

Erwin Redl  
Leo Villareal  
Ingo Maurer  
Teddy Lo  
Swarovski  
Anakin Koenig  
Martin Richman

# Louis M. Brill

Burning Man



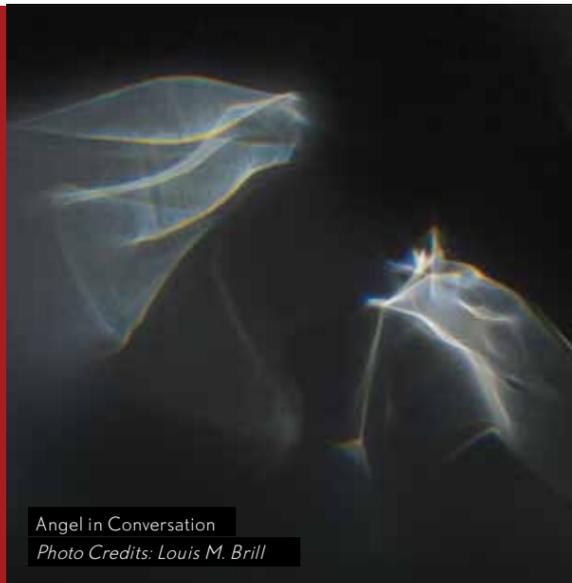
The Low Road  
Photo Credits: Louis M. Brill



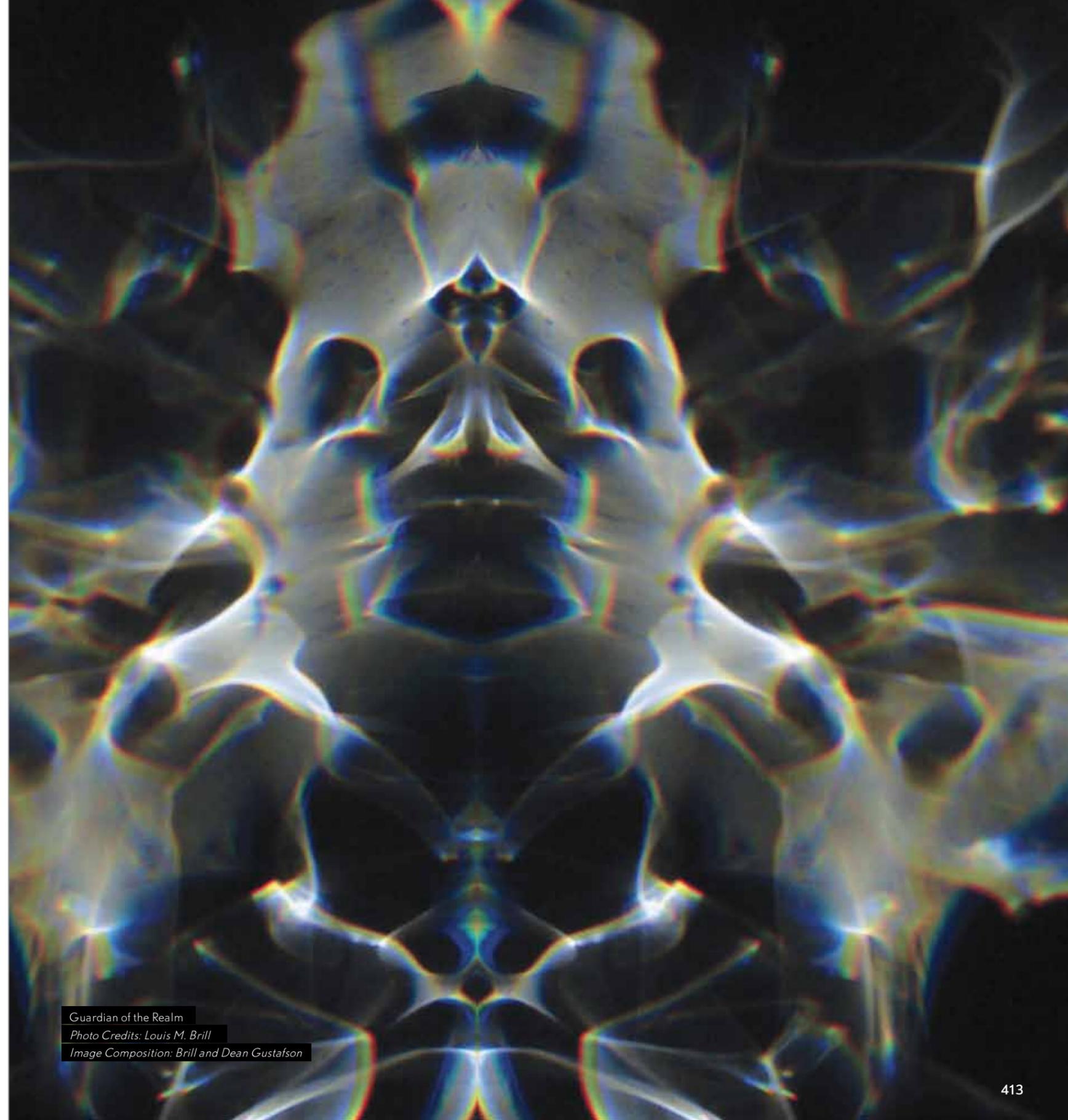
**LOUIE'S PREFERRED ART MEDIUM IS SCULPTURED LIGHT WHICH IS PROJECTED ONTO WALL SCREENS OR PRESENTED IN SMALL, STANDALONE CABINET DISPLAY SCREENS. THE ILLUMINATION SOURCE INCLUDE LASERS, CHRISTMAS-TREE LIGHTS, INCANDESCENT LIGHTS AND, IN MOST CASES, LEDS.**

**LIGHT HAS BECOME THE PAINT AND PAINTBRUSH OF HIS CREATIVE IMPULSES, REPRESENTED THROUGH VARIOUS CUSTOM-BUILT LIGHT PROJECTORS THAT DISPLAY ANIMATED ILLUMINATED LANDSCAPE OF PLAYFUL VISUAL IMAGERY THAT SLOWLY MOVE ACROSS A PROJECTION SCREEN.**

**ONE EXAMPLE OF HIS ARTWORKS IS AN EXPLORATION OF A LIGHT FORM KNOWN AS LUMIA, OF WHICH HE DEVELOPED AS ANY NUMBER OF LUMIA PROJECTORS OVER THE YEARS TO PRESENT AN ARCAINE MYSTICAL ILLUMINATION.**



Angel in Conversation  
Photo Credits: Louis M. Brill



Guardian of the Realm  
Photo Credits: Louis M. Brill  
Image Composition: Brill and Dean Gustafson

ART

Louis M. Brill

**TELL US MORE ABOUT LUMIA, WHICH YOU'VE DESCRIBED AS THE "ULTIMATE RORSCHACH"?**

My fascination with Lumia light emerges from its amorphous shape, which I refer to as smoke-like "textured light" or what looks like a representation of the Aurora Borealis (nature's own Lumia show). My preference as a Lumia artist is to create animated Lumias that are in synchronisation with music, where the music generates the colour and shape of the Lumia landscape.

As I watch the Lumias unfold, they always present a visual narration of semi-abstract iconic imagery. Each Lumia image becomes a momentary picture of a somewhat familiar tangible object or animal-like form that floats across my mind as some entertaining Rorschach image.

Each moment of viewing a Lumia is a free-form narration of whatever your mind conjures up to "understand it". And like most things, the moment you understand it, it becomes something else.

**WHAT ARE THE ORIGINS OF LUMIA?**

As to Lumia's origins, it was created by Denmark light artist, Thomas Wilfred (1889-1968), who began his exploration of light, colour and motion in 1905. In 1913, he built his first light instrument and in 1920 gave one of his first light recital performances in his South Huntington, Long Island, light studio.

My quest to build the ultimate Lumia projector began in 1999. After fits and starts, various versions of my Lumia projector, which I refer to as "El Grande" (The Big One), were started and aborted. Each project led to a dead-end of one kind or another.

In early 2006, I had an epiphany and saw a "vision" of the exact type of light projector I wanted, which would have a light engine using state-of-the-art High Brightness LEDs. The light engine would be computer controlled and sound activated, and display beautiful Lumia images.

Having built at least 15 other analogue-type Lumia projectors (circa 1974-late 1980s), I envisioned designing and building a digital Lumia projector that would present high-brightness Lumia imagery in an auditorium setting.

**HOW WAS "EL GRANDE" BORN?**

"El Grande" took its final journey to creation in 2006 once I settled on the detailed design of an RGB, LED light engine. To maximise its colour-changing capabilities, I used three 3W Luxeon LEDs (red, green and blue) which were heat-sunked and directed into a dichroic mirror mixing chamber (known as a light engine) that was managed by a micro-processor and allowed the RGB to be mixed into a multitude of blended colourised Lumia images.

The light engine was placed in a black box that projected a light beam through various collimating optics (two collimating lenses and a mirror). It directed the final image through a focusing lens to project a large animated Lumia display on a white projection screen.

**MUSIC IS ALSO A KEY COMPONENT TO ANY LUMIA. HOW CAN MUSICAL ELEMENTS INFLUENCE "EL GRANDE"?**

An interesting factoid about Lumia is that just about every Lumia artist understands that Lumia is an expression of music, and lends itself to various synesthetic music compositions that are illustrated through the morphs and movements of Lumia's screen presence. Not only is its shape important in relation to the music, but so is its relationship of colour to music.

To extend the capabilities of "El Grande" in that area, I collaborated with an art engineer, Jon Foote, who created for me an audio reactive software package, which I called "RotorBryte", that samples music from "El Grande" music and translates it via a colour-sound matrix that acts to drive the LED light engine that presents the Lumia images (think of it as a Lumia colour organ).

**So what's next for your Lumia journey?**

Currently "El Grande" is being refined into an operator-based "presentation" light projector that would enable a greater degree of personal control over the colour, shape and texture of the Lumia imagery. This "light control" would allow the operator to harmonise the Lumia imagery more closely with its musical counter-part.

The combination of music and Lumia is often magical in its visual presentation and follows a tradition begun by Wilfred in the 1920s and onwards as he toured the United States and Europe giving Lumia recitals in concert halls and auditoriums.

Most people who witness Lumia concerts are in awe of the process as an unusual form of visual display. To see Lumia up-close-and-personal is a visual treat as its imagery can be likened to what I call "visual quicksand".

The more you look at Lumia visuals, the more compelling they become and the more evocative its imagery is. It draws you deeper into its scenic landscapes, defined only by your imagination.



Confronting an Angel  
Photo Credits: Louis M. Brill