

ART IN REVIEW; 'Massless Medium' -- 'Explorations in Sensory Immersion'

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This is the most ambitious show that Creative Time has organized in its 18 summers at the Anchorage. An unusually coherent selection of work that uses lighting, video, computer or sound systems, often in combination, it also takes full advantage of the Anchorage's dark Piranesian interior. However briefly, nearly everything bedazzles or overwhelms, including an audio work by Francisco López that mixes the white noise in New York skyscrapers into an elaborate if familiar onslaught.

Especially mesmerizing are Erwin Redl's 48-by-50-foot curtain of tiny LED lights, which flip between red and blue, solid and transparent, as you move around them; and Leo Villareal's "Firmament," a series of hyperactive strobe-light constellations viewed from comfortable egg-crate-foam chaises. Millennium Force, the world's largest roller coaster, hurtles up and down the stacked plasma screens of Marco Brambilla's "Arcadia." Palm pilots available at the front desk (or your own) access the animations linked to skeletal electroluminescence objects by Masamichi Udagawa and Sigi Moeslinger of Antenna Design. A sink triggers water drops; a bed, sleeping pills; a ladder, cherubs. It's absolutely exquisite, but I'm more impressed that Antenna designed the MetroCard system.

"Shaded Bandwidths," the collaboration of Anney Bonney and Liz Phillips, fragments the sights and sounds of the Brooklyn Bridge into an abstract, multiscreen, slightly interactive environment. On another large screen, "My Anchorage," a computer game by the Greek artist Andreas Angelidakis, navigates a space similar to the Anchorage to a score by the Greek musician Nanogod.

It's interesting that this exhibition's title avoids the word art and, by one interpretation, suggests that the mediums on view are leaving the masses behind. Both readings feel right. This is high-brow entertainment, conducted in a rarefied atmosphere of overlapping pools of light and sound, that manipulates the senses, leaving an after-image of great but largely unfulfilled potential. ROBERTA SMITH