

Daniel Buren uses his “visual tool,” 8.7-cm-wide stripes, to alter the perception of the space—in this case, a wall of the gallery—in a subtle way. The white stripes play with the invisible space between them in order to make the static wall dynamic. They cause the space that is not perceived consciously to be perceived in the present. The extension of the Plexiglas beyond the motif of the stripes and the centered hanging make the entire wall part of the artwork. The work is located between ungraspable chaos and the rational repetition of the visual motif.

Tatsuo Miyajima also uses a recurring motif—glowing LED digits that count endlessly from one to nine or nine to one. *Counter Sculpture* does not use this specific technology but rather analogously displays giant digits of mirror glass. Every day a new digit is placed according to a random principle. This follows the schema drawn on the floor. The forms marked with thin white lines provide the frame for the numbers one to nine. Here too we have a form of playing with the invisible that is left behind by the possibly-but-as-yet-not-filled-in fields.

The role of the mirrors is highly symbolic. They cause us to recognize that in the appearance of reality we merely mirror ourselves. We see the laws of nature only through our current scientific models. Miyajima’s goal is to show us the limitation of this system: there are only nine numbers to capture an infinitely large, ungraspable reality.

Whereas Miyajima worked as a data analyst in meteorology, Tony Cragg began working as a laboratory technician. Both are preoccupied with the relationship between science and art. “I’m not really trying to copy nature or copy evolution in what I’m doing, but somehow what was important was always the idea of staying pretty near to the basics of making structures.” (Tony Cragg)

The work exhibited, here, *Grapheia I*, is one of the first in which Cragg treats a drawing as an autonomous work. Cragg plays with the transparency and reflection of the work’s matter. The drawing is scratched into the black acrylic surface and reveals the white of the wall. The work’s title seems to be a pun; it refers to two realities: *Grapheia* is the scientific name of a genus of moth; the work’s form alludes to this. Its Latin root, *graphis*, means drawing. Both meanings fuse if we consider that there are also drawings on the wings of this moth. It is a wonderful example of Tony Cragg’s approach, in which he is constantly trying to create a network between words, meanings, reality, and art.

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