

ESPRIT DE BACCARAT



Harmonie

Artful Conversations: Grimesa Amorós on Light, Wonder, and Human Connection

The internationally acclaimed artist joins Baccarat Hotel New York's Artist Series for a conversation exploring illumination as a medium, a memory, and a shared experience.

2026-10-12

Light is impossible to hold, yet it has the ability to captivate, connect, and inspire. At Baccarat Hotel New York, light is more than an element of design. It is part of a centuries-long heritage shaped through crystal, craftsmanship, and the creation of memorable experiences. The Artist Series, curated and organized by [Orange York](#), brings together visionary creatives whose work reflects this spirit. Few contemporary artists explore its emotional power as thoughtfully as [Grimesa Amorós](#), whose light installations have illuminated public spaces around the world.

Born in Peru and celebrated internationally for works that merge art, technology, and cultural storytelling, Amorós transforms light into a medium for connection. Her installations invite audiences to pause, reflect, and experience familiar places in unexpected ways. As part of Baccarat Hotel New York's Artist Series, she reflects on the moments that shaped her artistic vision, the influence of her Peruvian heritage, and the enduring ability of light to bring people together.

In conversation with Grimesa Amorós

What first drew you to light as an artistic medium, and how has it shaped the way you tell stories through your work?

My journey with light began during a trip to Iceland in 2001. I was lucky to  witness the Northern Lights, and it took my breath away. I remember thinking, "Wow," over and over. I had my camera with me, but I put it down and experienced the moment. I wanted to share that magic with others. That was the beginning of my relationship with light, and from then on, I became fascinated with how to bring its ephemeral quality into my work. I began experimenting with materials to recreate the sense of wonder and presence I felt under that sky.

Light is not something we can hold or possess, and that mystery is part of what draws me to it.

How have your Peruvian heritage and memories of home influenced your artistic vision? Could you share a work in which that connection feels especially meaningful?

My Peruvian heritage is present in many of my works, like *UROS HOUSE*, inspired by the Uros people who still live on Lake Titicaca. The Uros Islands float on the lake, and for centuries, the Uros people have crafted these small islands from reeds that grow in the lake. The bottom layers decompose while the inhabitants add reeds to the islands' top, constantly replenishing them. This is just one of many pieces that reflect my roots. Peruvians are very resourceful, as with the floating islands, and that trait has carried through all my work.

Another recent work I made for the LA Phil, *RADIANCE*, drew inspiration from Prometheus: The Poem of Fire, Op. 60 (1910), and the Incan deity Viracocha. As Alexander Scriabin sought to unite music and color in his composition, *RADIANCE* merged light and space to create an experience that transcends the tale of Prometheus, the discoverer of humanity's origins, and the Incan god Viracocha, the creator and giver of wisdom. Both figures symbolize working with illumination as a pursuit of knowledge and enlightenment.

Our past informs our present, so culture is deeply important to me.

Your monumental installations bring together art, light, and technology. How do you translate an initial idea or feeling into something audiences can physically experience?

Art can be individual and communal; it is both. Public space lets me share light with others, and that is what I have always wanted to do with my artwork: share with others and express what I have to say. Art fuels the mind, and creativity exists in all fields. Public art allows someone who may never walk into a museum or gallery to experience art unexpectedly. Some people don't feel comfortable in those environments, but making art public makes it approachable. Maybe they are going to work, or they are with their children; maybe they give me only two  seconds of their time, and I get them to stop, think, feel inspired, and connect with the artwork.

In public spaces, the younger generation can connect with the artwork, use their imagination, and feel inspired to have something to share and say with the world.

How does the character of a place influence what you create for it and has a particular setting ever taken your work in an unexpected direction?

I always say my life is a romance with the unknown. Luckily, I am always prepared. The only time I changed my concept due to architectural limitations was for my work, *THE MIRROR CONNECTION*, at the CAFA Art Museum in Beijing. I had to change my visual concept completely after learning on site that Arata Isozaki did not allow any drilling in the floors or walls.

Still, we made it happen, and it turned out to be a wonderful piece. It reminded me that nothing is impossible. A perfect example of life being a romance with the unknown.

As you reflect on your work beneath Baccarat's iconic chandeliers, what parallels do you see between your use of light and Baccarat's long-standing legacy of transforming light into moments of beauty and connection?

Light, which we cannot own, is ephemeral; I can guide it, use its presence in art, and make my sequences and sculptures with it. Light is special; it can bring people together, capture their attention, and create a shared experience.

Esprit de Baccarat

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