



As Noelle-Messing responds to elements that reside within a peripheral context, her use of both weighty and frail materials—such as frosted glass, bronze, glitter and crystals—allows her to highlight architecture, light and sound, and level a presence that otherwise remains invisible. Through the intersection of these materials and elements, Noelle-Messing encourages her audience to reconsider their account of everyday space and how they choose to interact within it.

Noelle-Messing additionally breaks down the hierarchy that can be associated with an exhibition space. Instead of encountering artwork that prevents physical interaction by the use of frames and expensive materials, she presents the viewer with installations that can physically be walked upon or taken inside and outside of the gallery, as with her kaleidoscopes. Her works only become defined in connection to the bodies that activate the space and materials. These interactions found in the gallery function as collaborations or tributes to a site that aid in certain emergent amongst viewers and elements alike.

In the relationship that Noelle-Messing initiates for her audience, viewers develop a state of awe for her elements' personae and living presence among us. The combination of pneumatic experiences and breakdown of exhibition space allow for a sense of essence that is found within actions and physical connections. The sense is inherent in our search for inspiration and revitalization, yet only exists within the back of our minds. Noelle-Messing eliminates the distinction between body and mind to encourage her audience to see themselves as a sentient agent in the domain of art and everyday space.

—Tonya Goyer



In track, Ali Nazkhe-Messine, Accidents Drawing (2013-2015), Space Drawing (with artist) (2015), My Use and Abuse by Jeff King, Perlight of the Present (2012), Beads in a Jar (artist's conception in a real response, Paper Architecture) (under the world) (2015), (with) (2015), (with) (2015)



Ali Nazkhe-Messine, When you sit go, if it's your fault (there is no end to work on a personal) (2015) to make the idea of respect (Ali Nazkhe-Messine) (2015)



All images courtesy of the artist and photo by Galina Kuznetsova. Light of the Heart, 2013. Installation view at the Museum of Contemporary Art, Chicago, 2013. Photo by Galina Kuznetsova. Light of the Heart, 2013. Photo by Galina Kuznetsova.