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When Light Becomes Poetry

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Light can illuminate a landscape; art can teach us to see it anew. At Klanglicht im Park, these possibilities meet in Vienna's Schwarzenberg Garden beside the Belvedere. Bringing together installations by Austrian and international artists, the exhibition proposes something more engaging than a decorative evening stroll: a conversation between contemporary imagination and a historic landscape.

Here the darkness becomes an essential part of the composition. Alfredo Barsuglia's Portal offers an eloquent introduction. Its luminous rainbow marks a threshold, inviting visitors to leave familiar rhythms behind and enter a different register of attention. Both welcoming and symbolically generous, the work establishes an atmosphere of openness. Here, colour is not simply an embellishment; it becomes an invitation to look beyond the ordinary.

The exhibition's most immediately arresting image is Luke Jerram's Museum of the Moon. Seven metres in diameter, its illuminated surface reproduces lunar features using NASA imagery. Yet its appeal extends beyond technical precision. Bringing a seemingly unreachable celestial body into the intimate surroundings of a garden transforms astronomical distance into emotional proximity. The moon becomes at once an object of scientific curiosity and a vessel for private dreams: monumental, strangely familiar, and quietly moving.

A different intimacy animates Katja Paternoster's Domestic & Wild. Distributed throughout the grounds, her wire animals introduce moments of discovery into the larger spectacle. Chickens, foxes and other creatures encourage a more searching gaze, drawing attention towards lives that urban routines so often overlook. Their delicate construction offers a welcome counterpoint to the moon's commanding scale, suggesting that wonder belongs equally to the small and the spectacular.

Yasuhiro Chida's Brocken 5.6 shifts the emphasis from observation to perception itself. Fine beams entering a darkened structure appear to change with the viewer's movement, unsettling any easy distinction between what remains still and what moves. Hartung & Trenz's Lichtwege, meanwhile, sends projected words across a historic cascade. Language takes on a spatial presence, allowing the garden's architecture to become a surface for thought rather than merely a picturesque backdrop.

Participation finds a playful expression in Philipp Artus's Flora, which visitors can influence through a

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touchpad. Miriam Hamann's Terre Roulante introduces another productive encounter, connecting luminous form with an astronomical drawing by mathematician Sébastien Leclerc. Both works suggest that art and inquiry are not opposing activities, but complementary ways of imagining the world. Equally compelling is the dialogue with place. OchoReSotto's Liminal brings projection, reflection and music into conversation with the historic grotto, while Javier Riera's Mirror of Insight responds to the former reservoir through light and geometry.

These works give the landscape an active role, revealing its histories without reducing them to illustration. Taken together, the installations offer a generous vision of public art: accessible without abandoning ideas, enchanting without depending solely on spectacle. Their strongest proposition is also their simplest—that looking carefully can be an imaginative act. In this meeting of light, sound and living surroundings, the garden becomes not an escape from reality, but a place to rediscover its capacity for wonder.

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