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(New York, NY) Undeniably, ever since the Kepler and Hubble Space Telescopes began streaming amazing images of exploding supernova, black holes, and deep space solar systems back to Earth, the term "our cosmos" has become more real for all of us. And with the recent excitement over the smooth touch-down of the Curiosity Rover on Mars, and near-space travel by private "paying" citizens, just around the corner, astronomy classes must be full these days!

So for Cynthia Pannucci, the Founder-Director of the 25 year-old nonprofit, Art & Science Collaborations, Inc. (ASCI), selecting "The Cosmos" as the theme for this year's SCIENCE INSPIRES ART exhibition, was a no-brainer. She also selected the Co-Jurors and coordinated the international competition that led to the exhibition opening August 31, 2013 at the New York Hall of Science. It has been ASCI's unique tradition since 2006, to have one art and one science co-juror. Arthur I. Miller is an ASCI member and was a logical choice for the Science Juror because of his degrees in physics and his authoring of popular books about creativity in both art and science (including astrophysics). And Dan Goods, who is the "Visual Strategist" at the Jet Propulsion Lab in Pasadena, California, and a "rising star" in the international astronomy art field, was perfect for the Art Juror.

This year, 140 artists from around the world (from every continent) entered 460 images to be juried. The three selection criteria were: How well did the image relate to the theme? Was it visually stunning? Did it present an unusual perspective on the science. The images document original art in various 2D media, video, sculpture, installation art, and even a visualization of a music composition inspired by the cosmos. Whereas this show is by no means a comprehensive overview of the art being made today inspired by astronomy -- it is a fascinating glimpse.

One thing that might immediately strike the viewer about the selected images, is that there are no hyper-realistic paintings of astronauts tethered and floating in black space, or images of space vehicles or space stations. Perhaps this suggests that a new public consciousness of our cosmos is emerging. This perception arises from observing the shared conceptual frameworks employed by the artists: new "cosmic landscapes"; visualizations, by hand and computer data, attempting to interpret the unseen structure of time/space/matter; utilization of lab-type experiments to achieve esthetic simulations; and finally, the lure of a good story.

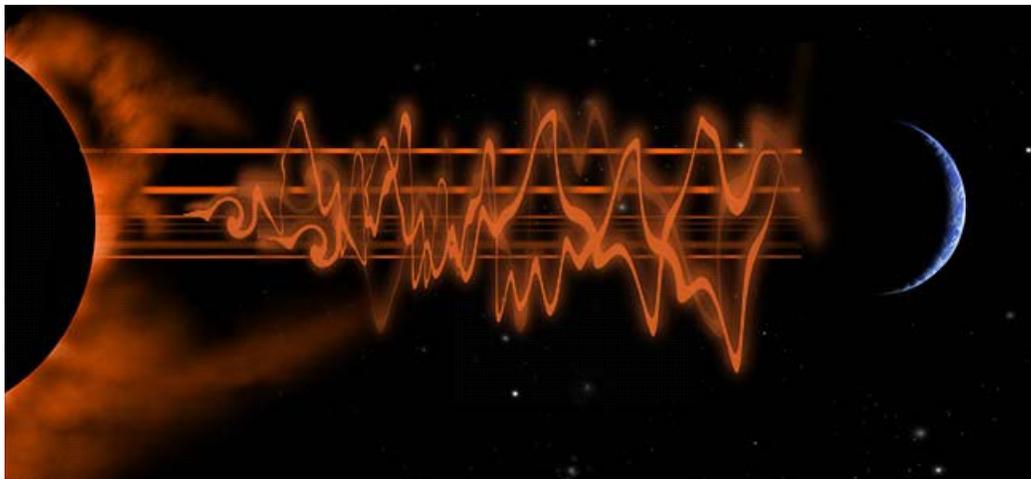
Eleanor Gilpatrick, Julie Jones, and Brenda Perry find the newly-discovered, exploding, color-filled

cosmos too magnificent to resist creating personal interpretations of this new worldview.

In Eleanor Gilpatrick's "Eagle Nebula," her traditional landscape painting "chops" were given a "new freedom" [her words] when she discovered NASA's photos of nebula.



Julie Jones' eyes have been pointed skywards since middle school when she and her father built a 6' telescope together. At age 17, she began what became a 33-year career working with astronomers at the Lawrence Berkeley National Lab. However, having enjoyed "coloring" throughout her life, after retirement, she earned a degree in art and began painting. Her digital paintings, like "Solar Song" [below], exude a deep understanding and reverence for the mysteries of our cosmic universe.



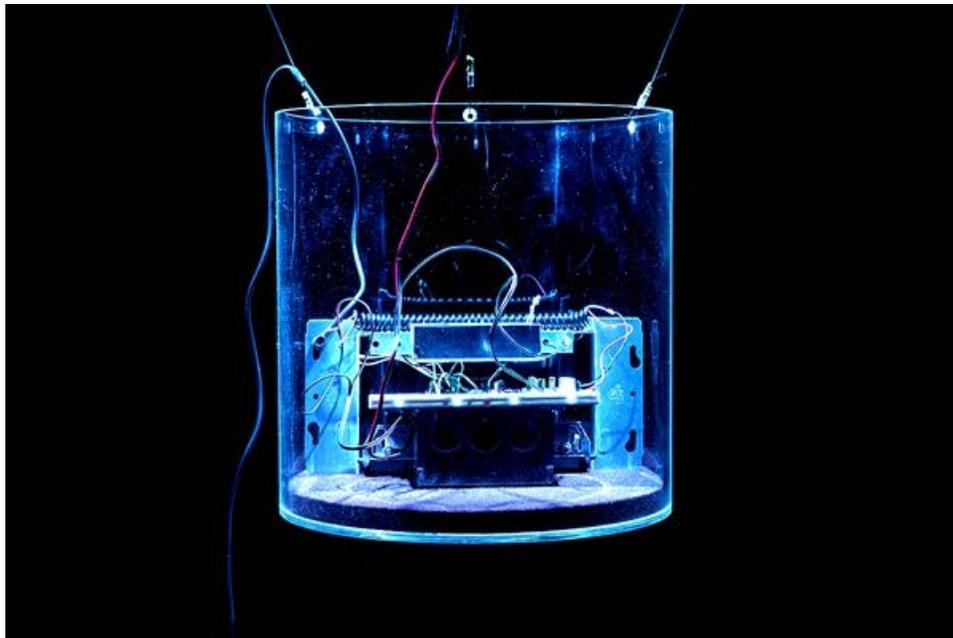
Elizabeth Bajbor, Venzha Christ, Angie Drakopoulos, Jayanne English, William Haney, Linda Havenstein, Susan Kaprov, Carolyn Mary Kleefeld, Mary Neubauer, Jesse Ng, Pellman+Raimondi, Alana Perlin, and Lolette Smith embrace the challenge of exposing the illusionary nature of space, time, and matter. These

artists attempt to reveal fundamental laws of our physical universe that resonate with coherence -- scientific data sets, audio frequencies, mathematics, and photons --exposing hidden order.

Angie Drakopoulos' "Isotropic 2" [below] envisions the universe as a holographic matrix with an interwoven consciousness.



Venzha Christ's "Area51" [below] is from his sound installation based on the artist's travels to the secretive U.S. military base, Area 51, where he made recordings of the sounds emanating from and around the base -- "strange resonances" are un-veiled when we open our ears."



One of the biggest surprises in the exhibition might be discovering that five of the artists utilized tabletop experiments (as in a bio or chem lab) to create extremely compelling, "mock-reality" images. Deborah Bay uses the term "simulations" for the works in her recent "Big Bang" series; Simon Brewster's citizen science experiment was devised to "mimic" the sun's solar winds, Cassandra Hanks consulted with a chemist before designing her organic experiments to create "photographic landscapes of planets," and Erin O'Malley characterizes her process as "creating staged environments with light," and Lucianne Walkowicz's kitchen experiments were conceived to produce "small scale manifestations of the forces shaping our universe."

Deborah Bay's "9mm Glock Ball" from her Big Bang Series [below], was partly created when she asked Houston, Texas law enforcement professionals to fire their guns into bullet-proof Plexiglas, and then the artist made the photos in her studio.



Cassandra Hank's organic experiments in a water tank, combined with LEDs, knowledge of filmmaking special effects, and consulting with scientists, all went into imagining her "Jupiter Geysers of Light." [below]

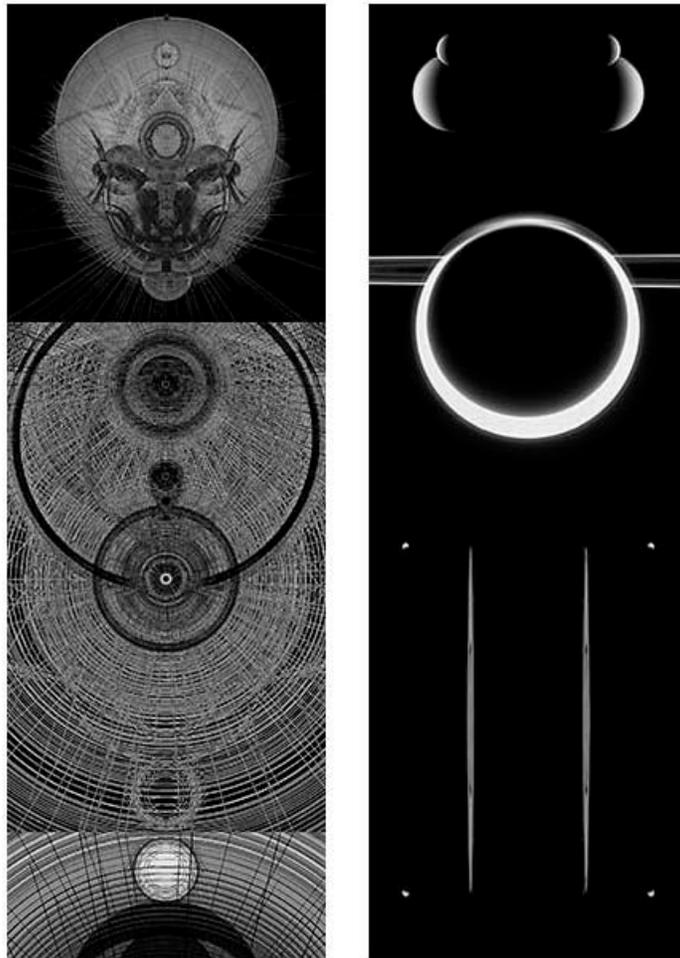


Lucianne Walkowicz's "Fluid/Dynamic #4" [below] is a digital still image from a video of her tabletop fluid dynamics experiments. This artist is also a Ph.D. astronomy professor and researcher who worked on the NASA Kepler Space Observatory Team.



Thierry Gourjon, Michelle Hartney, Christiana Kazakou, Ken Nintzel, James Rice, and Nikki Romanello are among those artists whose imaginations are stirred by the lure of a good story -- and the cosmos is full of them: the folklore of our galaxy's star constellations; the pioneering days of our first space explorations; as well as the possibility of extraterrestrial life beyond our solar system. Carl Sagan's "We are made of starstuff," still stirs the pot.

Thierry Gourjon creates totemic images that harken back to indigenous celestial beliefs and traditions combined with NASA's iconic planetary images via dramatic use of black/white. [below "Diptych 1 from Fictional Universes" series]



For Michelle Hartney, inspiration for her current series, "Love in Interstellar Space," came from the love story of Carl Sagan and Ann Druyan. In Druyan's Golden Records collaborative project with Sagan, her "love brain waves" were recorded onto two phonographic records that are still on-board the Voyager space crafts that are nearing the boundary of our solar system. [below "Dark Matter"]



The Cosmos exhibition will be on view at the New York Hall of Science until March 2, 2014, and will then be available to travel. It can also be viewed online at: www.asci.org/artikel1188.html