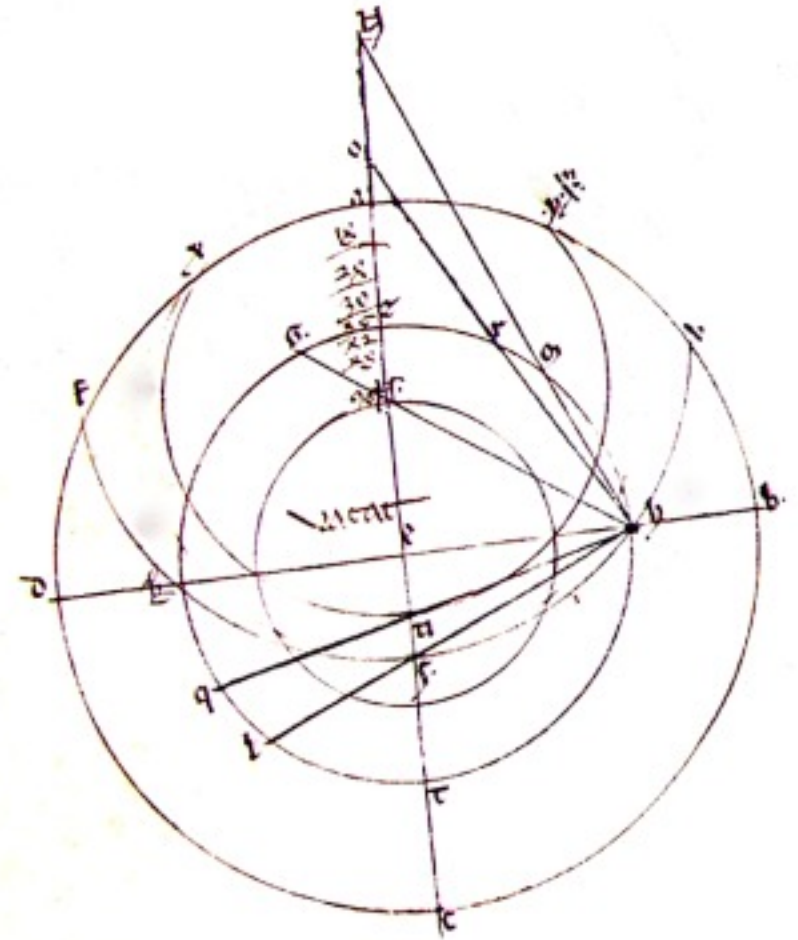
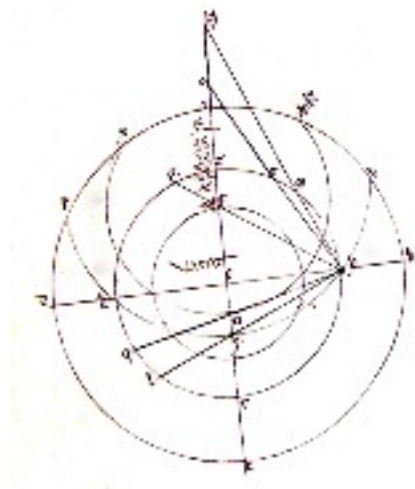


astro**LAB**



a playful interpretation on themes astronomical

APT Gallery Deptford London
10th to 13th April 2014



AstroLAB came together in 7 days. Since hearing that the project had been selected by the APT Gallery Committee, we have been furiously engaged in contacting artists through our extended networks. Also included are a number of recent postgraduates whose work reflects the concepts of the exhibition.

With today's modes of communication and networking this means that we can interact with artists at much greater speed, depth and flexibility than before. Artists can now transmit digital files and working instructions online for us to print and assemble their work, or send physical work to us on a 'next day' freight basis. As with other exhibitions that we have curated, the core of the communication process is the website and this is one of the first aspects to be generated.

But most of all this is a fun thing to do and it is a delight to work together with other artists to generate an exhibition. Some we have worked with over a number of decades and some we meet for the first time. We hope to move this project forward and extend it into future years.

Paul Malone and Nicola Rae 2014
Curator/Artists: AstroLAB

AstroLAB

The very inaccessibility of Space lends itself to speculation, interpretation, and differing conceptual inhabitations. These often fictional narratives extend into how we view the world in all of its aspects; social, philosophical and metaphysical.

Consisting often of the most flimsy of evidence; a few grains of photographic emulsion, a mathematical tower of cards or an ethical conviction, this arena lends itself towards wide horizons of enquiry. The charting of this world has only just begun, using heroic yet barely adequate tools as well as audacious attempts at understanding.

AstroLAB is an exhibition as laboratory that includes art works by twenty international artists. Each artist has been invited to freely interpret aspects of the astronomical and these works inform each other through juxtaposition, spatiality and sound. Some works have been generated experimentally in a few days specifically for this show, while others have been the result of research over a longer length of time.

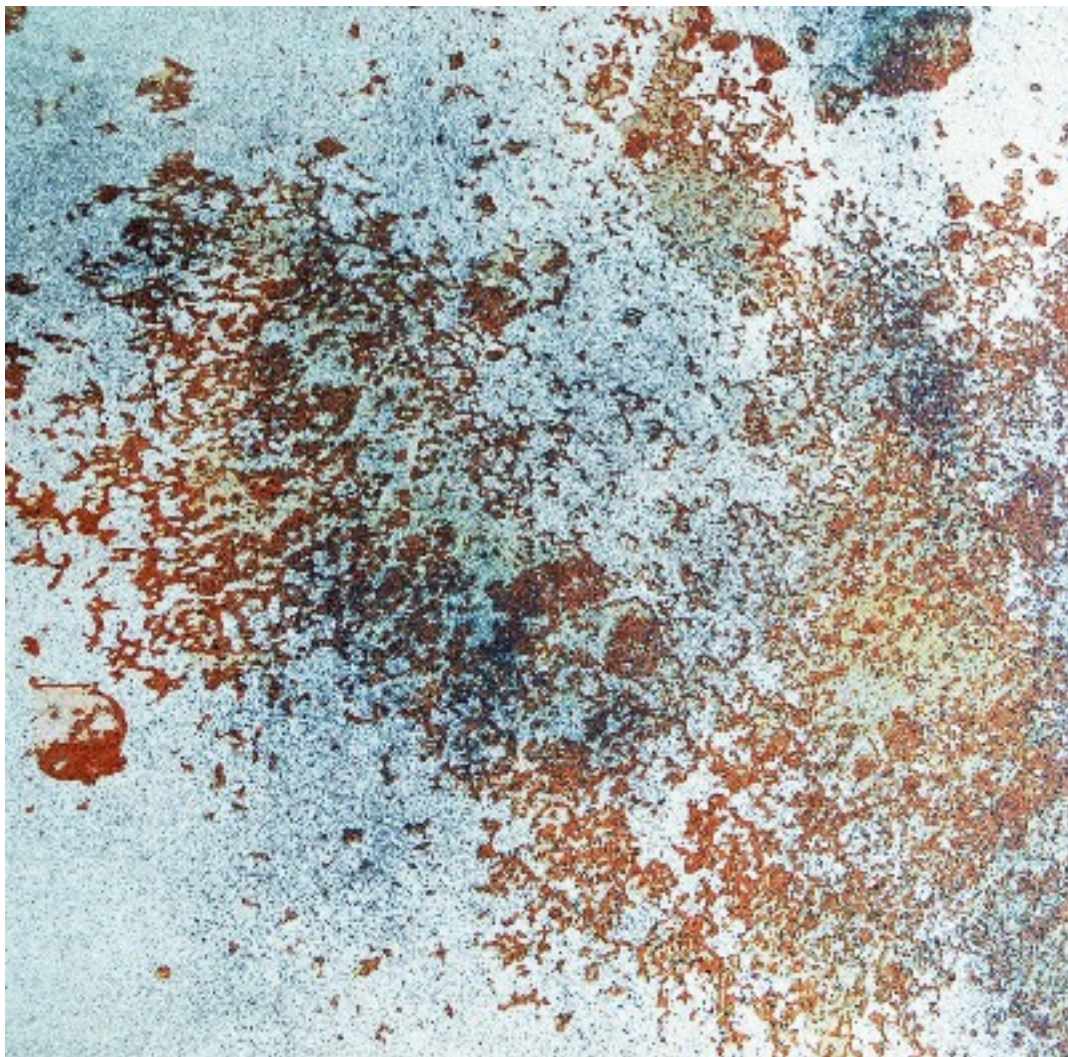
One of the roles of an artist is to generate the conceptual freedoms necessary to enable an aesthetic apprehension of alternative ideas. Sometimes this requires approaching the subject obliquely, so as to catch it unawares. And so it is with the mapping of alternative directions in our understanding of the astronomical.

This can take the form of inversions, metaphor and the questioning of collective cultural understandings and theories. Our Laboratory aspires to engage with all of these possibilities within a 'Planetarium of the Imagination'.

Curators: Paul Malone and Nicola Rae

artists

Mickey Dell (UK)



Otherworldly Experiences

The first time I was abducted by aliens I found myself alone on a terrain of molten chocolate. It was very beautiful, not too soft to walk on but confusion set in due to the strange sound effects of random pinging and the unfamiliar, treeless flat terrain.

On my return, even though I produced a print (**Surface**) of this landscape no one would give me time or credibility for this experience.

The second time I was abducted I landed in a completely different area - maybe even a different planet. Here the ground was soft as fesh fesh and of subtle colours. Luckily as I sifted it through my fingers I took the precaution of keeping some tight in my left hand.

On my return I used this evidence to make some prints (**Alien Tracks** and **Cosmic Dust**) which are on show in this exhibition. Now maybe someone will believe me.

Mickey Dell website

Cosmic Dust

Screen print, carborundum + pigment

How will look like our planet in 30 years? May be like fruits in my fridge after to be forgotten there for long period.

Space travel was always my cherished dream. I like to watch sky, does not matter when - during day or night. Its infinite depth, hopelessly far elusive inspired many inventors to create different machines and means of movement in air, so that one day rise high above the atmosphere and slowly float there among the stars and comets. During last 20 years a possibility to fly to another planets became true.

Cosmos exploration pushed by development of new technology and SpaceX designs give a spacecraft capable to return back to earth without lost. So very soon we will be all able to contemplate our Gaya from Milky Way.

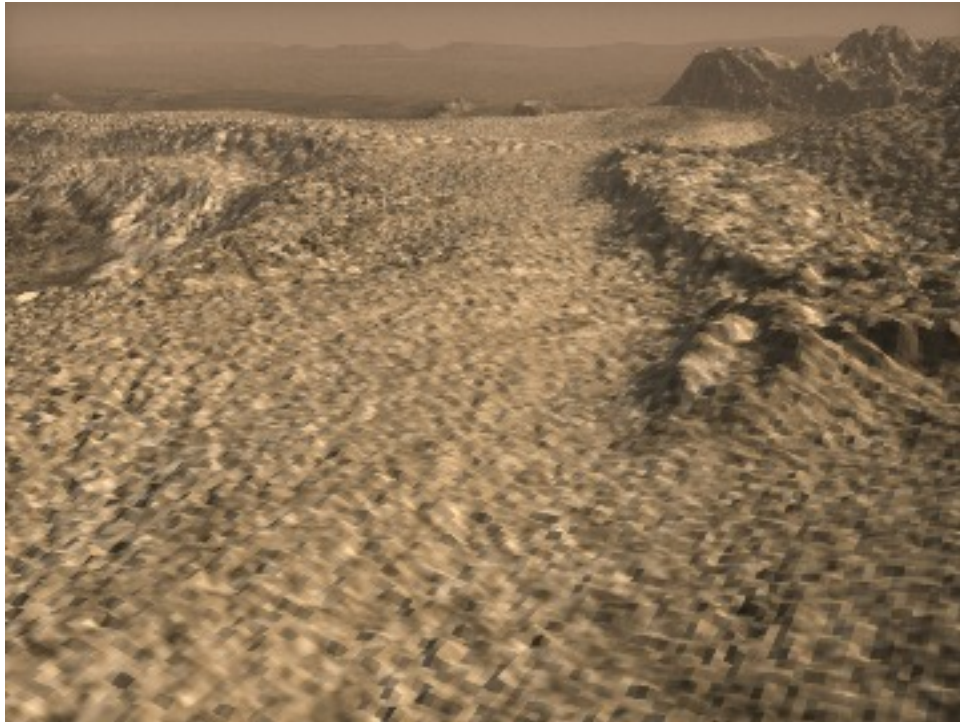
Question - what will we see? My photography series LOST PLANETS is its possible visualisation.

<http://www.alexamentieva.org>

Lost planets - 1
photography



Luci Eldridge (UK)



Dickinson Crater 3
Moving Image

Fascinated by the 'invisible visions' acquired through the use of Science's cybernetic eye, I am captivated by images of lands we cannot empirically experience.

Current studio practice stems from research into NASA's Magellan spacecraft and its mission to map and image Venus in the early 1990s. Venus is shrouded by a dense and hostile atmosphere so photographing its surface is not possible. Radar imaging was therefore used and intrinsic to these visions are technological distortions offering a different kind of perception to that of the photographic. It is in this sense that these images are unintelligible, and therefore ask the viewer to fill in the blanks.

Through the use of appropriation in the form of paper collage, to creating and inhabiting a virtual landscape through 3D printing and animation, I have built up an inquiry into one particular place. My vision of this landscape 'Dickinson Crater' has been fabricated through scientific research and the few radar images that exist, the outcomes of which manifest themselves in different forms. I see the translation between the virtual and the tangible within my practice as having a strong relationship to the language of printmaking; whilst each work shares the same content and conceptual methodology, each also shares a material relationship to print.

Interested in the idea of only ever knowing something through representation, I have been attempting to make the unknowable palpable, trying to comprehend something on the very edge of our imagination. It is for this reason that I see my work as oscillating between the realm of the scientific 'virtual rendition' and that of science fiction.

www.lucieldridge.tumblr.com

Television programs are very distracting and not very informed on contemporary culture. Television viewing has lost the role of a teaching tool and too often leads to an 'absence of mind' that inhibits awareness and becomes addictive.

Transmissions without significance however can acquire an aesthetic interest when random interference of shapes and colours appear on the screen. These incorrect frequencies and images give rise to the curious blockiness of unexpected pixelation – almost a Brownian motion – as a background noise to the photograph.

Collected and reconstructed randomly, these photos are assembled to the measurement of a standard screen. This is a 'game of colours' that is also a critique of the quality of these programs (in this case a police drama). The missing message from the television is superimposed to create visual interest. I am playing with the noise of electronic interference that goes beyond the content of the transmission to imbue new meaning.

This holds the prospect of finding future languages and mutations within the evolution of the Web.

fabiolafaidiga@libero.it



'Absence of Mind'
4 Photographs

Liz Harrison (UK)



Still from 'Eclipse' 2008 - 2014

'Eclipse' is not the usual sort of video I would make. It is a document of an event. Even so it is an event of the past, being re-experienced in the present as a digital image, not real.

My practice spans a broad range of eclectic media, incorporating the sculptural object, site specific installation, lens-based projection, illusion and image. I am also concerned with trying to define and articulate ideas about space, mapping traces of human activity and presence, concerning contemporary issues that are particularly relevant to the urban environment.

So how do my ideas link to the casual filming of 'Eclipse'? We see the moon as a romantic and idyllic image, even though now accessible, still unattainable, a picture in the mind, a thing of beauty and mystery, in contrast to our mundane, repetitious lives.

The silence of the moon and the passing of the Earth's shadow obscuring for a brief passage of time, emphasizes the noise, chaos, and disruption of the earth below. It is indeed a shadow. The camera frame traps the image and the space it occupies, isolating but also inviting the viewer to participate in both the infinity and inevitability of time. Like our passing lives, through days and nights, always moving on.

www.aptstudios.org/artists/LH/

Francesca Horne (UK)

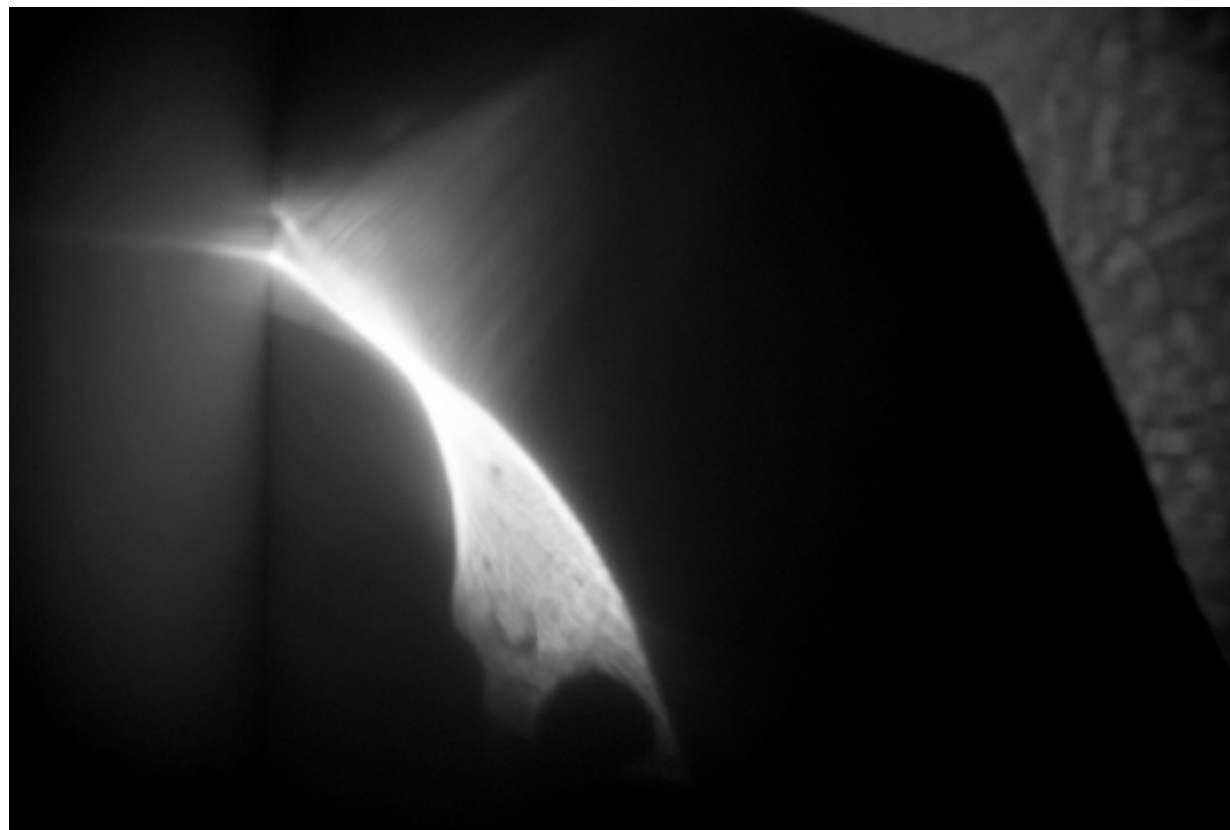
Using architecture and the grid as a point of departure, I generate prints which describe impossible places.

Paradoxical structures, distorted perspective and references to architectural plans and models create panoramas of virtual space.

Using a combination of traditional and contemporary print processes, I create tension between each printed surface and the space they occupy.

Catching light, exploring optics, reflections, after-images and marbles

www.francesca-horne.tumblr.com



Spilt in the dark, mistaken for being what I'm looking for
Giclée Print on Hahnemühle Baryta

Richard Lawrence (UK)



Moon
Stone

I work within a modernist sensibility, carving wood, stone and modelling clay. I acknowledge the history of sculpture and draw inspiration from it.

My ideas are figurative. I try to manifest the physical in the stone, create an illusion of a dynamic surface that is suggestive. The subject may also include a concept such as history, archaeology, distant culture or another world even.

My sculptures are labour intensive they are dependent on their visual and tactile qualities, they are haptic, informed by touch and informing by touch.

www.lawrencesculptor.co.uk

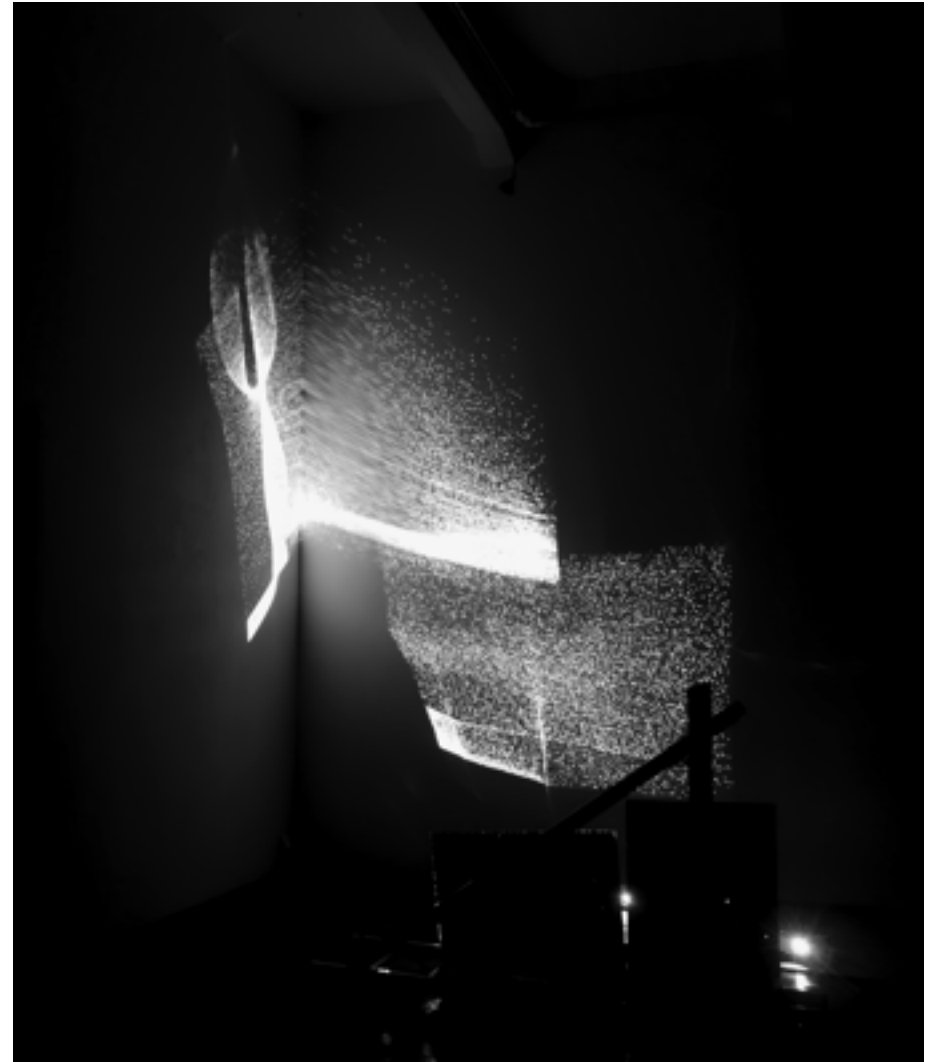
Contemporary telescopes gather the light from stars and turn it into pixels so as to analyse it digitally. In this work I use random pixels generated by two distressed projectors to reverse this process. The pixels are projected as a galactic swirl of stars across the gallery.

Implicit in this piece is the prospect of the imminent failure of one or both of the projectors. Implicit also is the allusion to Hershel's great 40 ft telescope of 1749 and its gantry-like structure.

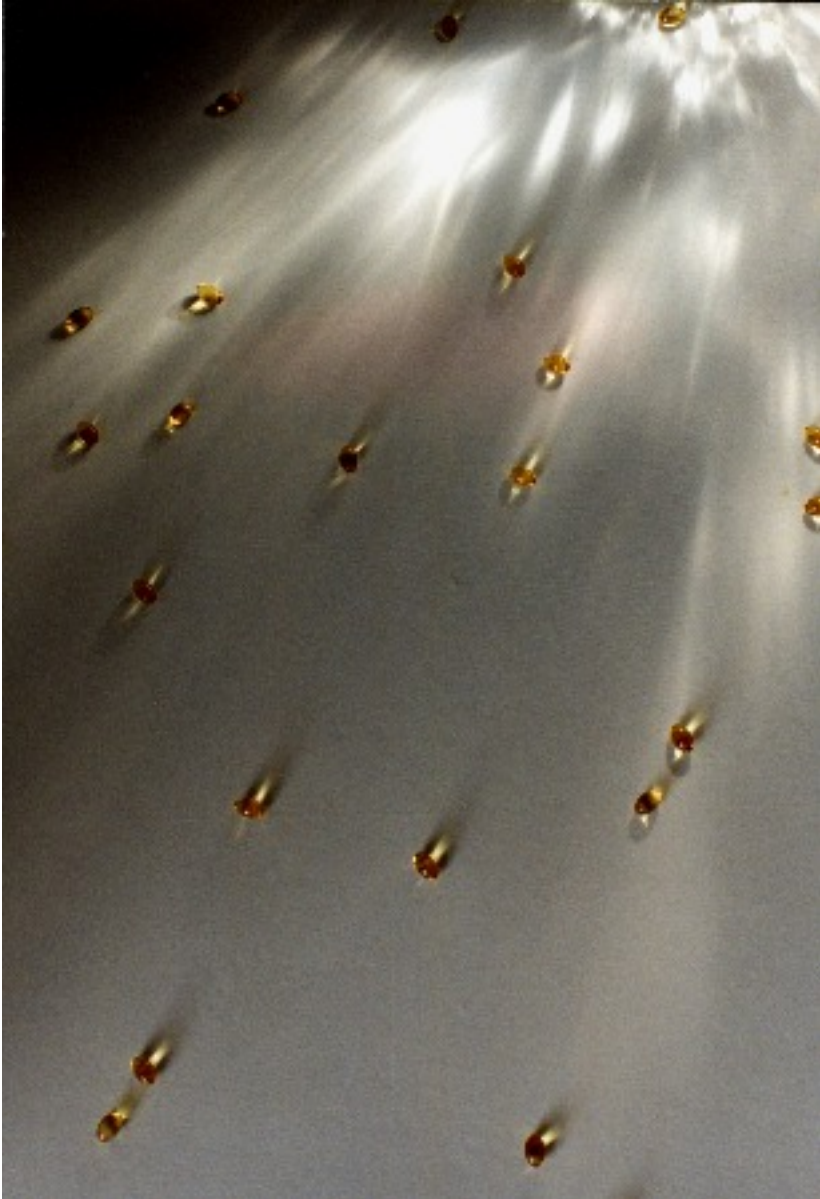
Regarding my artworks on astronomy; I am researching how the comprehension and optical presence of the night sky has been (and can be) alluded to. In essence the works function as star maps. However, these are maps that navigate the conceptual landscape of contemporary cosmology. In particular, those sky-scapes marked as 'terra incognita' or even 'terra prohibetur'.

www.paulmalone.co.uk

'Stars into Pixels : Pixels into Stars'
Distressed projectors and fixtures



Chris Marshall (UK)



My studio wall scattered with cod liver oil capsules becomes transformed by a burst of sunlight shafting through a window. The capsules lead the way forward and begin to tell another story.

No matter how much I try to escape from stuff and it's physical presence and to break the shackles of mass and envy poets and composers using words and sounds, I inevitably return to a personal fascination with materials and trying to expose, activate and reveal their essence and meaning through playful research, mutation and process

www.chrismarshallsculpture.co.uk

Untitled
Cod liver oil capsules

Marlena Novak and Jay Alan Yim (USA and NL)

One of Saturn's 62 moons — Enceladus — is covered by a layer of ice 20 miles thick, and scientists announced on Thursday, 3 April 2014, that it has a sea of liquid water underneath the ice at its south pole. This ocean may be more than five miles deep, and possibly the source of geysers of ice crystals that have been observed shooting out of fissures in the polar region into space. The Cassini space probe has detected methane and carbon dioxide in these plumes, which extend at least 110 miles from the surface. This is remarkable as the moon itself is only 300 miles in diameter.

To exobiologists, the possibility of extraterrestrial life in our solar system centers on four bodies: Mars, Europa (a moon of Jupiter), Titan (the most famous of Saturn's moons), and Enceladus. Only Enceladus is currently known to possess the four essential ingredients for Earth-like life: liquid water, energy (in this case the friction from tidal forces pulling on the moon), carbon and nitrogen.

Our piece imagines a future research station located at the south pole of Enceladus, and discoveries we can only speculate on at present.

Stay tuned...

www.localstyle.tv



Station 504 : Mare Australis Subglacius, Enceladus, Saturn

Stillshot from single-channel video with stereo sound

David Oates (UK)



'Kiss 19' is one of an ongoing series of paintings where I have used the imagery of the eclipse, a common event in the Universe whether or not the phenomenon is witnessed.

These visual interactions are happening endlessly and as such suggested to me a visible pulse in the vacuum of Space. I have used the generic title 'Kiss' to give the series an overt human connection, wanting to combine a formal minimalist visual language and a romantic preoccupation with our relation to time and space.

[David Oates at APT](#)

The musical composition "Her Sisters' Notebook" that the composer Lola Perrin has made in response to the structure of "Kiss 19" (essentially a mathematical progression) brings a new dimension to what I consider primarily a silent medium.



[Her Sisters' Notebook](#)

Composed by Lola Perrin 2012

Performed by Sarah Watts

Kiss 19

Oil on Canvas

Doron Polak (Isr)

In this movie I 'explain' by my body reactions – what is the meaning of the connection between each of the planets and the zodiac to our daily life.

'The human body comes in many shapes and sizes. And as the Planets move in to an assortment of patterns in the Signs, they affect the shape and size of the newborn body.

Each Zodiak sign rules different a part of the human anatomy, planets interacting with the Signs can add importance to the part of my personal body ruled by that Sign..

...Looking at the Zodiac as a whole is like looking at my physical being as one complete integrated functioning organism...'

“Body Rulership in Astrology”

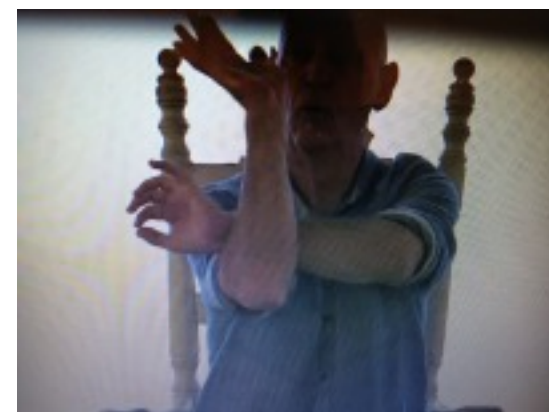
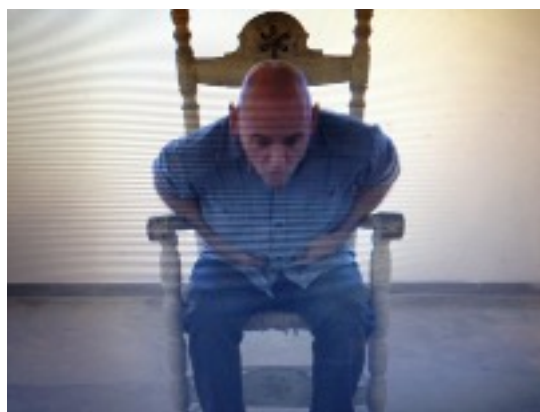
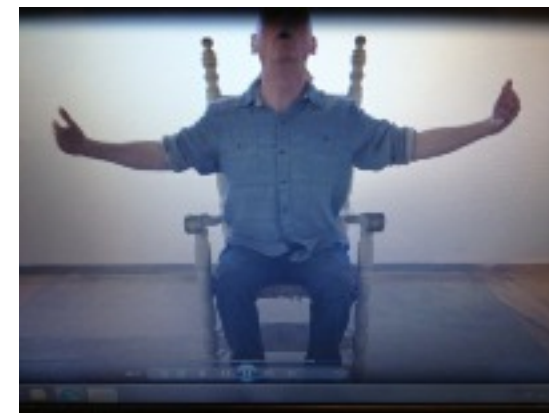
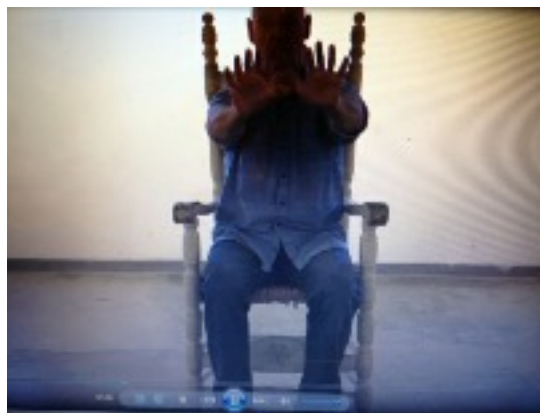
The exhibited work is of one of my 'Forbidden Books' It is a cut book and contains text from heretics such as Galileo. The first exposure was at the Kassel Project with the new wandering library, Kassel 2012.

Performance by: doron polak

Video movie: by norma drimmer

Bodies project text : by henie westbrook

14 minutes for the astroLAB project APT 2014.



Joachim Raab (D)

by J. Raab

ETERNITY

is not anymore, what it was once, but as HIS
concept it had an almost

COSMIC RADICALITY



I started this series, a combination of photos etc. and texts, called AGITPROP (ironic) around 10 years ago.

All of my defeatism I cannot put on canvas or in other photo series will find a place here.

Contact: hj.raab@freenet.de

Eternity

Photo / text combination

These plasma waves were detected by two NASA Van Allen probes in the Radiation Belt, located within the magnetosphere between 60 – 36,000 miles from Earth. Plasma waves within the Radiation Belt are generated by electrons that spiral along Earth's magnetic field lines: they are known as chorus waves due to their similarity to the sound of a dawn chorus. In this installation the chorus waves have been visualized by the sound emission analyzer *Overtone Analyzer*, and have then been refracted through an acrylic tube.

Since 2012 this near real time monitoring of space weather has been broadcast continuously from partner organizations around the world, allowing better predictions of space weather for the safer passage of astronauts and spacecraft in future. Space weather is affected by the Sun and also influences our own weather: it is also the source of aurora in the night sky.

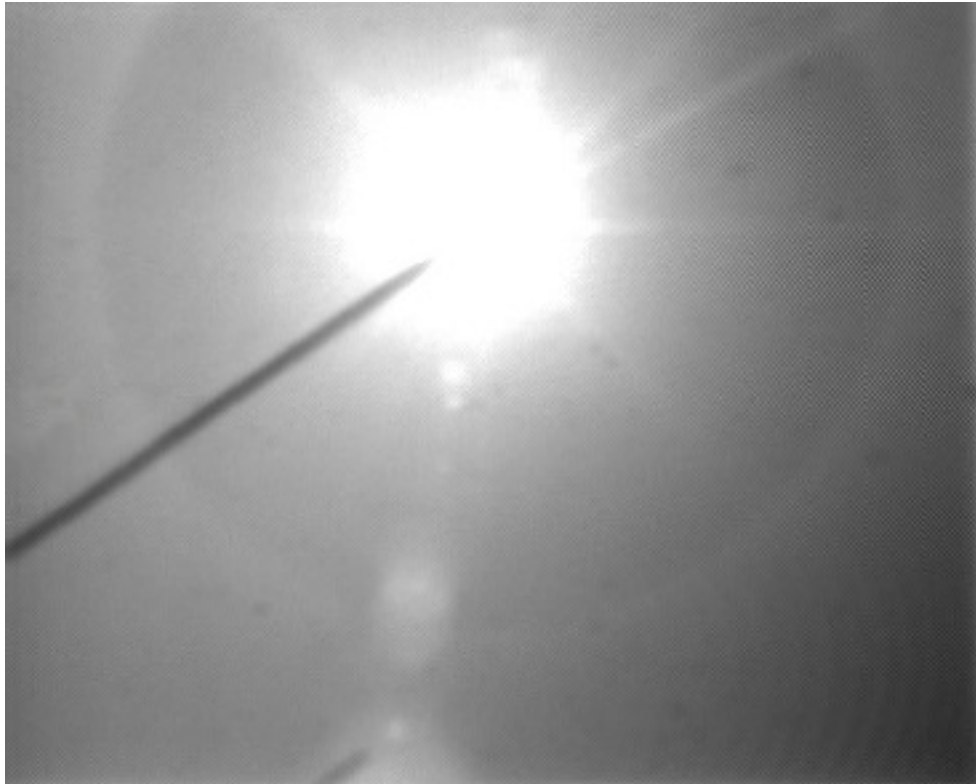
NASA audio files accessed through Space Audio

<http://www.nicolarae.co.uk/>

Magnetospheric Chorus Wave Frequencies
Still from projected sound frequency installation



Steven Scott (UK)



Time Stands Still When You Stare at the Sun
Video

My intention when making *Time Stands Still When You Stare at the Sun* was that the video recordings should operate as far as away as is possible from the traditional cinematic language of illusion; maintaining the integrity of an unedited camera shot with no post production, no effects and no manipulation. I was looking for something that utilised a minimum of the apparatus of the cinematic process: no editing, actors, plot, no predetermined time limit, no space, no camera pans or zooms and no discernable narrative arc other than that of the visible black arc burnt imperceptibly slowly and permanently into the physicality of the cameras' electronics. These are recordings that fix a direct relationship with real time between subject and camera, and are intended to function as an ongoing indexical image. I am aware that the visual presence of both the camera's primitive technology - its low resolution, monochrome image, its inability to cope with direct light resulting in a black line permanently branded onto the video tube, and the choice of subject - the barely perceptible transiting of the sun across the camera frame against a clear sky - consistently threatens to destabilise such a conceit. By taking a real-time slice of non-immersive representation the subject/object of each video incessantly returns to the nature its temporality, whilst a direct experience of a moving image remaining suspended at the edges of perception.

The choice of tulle comes from the desire to represent the persistence of images from the past.

As in a deep sea, as they rise to the surface of our present being. An important aspect of which is going on today in the aimless wanderings of our society.

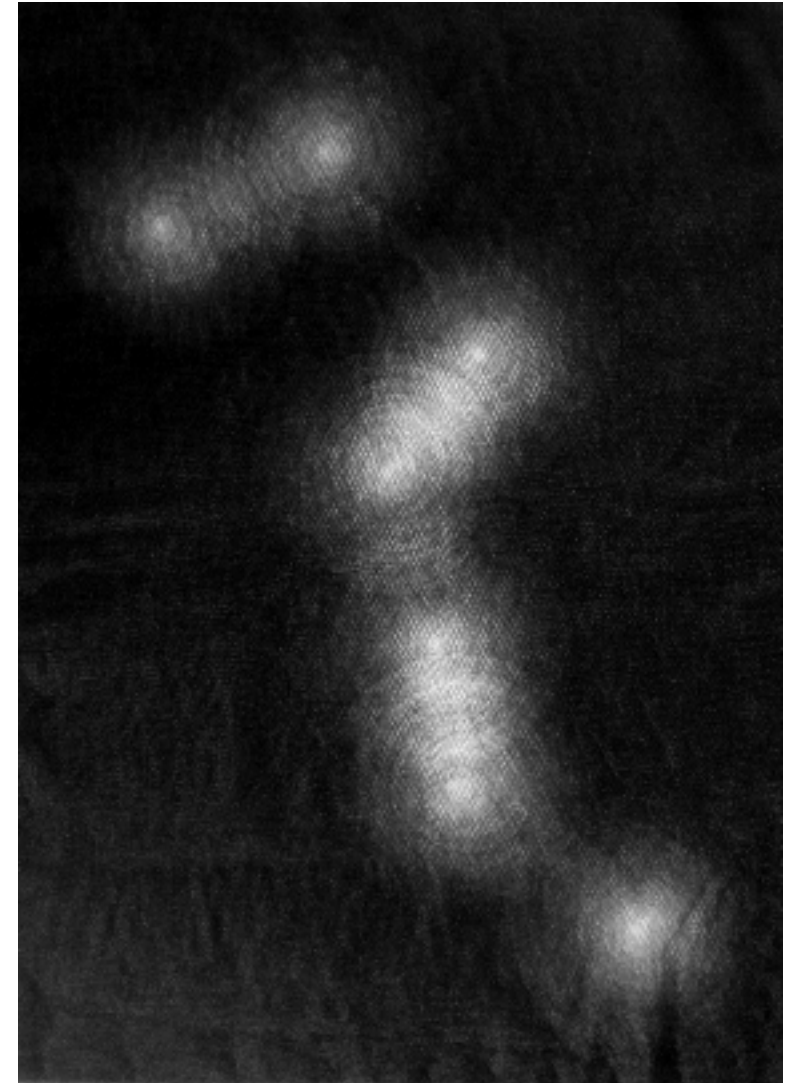
I intend tulle as a sort of fine mesh that allows you to hold memories in the present. Those images of history, traces of locations and the recognition of important faces; not just of the individual but of the collective, cultural and social.

So tulle is, metaphorically, a kind of sieve that filters the dust of days, icons, history...

It retains some of the soul. And other revolutions.

www.giorgiotentolini.com

Orsa Maggiore
12 layer of hand engraved tulle



Alma Tischler Wood (UK)



Alma Tischler Wood currently lives and works in London, having studied at the Academy of fine art in Munich under the critically acclaimed geometric abstract artist, Günter Fruhtrunk.

Her practice consists of a combination of painting and socially engaged life performances as a founding member of artists' collective Foreign Investment.

Tischler Wood's recent room installations investigate the relationship between form and colour in itself, movement, light and space.

www.southlondonmuseum.com

Constellation

glazed ceramic and porcelain sphere

This photograph from the series *Seoulites*, taken in 2009 at a record store in Itaewon, Seoul, South Korea, shows sealed record covers. A romantic if not almost erotic tension between beautiful female eyes and the male face in the far left bottom corner shoot the possible thoughts in the sky: "Könnten wir nicht Sterne sein?" - yet: nothing is real, those desperate "faces" are sealed, the protagonists unknown, a metaphor for the invalidity of human being in the vast arena of astronomie.

http://de.wikipedia.org/wiki/Albrecht_Wild



Könnten wir nicht Sterne sein? / Could we be Stars'
Digital-Print on Alu-Dibond

Suzanne Wild (D)



One Minute Water Music
Video

The idea for 'One Minute Water Music' came from a video I made while observing fast flowing water. I had been working on a series of paintings about light reflections and water; two very elusive 'elements'. The one minute sequence shows spots of sunlight on the surface of a flooded river.

The light behaved very differently to what I had observed on quieter water. Instead of sparkling in an all over pattern, the spots of light travelled with the flow of the water. They moved swiftly, some entering the frame on the right hand side and leaving it on the left, others appearing and/or disappearing on their journey across the frame, like shooting stars in a night sky.

Sometimes there were thick clusters of light spots closely following each other, at other times there were smaller, sparser constellations, or even single spots, which were more sporadic, like fireworks at a public display, timed to fire to music.

These light impulses make a kind of visual music notation, similar to that of music rolls for Pianolas. The spots of light generate notes according to their position as they exit the frame in the same way as the perforations in the music rolls make chords or single notes.

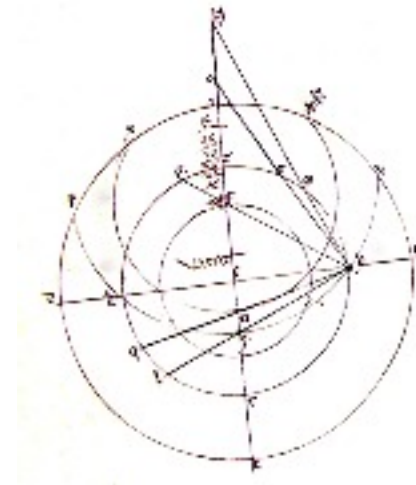
I once had a musical box that fit into a matchbox. By turning a tiny crank you could see the cylinder turn, its pins plucking the teeth of the tuned metal comb to play 'Greensleeves'.

'One Minute Water Music' could be seen as a cosmic musical box, its strange melody created by the essential natural elements of light and water.

Many thanks to all the artists that took part at such short notice and the Art in Perpetuity Gallery for support and technical assistance.

This project was funded by the artists themselves

Paul and Nicola



All photographs by the artists unless specified

Website, design and layout by Paul Malone

Introductory text by Nicola Rae

AstroLAB ©2014.

