FRANK M. DOYLE ARTS PAVILION

The Frank M. Doyle Arts Pavilion presents transformative experience through the arts by focusing on contemporary visual culture and creates dynamic programming that inspires interaction and dialogue between artists, students, scholars, local, and international communities. Designed by architect Steven Ehrlich the Doyle Arts Pavilion is OCC’s on campus contemporary arts gallery that features a Main Gallery and Project Gallery. The Doyle is a department in Orange Coast College’s Performing & Visual Arts Division. Free admission is offered in order to make these experiences accessible for everyone.

Stargazers: Intersections of Contemporary Art & Astronomy

Stargazers: Intersections of Contemporary Art & Astronomy is organized by the Frank M. Doyle Arts Pavilion at Orange Coast College, and curated by Tyler Stallings, Director at The Doyle.

Front cover image: Russell Crotty & Laura Gruenther, Look Back in Time, 2016, installation view at the San Jose Institute of Contemporary Art.

Triangulum, after Adelaide Ames, 2017, cyanotype on paper; from painted negative, 84 x 176 inches, courtesy of the artist and Luis De Jesus Los Angeles Gallery.

Lita Albuquerque, Russell Crotty & Laura Gruenther, Lia Halloran, George Legrady, Carol Saindon, Victor Raphael & Clayton Spada, Penelope Umbrico, United Catalysts

February 7 – April 6, 2019
**Stargazers: Intersections of Contemporary Art & Astronomy**

is a multi-media exhibition of eight nationally recognized artists who explore observations of the night sky. The exhibition reflects on questions of space, time, and the human condition within and beyond the observable universe. Four centuries after Galileo Galilei pointed a telescope skyward, through which he saw craters on the moon and made out the Milky Way’s band of light, *Stargazers* is presented concurrently with the opening of Orange Coast College’s new planetarium in spring 2019.

Orange Coast College’s Planetarium dome theater is Orange County’s personal starship and window to the universe, and will feature special space-themed shows for the public on evenings and weekends—beginning in Fall 2019. The Planetarium also houses a 45-foot Foucault Pendulum and a NOAA Science on a Sphere globe.

The exhibition includes several large-scale installations and many of the artists have collaborated with research organizations and archives, such as Russell Crotty and Laura Gruenther’s *Look Back in Time* installation that involved collaborations with the UC Santa Cruz Institute for Arts & Sciences, the Lick Observatory Historical Collections Project, and the Lick Observatory. George Legrady’s *Stardust 3D* lenticular-print series has involved working with data from CalTech’s mission control center for the Spitzer infrared camera satellite. Lia Halloran’s *Your Body is a Space That Sees* is a series of large-scale cyanotype prints, inspired from working with the glass plate collection at the Harvard College Observatory (HCO).

Several artists examine our place within an infinite universe. The center piece of *Carol Saindon’s* sprawling installation, *Outside of Inside*, is a floor composition of a binary star system, composed of shattered glass, that explores the figurative and geophysical relationship to the cosmos. *Lita Albuquerque’s* work in the show maps both the earthly and celestial terrain, collapsing their separate locations into one. Curious about the cultural status of our life-giving sun on the Web, *Penelope Umbrico* began her photo-based project, *Suns from Sunsets from Flickr*, with images taken by others from the internet.

Two collaborative teams explore the intersection of science and spirituality. The focal point of *United Catalyst’s* project is the building of a space satellite, Skywheel, which will house prayers for the earth and will circle the planet in a polar orbit. From *Zero to Infinity* is a long-term collaboration between *Victor Raphael* and *Clayton Spaide* that combines art and science in a series of large-scale, pigmented inkjet prints with imagery sourced from millennia of human culture.

The artists in *Stargazers* exemplify that astronomy is not just about observing the universe—whether it be via the naked eye for centuries or through human ingenuity with the invention of the telescope in 1608, and its variants that may use visible light, or other waves such as radio, infrared, X ray, or microwaves. Astronomy is also tied to human culture and the struggle to define ourselves as we learn more about the observable, physical universe.

Some of the first representation of star formations are considered to be those on the walls of Lascaux caves in France around 17,000 years ago. Today, artists, like those in *Stargazers*, explore the position of human beings within the universe as our understanding of the organizing principles of the cosmos evolves. They grapple with the images and data collected from the Hubble Space Telescope or the gravitational wave detector, LIGO, or the discovery of thousands of exoplanets. It is these scientific discoveries that bring us closer and closer to visualizations and detections about the cosmological moments just after the Big Bang around 13.8 billion years ago. Artists help us make the spiritual, philosophical, and cultural connections back through time and space.

**Text by Tyler Stallings,**

**Director, Frank M. Doyle Arts Pavilion** and Curator for *Stargazers*.

*Stargazers is presented in conjunction with the new OCC Planetarium, opening in Spring 2019*

The new Orange Coast College Planetarium presents opportunities for visitors of all ages to experience the wonder of the cosmos. The dome theater is Orange County’s personal starship and window to the universe, bringing together science, technology, engineering, art, and mathematics, sparking curiosity and learning in field trips and families alike. The Planetarium will also house unique features and exhibits, including a 45-foot Foucault Pendulum, NOAA Science on a Sphere globe, and interactive exhibit hall for both self-guided, and curated exploration. Public programs are a cornerstone of the Planetarium’s mission. Regular showings will be offered evenings and weekends beginning in fall 2019 so anyone can enjoy a rotating schedule of breathtaking full-dome experiences.
Russell Croisy & Laura Gruenther

**Look Back in Time** refers to an essential condition of astronomical observation known as “lookback time.” Light reaching our telescopes has traveled from the depths of space and hence shows us images from the past: the greater the distance the light has traveled, the older the image. This immersive installation is the culmination of an innovative collaboration between the UC Santa Cruz Institute for the Arts & Sciences, University of California Observatories (UCO), the Lick Observatory Historical Collections Project, and Theoretical Astrophysics Santa Cruz, a faculty working group at UC Santa Cruz.

United Catalysts

United Catalysts’ focal point of their project is the building of a space satellite, Skywheel, which will house prayers for the earth sent by people around the world. Since 2010, the artists have collected these prayers, and invited political, tribal, cultural and religious leaders to participate. After launch, the Skywheel will circle the planet in a polar orbit, passing over every location on Earth in a regular cycle. It will fly 1,000 kilometers above the Earth’s surface where it can remain and function for a thousand years, a visible reminder of our goals to work together to strengthen our planet’s future.

Penelope Umbrico

Penelope Umbrico began the project *Suns from Sunsets from Flickr* in 2006 when she decided to search for the most photographed subject, which turned out to be sunsets, at least on Flickr. She downloaded sunset photos taken by others, cropped them, and has since made numerous, collage works. The “sun” has been an iconic image for humans, as it is the source of what once the mysterious cycles of the heavens and gods, and also the source of life and death. As she writes: “I thought it peculiar that the sun, the quintessential giver of life and warmth, constant in our lives, symbol of enlightenment, spirituality, eternity, all things unreachable and ephemeral, omnipotent provider of optimism and vitamin D… and so ubiquitously photographed, is now subsumed to the internet – this warm singular object made multiple in the electronic space of the web, and viewed within the cool light of the screen.”

Lita Albuquerque

Lita Albuquerque has been investigating for many decades our place in the universe through installations, environmental works, paintings, and sculpture. The works on view here are connected to her large-scale project, *Stellar Axis*. Her aim was to map a star alignment on both poles which, for her, was about aligning the entire planet. She was able to accomplish half of the project when she won a National Science Foundation grant as part of their Antarctica Artists and Writers Program. The result was an installation that spanned 400 square feet, consisting of blue orbs against a snow-white landscape. In order to indicate the shifting alignment of the spheres and the stars, a group of scientists and technicians at the South Pole walked in a spiral path, visualizing the movement of the earth and the human relationship to the universe.
George Légrady

George Légrady’s *Stardust 3D* series explores data culled from NASA’s Spitzer Space Telescope, a sun-orbiting, infrared observatory that captured images of everything from comets in our solar system to galaxies billions of light-years away. The images for the lenticular panels were created in a 3D architectural software for which Légrady wrote custom code to place the location of the star observations in their relative 3D location. The visual movement in the lenticulars is a way of exploring where scientists are looking into space and also how we imagine our place in space and time on a grand, cosmic scale.

Eclipse, 2015/2018, pigment inks and gold leaf on canvas, 75 x 25 inches, courtesy of the artists.

Eclipse, 2015/2018

Lia Halloran

Lia Halloran’s *Your Body is a Space That Sees* is a series of cyanotype prints that sources historical imagery and narratives to trace contributions of women in astronomy since antiquity. They interpret a fragmented history and represent a female-centric astronomical catalog of craters, comets, galaxies and nebula drawing from narrative, imagery and historical accounts of Hypatia of Alexandria, Caroline Herschel, Helen Sawyer Hogg, and a group of women at Harvard in the late 1800’s known as Pickering’s Harem or the Harvard Computers. The cyanotype process mimics early astronomical glass plates moving between transparent surfaces to a photograph without the use of a camera.

Top: *Stardust III 3D (Blue)*, 2008-2018, lenticular print from Spitzer satellite observations brought into a 3D architecture modeling software, 46 ½ x 39 ¾ inches, edition of 5, courtesy of the artist and Edward Cella Gallery.

Bottom: *Stardust VI 3D (Gold)*, 2008-2018, lenticular print from Spitzer satellite observations brought into a 3D architecture modeling software, 46 ½ x 34 ½ inches, edition of 5, courtesy of the artist and Edward Cella Gallery.

Victor Raphael & Clayton Spada

Victor Raphael & Clayton Spada’s *From Zero to Infinity* is the result of a twelve-year collaboration between Victor Raphael and Clayton Spada that combines art and science in a series of large-scale, pigmented inkjet prints with source imagery from millennia of human culture that, as they describe, “explore man’s place in the Universe.” As the series titles suggests, their investigation may go on infinitely, while utilizing a process of investigative associations around a theme determined at any given time; another form of infinity.

In the panoramic print, *Neutral Current*, they explore the eruption of space-time nearly 14 billion years ago. The subatomic building blocks of matter that were released eventually led to the observable universe and to us. As the artists say, “We are thus in a very real sense connected to the beginning of time by a ribbon of astronomically outlandish, but nevertheless miraculous, probabilities.”

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Carol Saindon

The center piece of Carol Saindon’s sprawling installation that ponders the dynamics of deep space, *Outside of Inside*, is a floor composition of a binary star system, composed of shattered glass, that explores the figurative and geophysical relationship to the cosmos. One rotates in a clockwise direction and the other counter-clockwise. At some point in time cosmic forces edge them closer and closer to each other until they ultimately join. Tiny pieces of shattered glass on the black floor mimic distant stars. An installation of drawings, hung in a grid formation; emphasize a discipline of direct observation through the drawing process.

*Outside of Inside*, 2019, shattered glass, graphite on paper, black paper, tape, framed collage, 120 x 144 x 264 inches, courtesy of the artist and SCAPE Gallery. Installation view at Frank M. Doyle Arts Pavilion.