

AMARIE BERGMAN

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The universe is radiant.<sup>1</sup>

The conception of light began in stars. Originating the code of light were hydrogen, helium and lithium. It was this array, with various reaction sequences, that made new elements of life possible in the early universe and created the Milky Way galaxy. Not unlike letters in an alphabet, chemical elements via astrophysics form a language about starlight, and my fascination is realized in several series, overall called Stellar Lingualumina.

In addition, other series pay homage to literary texts that have metaphysical underpinnings, such as, The Golden Eternity by Jack Kerouac and The Rosy Crucifixion by Henry Miller. By 'dissolving' some of the language and filtering the essence, the work inherently is minimal.

Essentially, I am translating a magnetic attraction to light and both inner and outer space. This attraction merges design elements into a minimalist's ethos to produce a graphic style of imagery. Thoughts and ideas about simplicity are entertained along with geometry, equations and the esoteric qualities of numbers and colours. I play with visibility and invisibility. I know that light reveals the dimensions of space, (usually) in silence and with grace.

'Since the various materials in the Universe are only varying coefficients of vibration, we build in this way not only intensities of a spiritual kind, but, who knows? New bodies, metals, nebulae and stars.'<sup>2</sup>

The true art then for me is finding ways to build and transmit intense information about how light in space is a connector and a transformer – a transformative energy – and, factored by time, a unifying processor of continual enlightenment.

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<sup>1</sup> Arno Penzias and Robert Wilson, 1965: "The Quantum and The Cosmos," lecture by cosmologist Rocky Kolb (Vancouver 2004).

<sup>2</sup> R.M.R. Letter to Witold von Hulewicz, 13.11.1925, R.F.C. Hull, trans. Selected Letters, 1902-1926, Rainer Maria Rilke (London: Quartet Books Limited, 1988) 394.