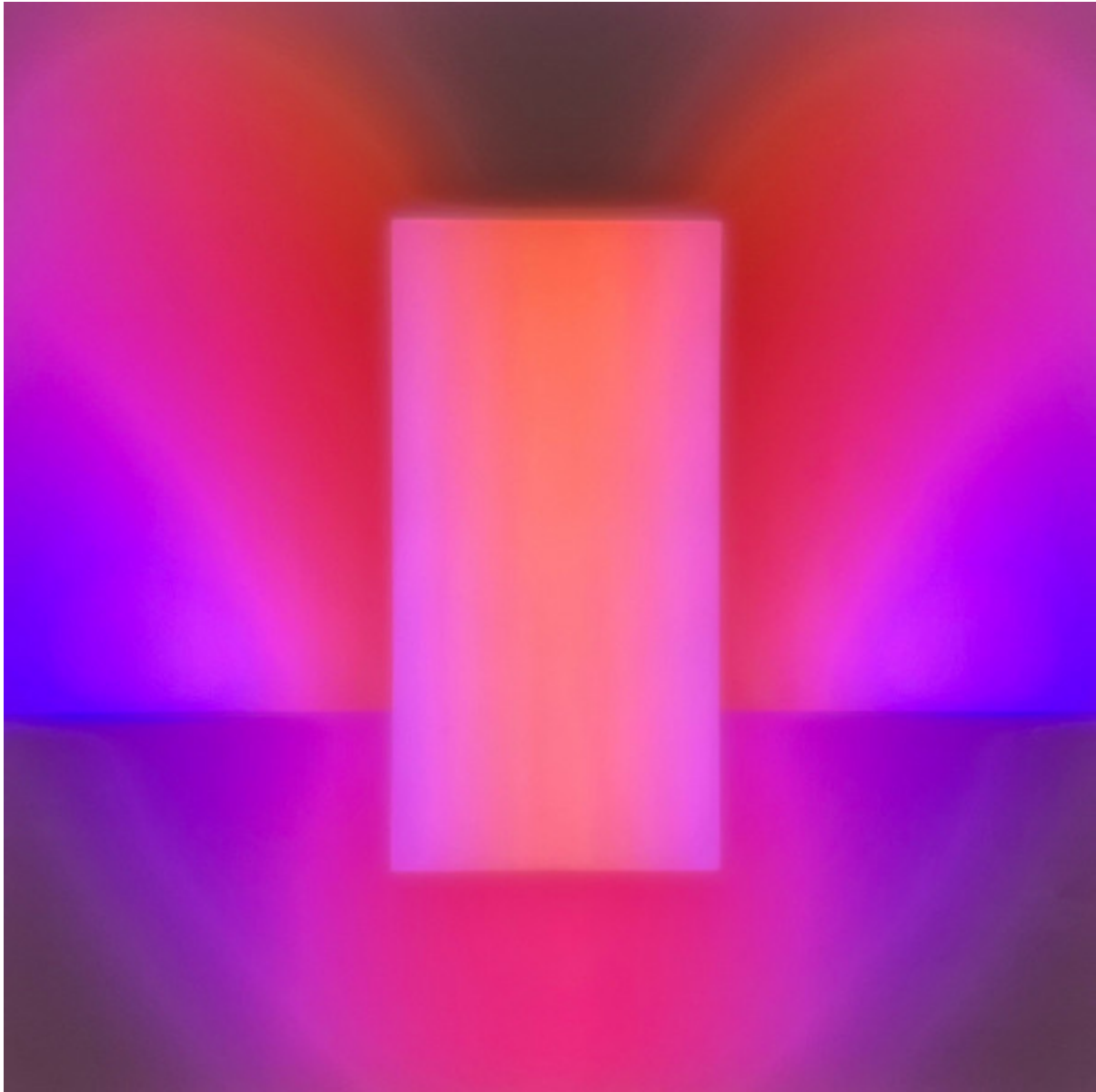
Mads Christensen
Almost Forever, 2024
Mixed-Media Sculpture Acrylic, LEDs, custom software
54.5 x 54.5 x 2.5 inches



Mads Christensen
Bloom Unfolded, 2024
Mixed-Media Sculpture Mirror-polished steel, LEDs, custom software
78 x 160 x 80 inches



Mads Christensen
Ripple Effect, 2024
Mixed-Media Sculpture Printed circuit boards, LEDs, custom software
48 x 48 x 2.5 inches



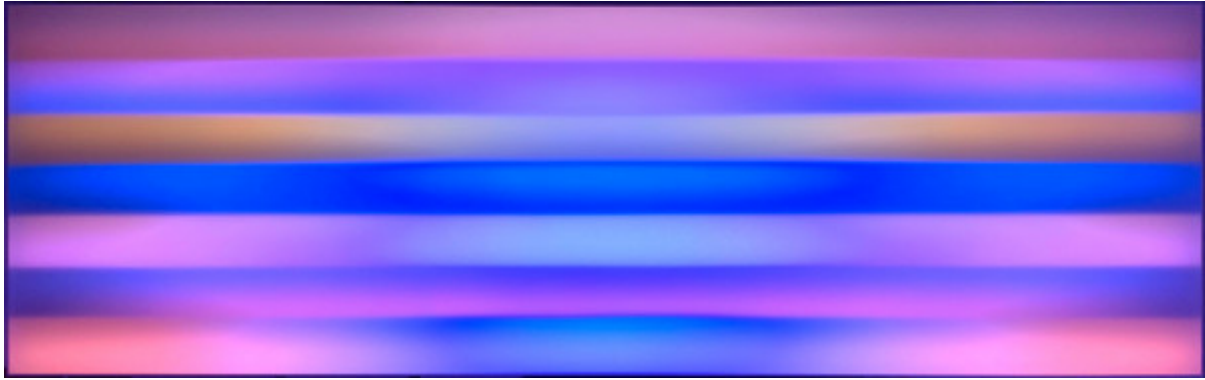
Mads Christensen
Admission / Air, 2023
Mixed-Media Sculpture Acrylic, LEDs, custom software
32 x 32 x 2.5 inches



Mads Christensen
Lucent Revelations II, 2023
Mixed-Media Sculpture LEDs, Acrylic, Custom Software
96 x 14 x 14 inches



Mads Christensen
Dotted Cloud III, 2019
Sculpture LEDs, Custom PCBs, Software
72 x 48 x 2 inches



Mads Christensen
Seven Horizons, 2019
Mixed-Media Sculpture Acrylic, LEDs, custom software
26 x 84 x 2.5 inches

Christensen's artworks offer a direct encounter with the behavior of color as an individual's consciousness registers it – the experience of color rather than its literal truth. Much like late nineteenth-century Impressionist painters, Christensen replaces a mimetic description with an experiential interpretation of color, exchanging their use of painted canvas for compositions fashioned with light....

- Daniell Cornell

Cultural historian, art critic and Curator Emeritus at the Palm Springs Art Museum

Christensen mines human relationships to light, the sacred, the necessary and the mystical, providing opportunities for quiet contemplation of natural phenomena that he has made more specific through his alchemic process of fusing color and motion.

Christensen experiments with technology to articulate aesthetic language without leaning in to or aggrandizing wattage and specs, nor is he interested in simple "plug and play". Technology is the architecture of his ideas, not the product. In his extensive exploration of the effects computer science can have on light, he has found his way to quiet, mindful work that soothes the maker and the viewer. The work builds on happy accidents, controlled randomness and serendipitous discoveries to articulate a language that also transcends scale. In other words, Christensen has developed a practice where the immersive quality is equal in volumes large and small...

- Jill Moniz, PhD

Art Critic

The inclusion of Mads Christensen in the MoA+L exhibition adds to the expanding critical acknowledgement of his special contribution to the field of artists working with light. His sculpture and use of Light as Medium are unique in the contemporary canon of artists using the tools of technology in art making....

The decision by MoA+L to include Mads Christensen in a solo section of the museum's inaugural exhibitions comes at an auspicious moment, celebrating 10 years of the work being available to collectors. ...

- Timothy Yarger

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**Museum of Art + Light, New Contemporary Art Museum
Coming to Manhattan, KS, Announces Inaugural Exhibitions**

*Museum of Art + Light and Digital Art Platform Iconic Announce
Acquisitions by Top Artists*

Erick “Snowfro” Calderon, Tyler Hobbs, Sasha Stiles, Grant Yun, and Emily Xie

*Additional museum-originated exhibitions include Mads Christensen’s first solo museum
exhibition, Renoir immersive, and a selection from the founders’ collections*

MANHATTAN, Kan. September 16, 2024—The Museum of Art + Light (MoA+L), a new contemporary art museum dedicated to connecting technology and art of the digital age with traditional visual and performing arts, will open November 8 in Manhattan, Kansas, with four exhibitions, including a digital art exhibition in partnership with Iconic, a leading digital art platform, and three additional Museum-originated exhibitions. The 100,000-square-foot facility features three exhibition galleries encompassing 68,000 square feet, flexible classrooms, a maker space, a restaurant, and a curated store.

Museum of Art + Light x Iconic

Announced in July, the Museum of Art + Light is partnering with Iconic, a leading digital art platform, to bring five of the world’s leading artists of the digital age to the MoA+L’s *De Coded Digital Gallery* in an exhibition titled *Code & Canvas: Defining Digital Art in the Age of Blockchain*. This groundbreaking exhibition, featuring both new and renowned pieces by Erick “Snowfro” Calderon, Tyler Hobbs, Sasha Stiles, Grant Yun, and Emily Xie marks the first time a traditional museum has dedicated an entire gallery to collect and display digital art permanently. MoA+L has acquired an NFT and physical acrylic painting of Tyler Hobbs’ generative design *QQL: Analog 4 (QQL #222)*; three works by Grant Yun, including his *Perfectly Normal* NFT, and an NFT and physical version of *An Old Soul*; Chromie Squiggle #9945 by Erick “Snowfro” Calderon; Memories of Qilin #453 NFT by Emily Xie; and an NFT and physical print of *Completions: Fragments – Fragments #9* by Sasha Stiles.

Leading up to the Museum’s inaugural opening in November, Iconic and the MoA+L launched a series of auctions and releases. The first was a special collection from Grant Yun that dropped in July and sold out within 24 hours. Following the success of Yun’s drop, Iconic and MoA+L hosted an auction release of work by Emily Xie on August 14. Offered as an auction lot of three, the selection of artworks was sold within 48 hours.

An auction of three works by Erick “Snowfro” Calderon took place on September 9, with each piece selling above the reserve price of 3.5 Ethereum. The proceeds generated by all of the aforementioned sales will be split among the Museum, Iconic, and the artist. Subsequent releases will include works by Tyler Hobbs and Sasha Stiles. Collectors interested in participating in these auctions and releases can access them directly from [Iconic’s website](#).

Mads Christensen

The Museum of Art + Light will welcome work by Mads Christensen into the museum’s Fine Art Gallery space for the artist’s first solo museum exhibition. The artist started his career as a software developer, and his work is a fusion of his software designs and the intangible qualities of light as a medium. Born in Denmark and currently living in Los Angeles, CA, Christensen has crafted a unique written software that allows his work to encourage a sense of fluidity and creativity within the viewer while, internally, upholding an exceptional level of technical rigidity. Christensen creates a platform reminiscent of the flat and static shape of a painting, while his animation and range of color create a dialogue with the space by illuminating the viewer and the surrounding area with ambient light. Mads Christensen’s *Exploring Perception* exhibition at the MoA+L will contain 8 works, one of which is “Bloom Unfolded,” a 13-foot-tall sculpture made of acrylic and LED lights that will display shifting presentations of light throughout its time in the museum. For the light presentation within the work, the artist used AI diffusion models to generate images of flowers in bloom.

Additional Inaugural Exhibitions

Creative Director of Immersive Experiences Sydney Bouhaniche, a world-renowned lighting and projection mapping designer with over 35 years of experience, will lead MoA+L’s four-person motion graphics team in debuting *Renoir: A Luminous Evolution*, the world’s first solo 45-minute animated installation in the *Mezmereyz (Mez)* gallery centered around Pierre-Auguste Renoir, the distinguished Impressionist painter. This groundbreaking exhibition uses state-of-the-art technology of 108 Epson projectors, a media server from Modulo Pi, and technology integration of Diversified, to bring to life 300 artworks, family photos, and family films across 36,000 square feet of projection area, telling a rich story of the artist’s home, life, travels, and artistic passions centering visitors as a part of his storied world. The exhibition offers a new, scholarly perspective on the world of Renoir that remains accessible for broad audiences, including those who may be encountering the artist for the first time.

Lasting Impressions: Shaping a Personal Collection will open in the Fine Arts Gallery and will feature a curated selection of works from the founders’ collections of 19th and 20th-century American and European works on paper, sculpture, tapestry, and painting. The exhibition will showcase work by Marc Chagall, Henri Matisse, Joan Miró, and Pablo Picasso, with living artists such as Dean Mitchell and Peter Max among others. It will also include a digital platform for education and experimentation using technology and interactive elements to interpret the artworks. *Lasting Impressions* will provide visitors with an understanding of MoA+L’s beginnings and a look to the future where traditional fine art meets contemporary sensibilities.

MoA+L’s featured exhibitions and collaboration bring a dynamic and high-tech edge to traditional museum programming, offering visitors an unparalleled artistic experience while also demonstrating

how the intersection of technology, immersive experiences, and fine art offers a fertile ground for experimentation, imagination, and advancing arts education for the next generation.

The Founding of the Museum

Founded by entrepreneurs and art collectors Tracey H. & Robert L. DeBruyn, Ronald Bowman, and Stanley E. Zukowsky to bring art to their community, the four co-founders are driven by the belief that communities outside of city centers benefit from museums as places to welcome all people, provide a place for dialogue, and advance arts education. The DeBruyns, founders of the global educational publishing company The Master Teacher, have long valued and championed education in all subjects, with a special focus on professional development and the value of a multidisciplinary approach to arts education.

The Museum will be situated in the middle of the United States in Manhattan, Kansas (population of 54,000 with a regional population of 133,000). The city is well-known for its built-in knowledge economy and innovation sectors harbored within Kansas State University and Fort Riley U.S. Army Post, both of which have increased economic productivity and provided a globally diverse workforce. MoA+L believes that by positioning itself in a flourishing rural community, the Museum, and therefore the arts, will thrive at this richly diverse and desired destination. The Museum of Art + Light will welcome art enthusiasts, technology aficionados, students, and families, including many first-time museum-goers, to the revolutionary new space.

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About The Museum of Art + Light

The Museum of Art + Light is a 501c3 non-profit, contemporary art museum with the mission to bridge 21st-century technology with the visual and performing arts to incite positive emotion, cultivate meaningful connections, encourage artistic exploration, and spark innovation.

Through innovative exhibitions and strategic partnerships, the Museum aims to create an inclusive and engaging space that explores the limitless convergence of visual art, the creative process, and digital technology. For more information about the Museum of Art + Light, upcoming exhibitions, and ticketing, visit www.artlightmuseum.org.

Starting in November, the Museum will be open from 10 am to 5 pm, Monday to Sunday.

Follow the Museum on [Facebook](#), [X](#), and [Instagram](#).

About Iconic

Founded in 2015 by Chris Cummings, Iconic is a digital art platform that specializes in expanding cultural experiences through digital innovation. Iconic collaborates with artists, museums, and cultural institutions worldwide. Iconic is dedicated to bringing unique, culturally significant digital and physical art releases to collectors globally through its in-house platform. Iconic is the recipient of the 2022 United Nations World Summit Award for Innovation in Culture & Tourism. Notable partners include The White House Historical Association, the Universal Hip-Hop Museum, the Norman Rockwell Museum, and the Pollock-Krasner House and Study Center.

Shaping Perception: Mads Christensen and the Experience of Color, Form, and Light

by Daniell Cornell, PhD

Curator Emeritus Palm Springs Art Museum

In our perception, juxtaposed colors change each other in two ways, on the one hand in regard to light, on the other in relation to hue.

-- Josef Albers

Mads Christensen knows his zeros and ones. He trained as an engineer and in his early life worked with binary code as a software developer, a creative pursuit in its own right but with highly different goals than those of a fine artist. Software developers are looking to create something closed and reliable that generates a predictable outcome. However, artists often want to invent something open and unpredictable, even random, to maximize the potential for unexpected discoveries. Christensen says that he knew he was different from other coders because he was frequently interested in mistakes, flaws in the programming that led to surprising results. In place of certainty, he seeks to initiate chance.

Christensen's art practice involves combining his digital expertise with explorations of color. He relates that sunsets and sunrises provide inspiration as visual phenomenon, evident in the pastels of his light sculptures and directly referenced by the title and landscape orientation of *Seven Horizons* (2019). In addition, daybreak and dusk serve as a philosophical foundation for his artworks, not in the limited sense of allegory but as symbols of transition and transformation. The constantly shifting hues at play in the sky during those hours gradate, blending and blurring into each other.

Notably, in *Seven Horizons*, Christensen turns the amorphous bands of color in the sky's half-light into geometric striations. He re-imagines a sublime experience from the natural world through the artifice of digital technology. Further, by eliminating the acrylic panel in front of the circuit board and LEDs in *Dotted Cloud* (2017/2022), Christensen reveals the informational signals and dynamic motions that underly his electronic displays.

Christensen's artworks offer a direct encounter with the behavior of color as an individual's consciousness registers it – the experience of color rather than its literal truth. Much like late nineteenth-century Impressionist painters, Christensen replaces a mimetic description with an experiential interpretation of color, exchanging their use of painted canvas for compositions fashioned with light. In *Almost Forever* (2024), two interlocking circles pulsate as if an infinity symbol has been squeezed. Their shadowy embrace is set against a changing kaleidoscope of vivid hues. The interactions among the spheres, their color-infused shadows, and the shifting background tints resist coalescing into a single object. And yet, they intermingle to form an integrated visual experience that viewers understand and feel to be larger than any individual optical component.

Prior to the Impressionists, western theories of color had begun with Isaac Newton's observation that a prism could break down light into an orderly spectrum, a rainbow of hues. As a result, it was believed that color should be understood within the optical discourse of science. However, early in the twentieth century, Edmund Husserl proposed an alternative method of inquiry, which he called phenomenology. Based not in science but in philosophy, phenomenology rejects color as an objective fact of nature. Rather, it is understood as a subjective and personal experience of sight that is constituted through context to produce powerful emotions.

Famed German-American artist and teacher Josef Albers applied these phenomenological insights about the subjective and relational basis of color to the visual arts in his 1963 treatise *Interaction of Color*. In reading Albers, Christensen found a similar understanding about the role of context in subjective interpretations. Christensen also felt a kinship with Albers' most famous painting series, *Homage to the Square*, which layer and nest pure squares of color. However, that formal comparison alone is insufficient.

Substituting light for paint, Christensen also manipulates context through juxtapositions of colors and shapes. Having set up a circuit board grid of computer chips that fire red, blue, and green signals, Christensen devises an algorithm to generate an infinite variety of hues. By placing geometric shapes in front of the computer circuit board's LEDs, he introduces a visible play between them and the background colors. Plexiglass in front of this exchange diffuses and blurs the effects of their continuously mutating interaction.

Christensen relates that he usually begins with a title and conceives his piece around it. *Eye Opener* (2024) places an iris-like circle in the center of his illuminated wall sculpture. The expanding and contracting ring does indeed remind one of an eye's aperture. And there is a further word play with the colloquial phrase itself: this work is an eye opener, enlightening the viewer's understanding. Similarly, *Admission/Air* (2023) layers rectangles into his Albers-like, square format construction, transforming right-angled shapes into curved auras. Over time, viewers observe the seemingly magical metamorphosis between linear and bent configurations. It is an entry into the element of air and simultaneously an acknowledgment of the ineffable quality that air represents.

Such optical conjuring has its roots in Op artists of the 1960s and 1970s. They also used their works to explore the subjective experiences of viewers for emotional effect. Manipulating abstract geometric patterns and color juxtapositions they produced illusionary effects often suggesting motion. All of Christensen's works harken back to the perceptual abstractions of historic Op Art, but *Ripple Effect* (2024) and *Lucent Revelations* (2023) seem especially resonant with that movement. They engage similar retinal triggers to impact the optic nerve, transforming juxtapositions of shapes and colors into dynamic

geometric patterns. Christensen animates the fixed but seemingly kinetic geometries of historical Op artists. Through the updated possibilities of digitized computer manipulations, he marries perceptual results to the changing revelations generated by his LED stimuli.

Christensen's tour de force, *Bloom Unfolded* (2024), extends the potential of his sculptural constructs from the wall to the floor. The inherent capacity of its freestanding presence creates an exchange between physical object and viewer that lends itself well to the subjectively informed, moving experiences at the root of his practice. The scale of the artwork and its embrace of space envelopes viewers within its organizing field. The semi-circle of twelve elongated and curved forms easily references unfolding petals, situating viewers within the opening bloom. In addition, the slowly evolving images within each petal not only allude to a flower's unfolding but also suggest something revealed or disclosed over time. The sculpture aptly encapsulates the visual and visceral experience of Christensen's entire body of work – viewers find that sensory experiences and cognitive understanding combine to shape their perceptions and generate passionate emotions.