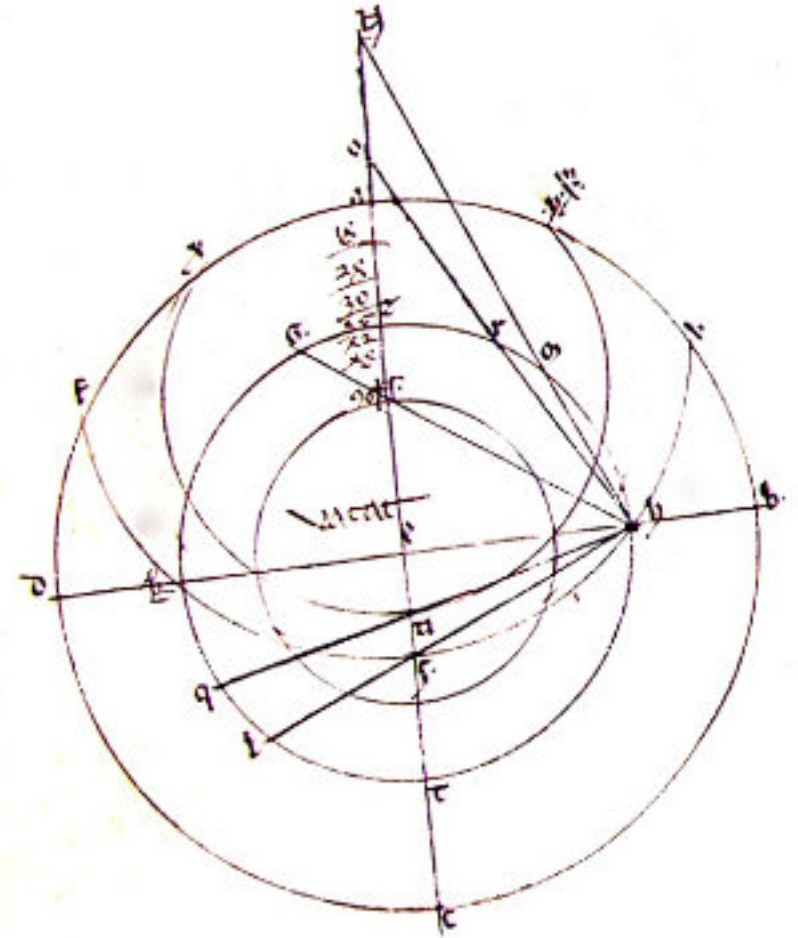


astro**LAB**



a playful interpretation of 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.

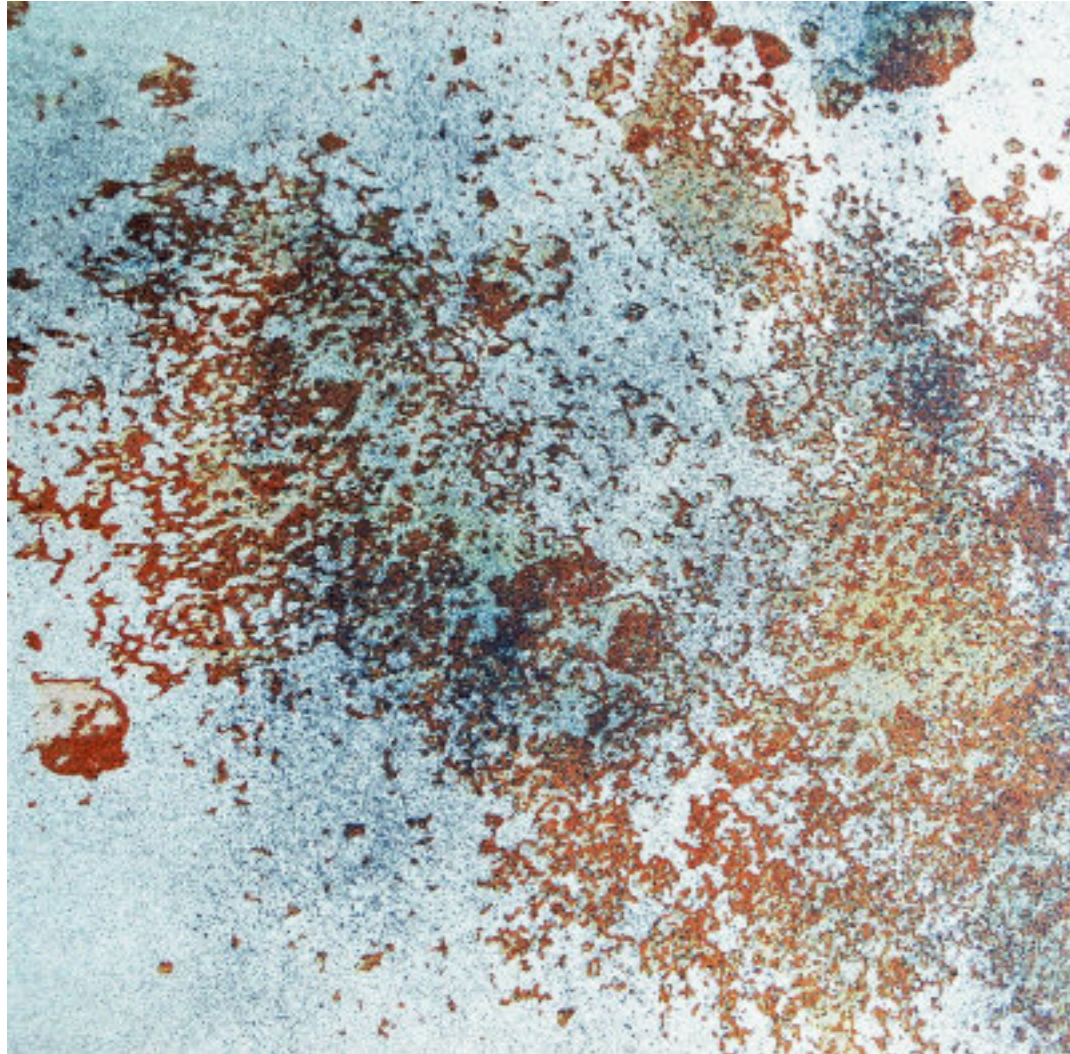
This can take the form of inversions, metaphor and the questioning of collective cultural understandings and theories. Our Laboratory aspires to engage with all of these possibilities within a 'Planetarium of the Imagination'.

*Curators: Paul Malone and Nicola Rae*



## Artist Pages





*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.

[www.mickeydell.co.uk](http://www.mickeydell.co.uk)

**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.

[www.alexamentieva.org](http://www.alexamentieva.org)

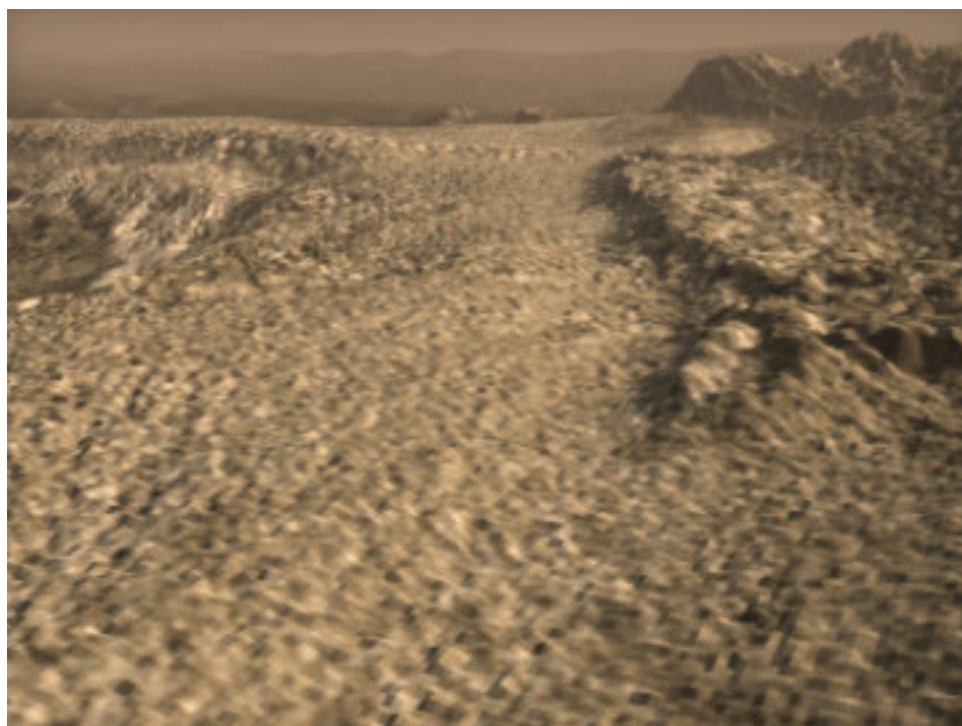
**Lost planets - 1**

*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](http://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.

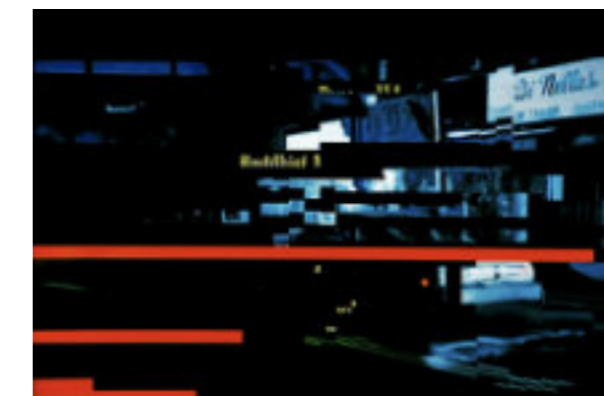
Transmissions without significance however can acquire an aesthetic interest when random interference of shapes and colours appear on the screen. These incorrect frequencies and images give rise to the curious blockiness of unexpected pixelation – almost a Brownian motion – as a background noise to the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

## Fabiola Faidiga (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.

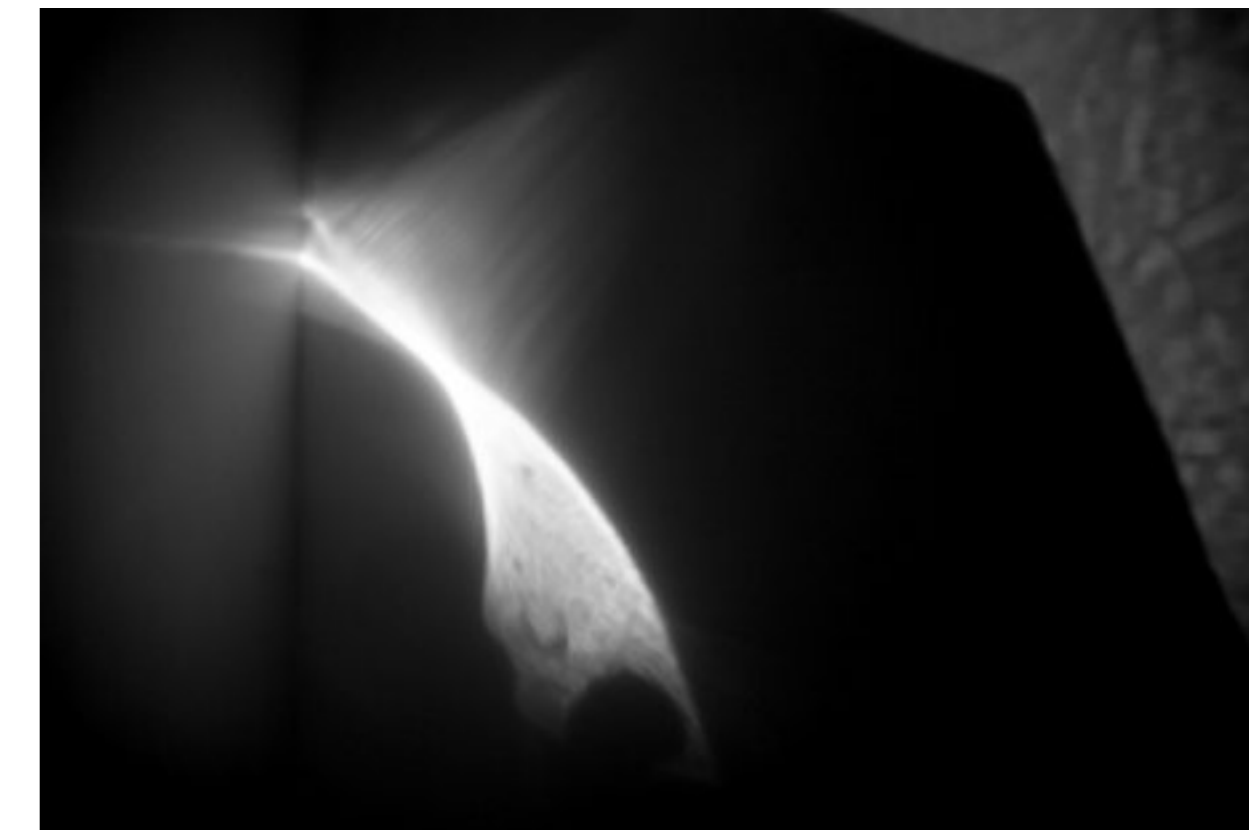
My practice spans a broad range of eclectic media, incorporating the sculptural object, site specific installation, lens-based projection, illusion and image. I am also concerned with trying to define and articulate ideas about space, mapping traces of human activity and presence, concerning contemporary 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/](http://www.aptstudios.org/artists/LH/)

Francesca Horne (UK)



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

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](http://www.francesca-horne.tumblr.com)



**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](http://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](http://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](http://www.chrismarshallsculpture.co.uk)

**Untitled**  
*Cod liver oil capsules*

Marlena Novak and Jay Alan Yim (USA and NL)

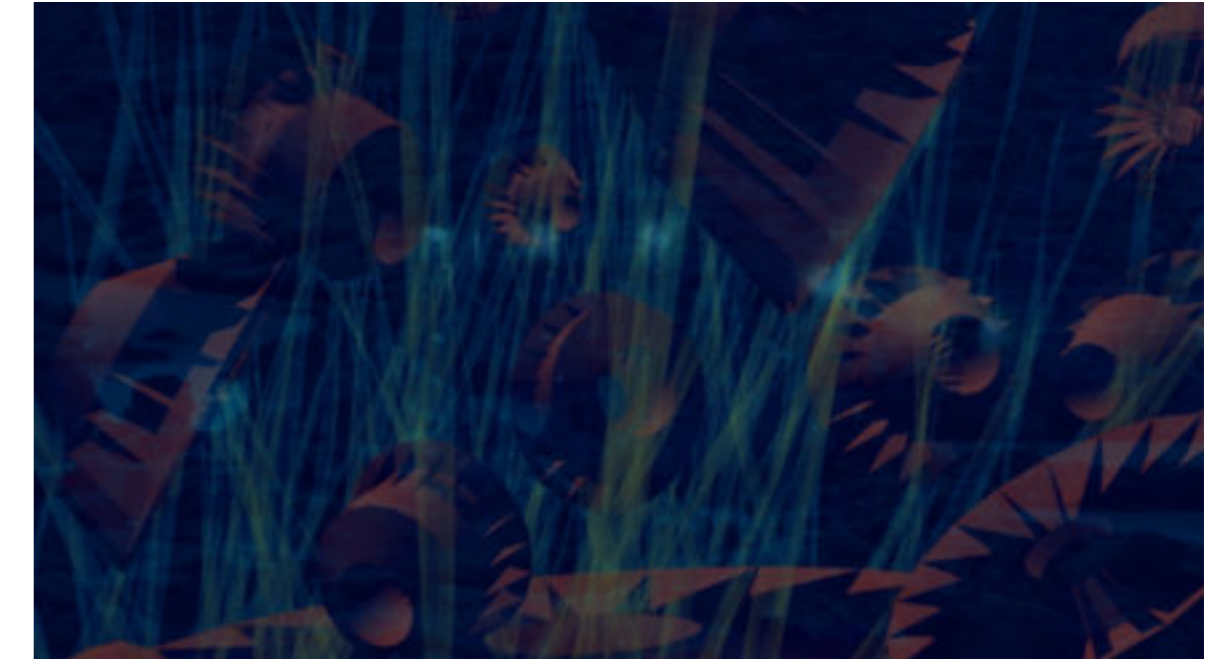
One of Saturn's 62 moons — Enceladus — is covered by a layer of ice 20 miles thick, and scientists announced on Thursday, 3 April 2014, that it has a sea of liquid water underneath the ice at its south pole. This ocean may be more than five miles deep, and possibly the source of geysers of ice crystals 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](http://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.

[www.aptstudios.org/artists/DO/](http://www.aptstudios.org/artists/DO/)

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 Zodiac 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...'

<http://doronpolak.net>

### Body Rulership in Astrology

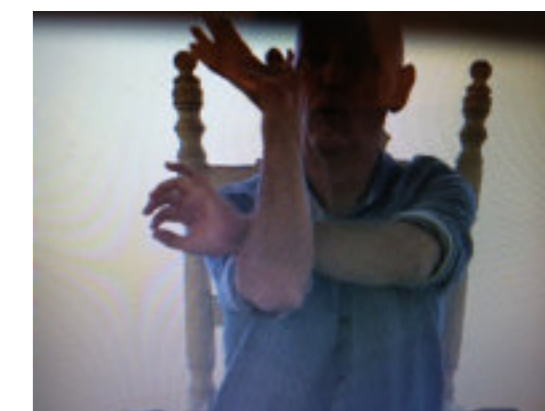
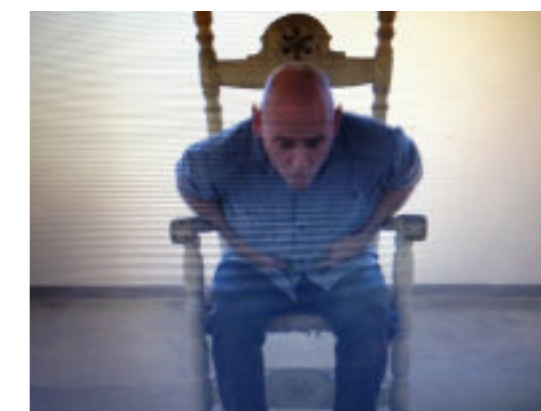
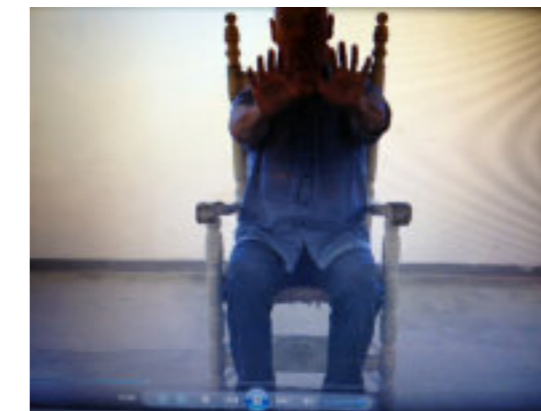
The exhibited work is of one of my 'Forbidden Books' It is a cut book and contains text from heretics such as Galileo. The first exposure was at the Kassel Project with the new wandering library, Kassel 2012.

Performance by: doron polak

Video movie: by norma drimmer

Bodies project text : by henie westbrook

14 minutes for the astroLAB project APT 2014.



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.

[hj.raab@freenet.de](mailto:hj.raab@freenet.de)

**Eternity**

*Photo / text combination*

In *Magnetospheric Frequencies*, plasma waves have been visualized by the sound emission analyzer *Overtone Analyzer*, and have then been partially refracted through a roughly-sawn acrylic tube into a revolving motion. These plasma waves were detected by two orbiting NASA Radiation Belt Storm probes, located within the magnetosphere between 60 to 36,000 miles from Earth. Plasma waves within the Radiation Belts are generated by highly charged electrons and protons that spiral along Earth's magnetic field lines. Some of these radio signals when received as sound are known as 'chorus waves', due to their similarity to the sound of a dawn chorus, and others are called 'whistlers' or 'proton whistlers'.

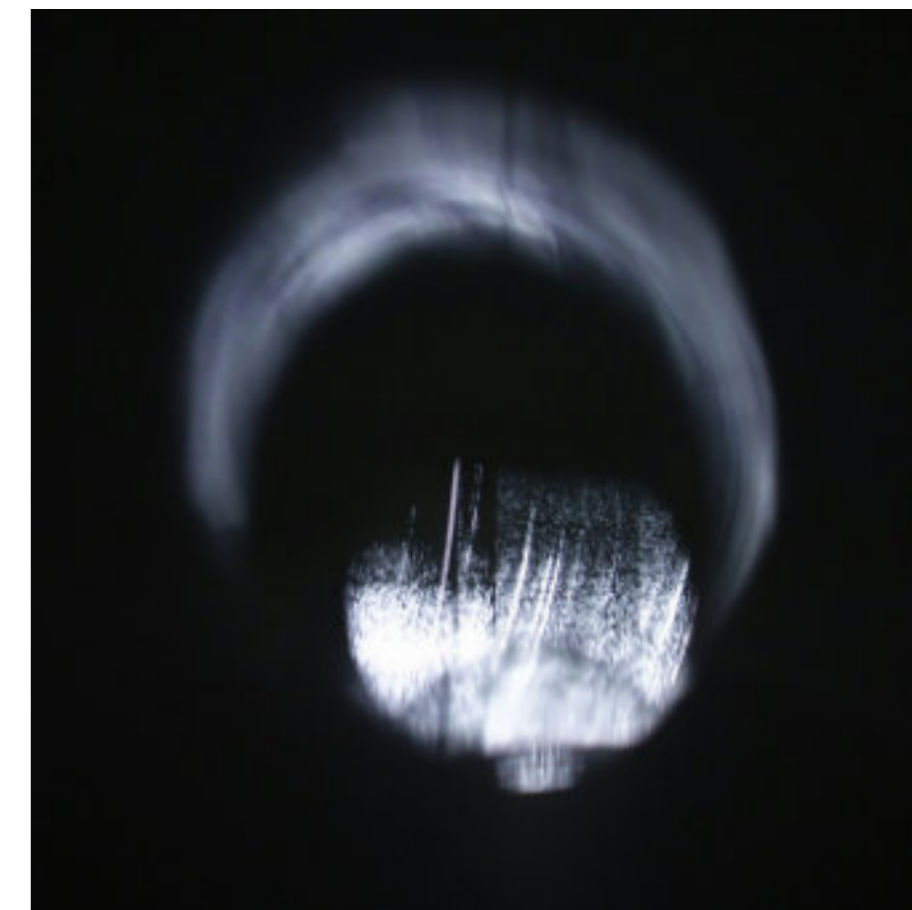
No sounds can be heard in space yet radio waves traverse this environment and can be picked up by receivers on Earth. Names are given to these plasma waves that relate to sounds within our sensory experience on this planet, yet these electro-magnetic phenomena are charged particles from the Sun responding to the influence of the Earth's magnetic field. This digital projection explores a parallel experience of light as sound, responding to the actual frequencies that have been received as radio waves. The visualizations of these sonic frequencies have then been refracted, through DIY adaptation, into the revolving, circular motion of interplanetary plasmas.

*NASA audio files accessed through Space Audio: <http://space-audio.org/>.*

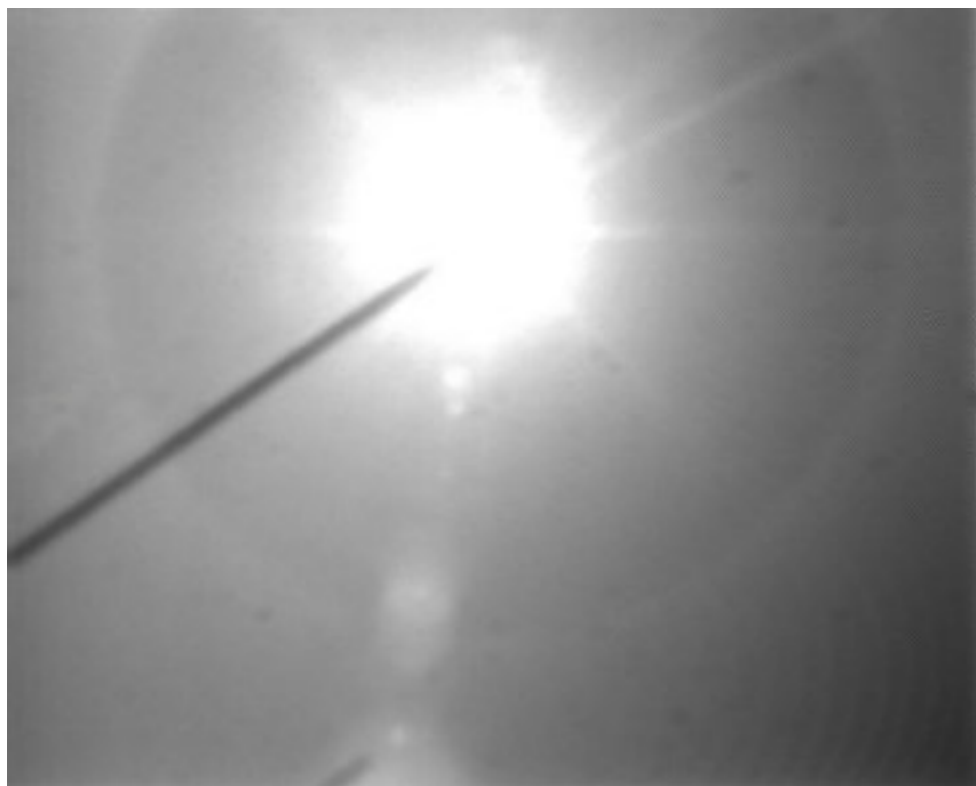
[www.nicolarae.co.uk](http://www.nicolarae.co.uk)

**Magnetospheric Frequencies**

*Still from projected sound frequency installation*



## Steven Scott (UK)



**Time Stands Still When You Stare at the Sun**  
*Video*

My intention in making *Time Stands Still When You Stare at the Sun* was that it should operate differently from the established cinematic language of illusion and narrative by maintaining the simplicity of a static camera shot with no post-production and no manipulation.

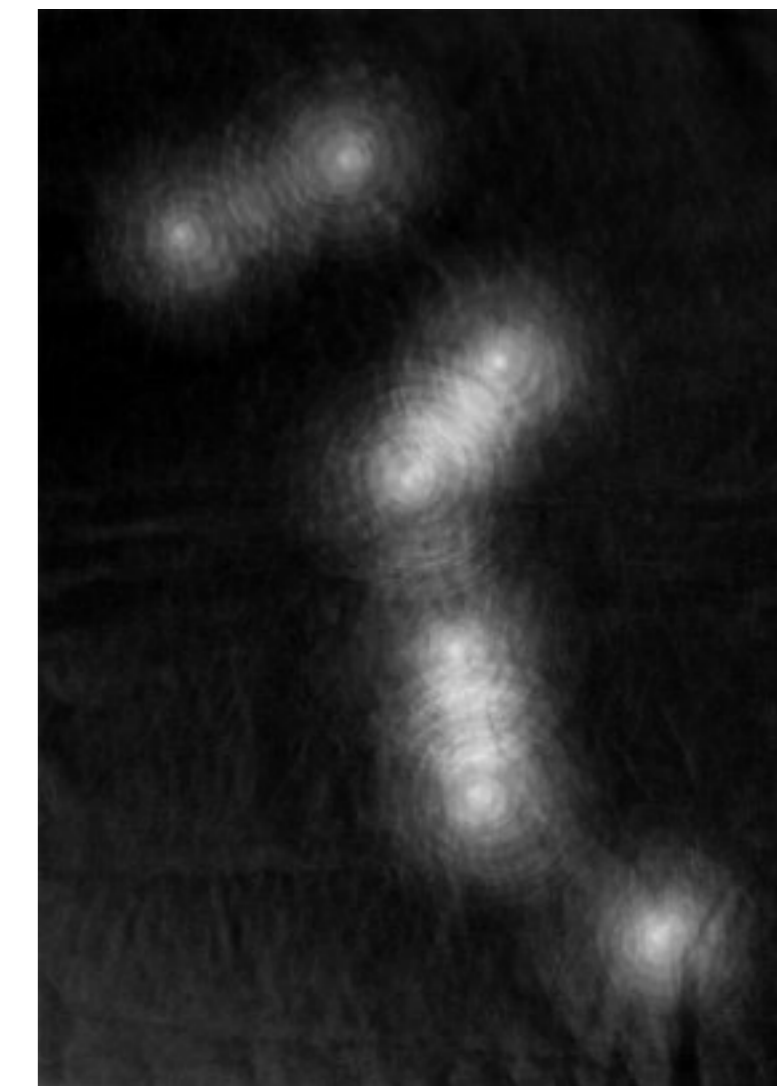
I wanted to make a video that utilised a minimum of the apparatus of the cinematic process: no actors, plot or editing, no time limit, no film space, no camera movement and no discernable narrative other than a black line burning imperceptibly slowly and permanently into the camera's electronics.

As such these videos fix a direct relationship with real time between subject and camera, and are intended to function as ongoing indexical images. Whilst the presence of the camera's primitive technology - its low resolution, monochrome image, its inability to cope with direct light, and the subject - the transit of the sun across the sky - threatens to destabilise such a conceit.

The durational nature of these videos foreground temporality as a subject, whilst ensuring any experience of a moving image is suspended at the edge of perception.

[www.steven-scott.co.uk](http://www.steven-scott.co.uk)

## Giorgio Tentolini (It)



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.

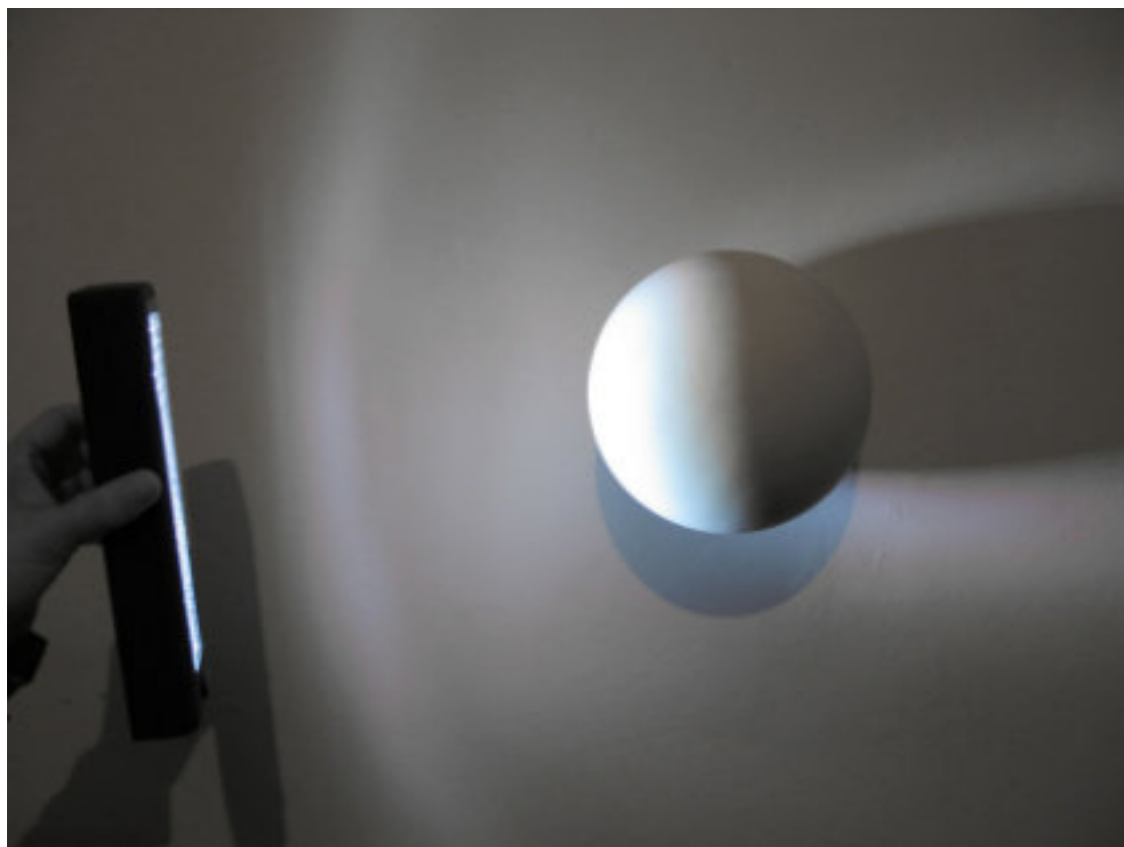
So tulle is, metaphorically, a kind of sieve that filters the dust of days, icons, history...

It retains some of the soul. And other revolutions.

[www.giorgiotentolini.com](http://www.giorgiotentolini.com)

**Orsa Maggiore**  
*12 layers of hand engraved tulle*





Astronomers assure us that the moon consists of dead matter, yet it comes alive in mind. It is a mirror that professes to be a lamp; an ancient deceiver and the most romantic of all signs. Miraculously placed between the sun and the earth, the moon is just the right distance away to make a total eclipse.

Sometimes it smiles down on us, permitting us to make of it what we will. It reflects our deepest desires and is truly uncanny. Perhaps its strangeness comes about because it is more familiar to us than any other planet. Whether the moon is a balloon, a sphere, or a disc of suitable colour, we want to believe it.

These oppositions are ingrained in us, which is why I invoked its spirit simply by illuminating a small wooden ball with a torch.

[www.southlondonmuseum.com](http://www.southlondonmuseum.com)

**Constellation**

*Glazed ceramic and porcelain sphere*



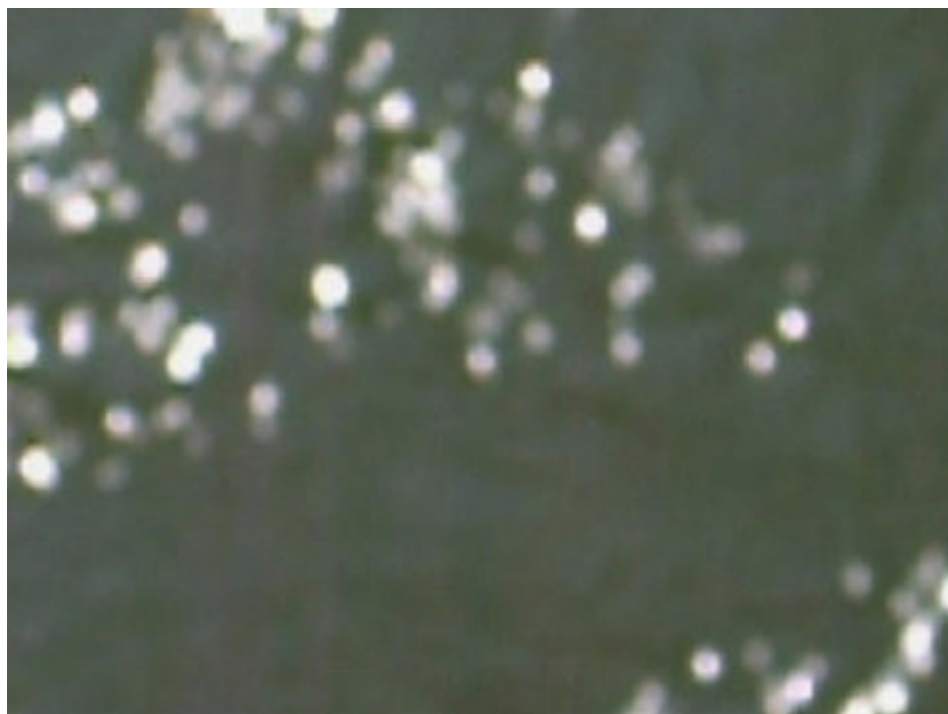
This photograph from the series *Seoulites*, taken in 2009 at a record store in Itaewon, Seoul, South Korea, shows sealed record covers. A romantic if not almost erotic tension between beautiful female eyes and the male face in the far left bottom corner shoot the possible thoughts in the sky: "Könnten 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](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'.

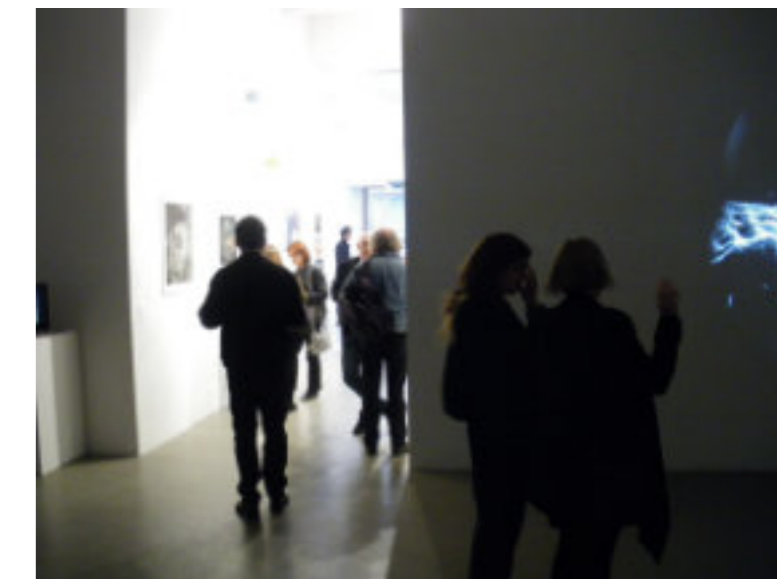
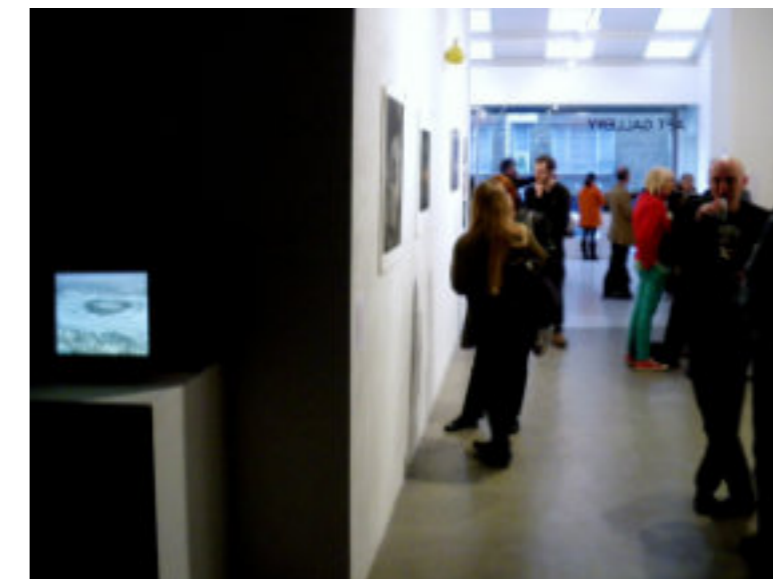
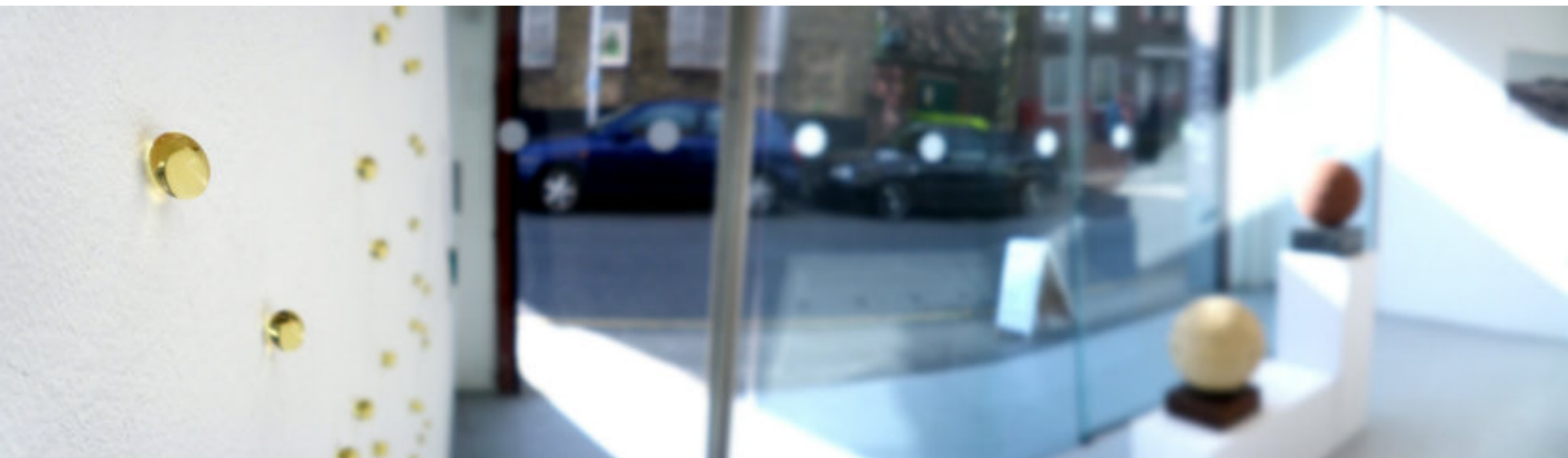
'One Minute Water Music' could be seen as a cosmic musical box, its strange melody created by the essential natural elements of light and water.

[www.nathaliaaue.de](http://www.nathaliaaue.de)



## AstroLAB : The Exhibition

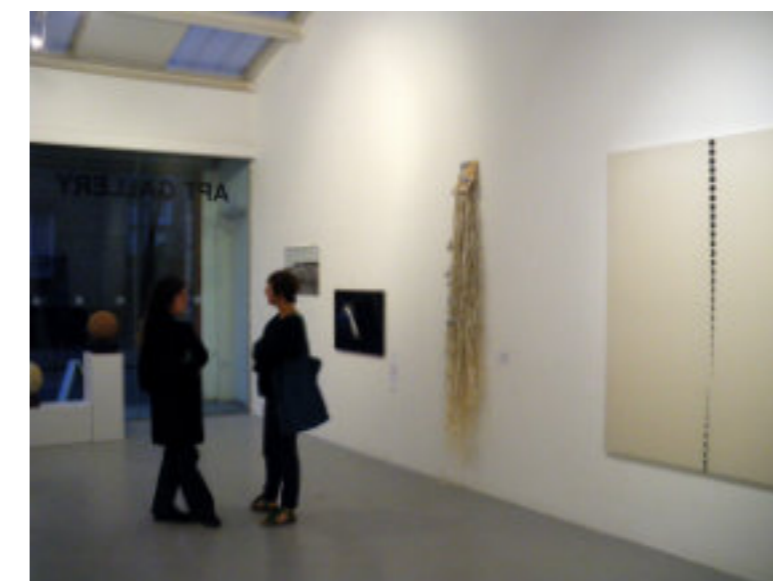
APT Gallery. 6, Creekside, Deptford London  
10th to 13th April 2014



**Diary**

*Thursday 10th April*  
Private View

*Friday 11<sup>th</sup> April*  
Talk by artist Paul Malone : 'The Electric Universe'  
Performance by Doron Polak : 'Body Rulership in Astrology'

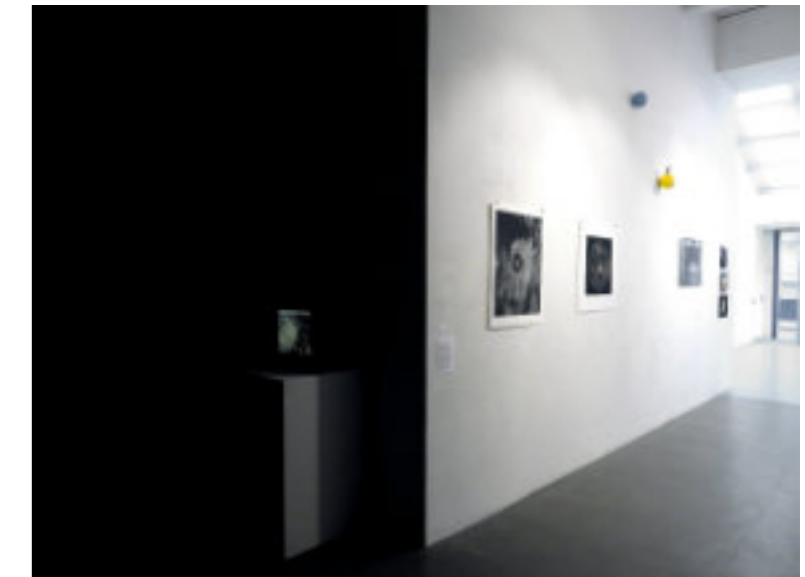
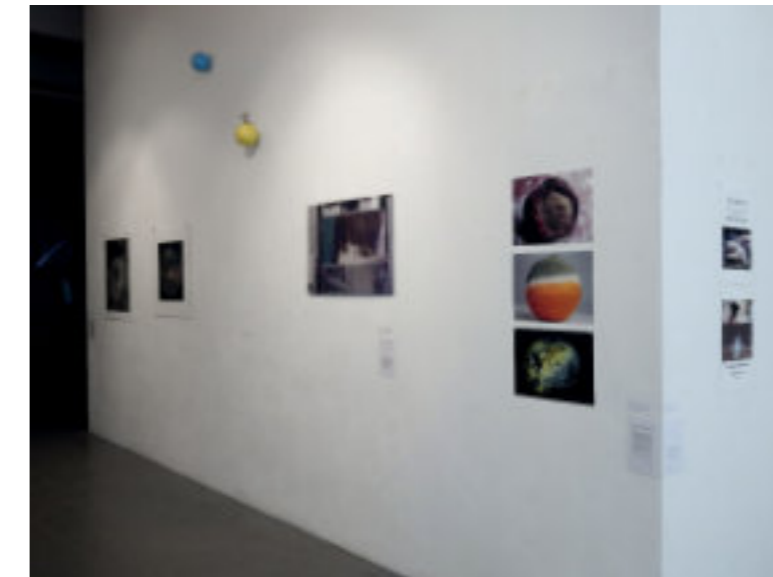
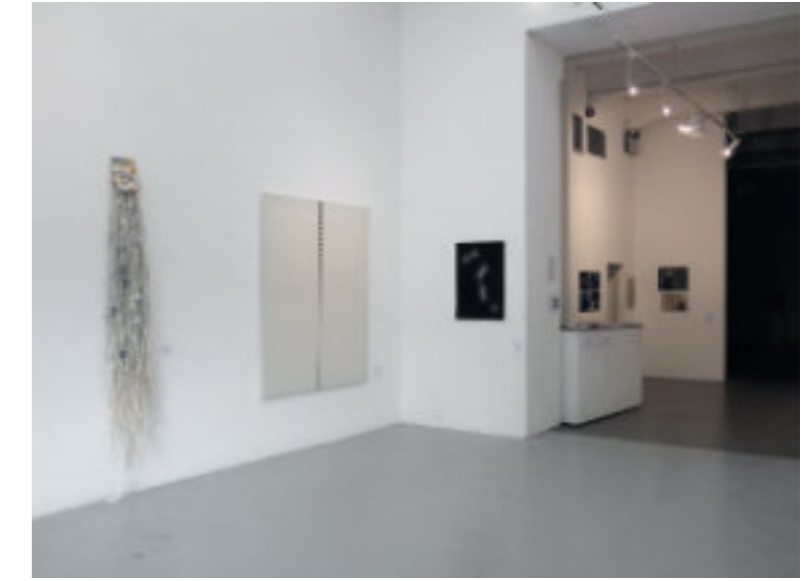




AstroLAB : Exterior and front gallery



AstroLAB : Front space and link gallery

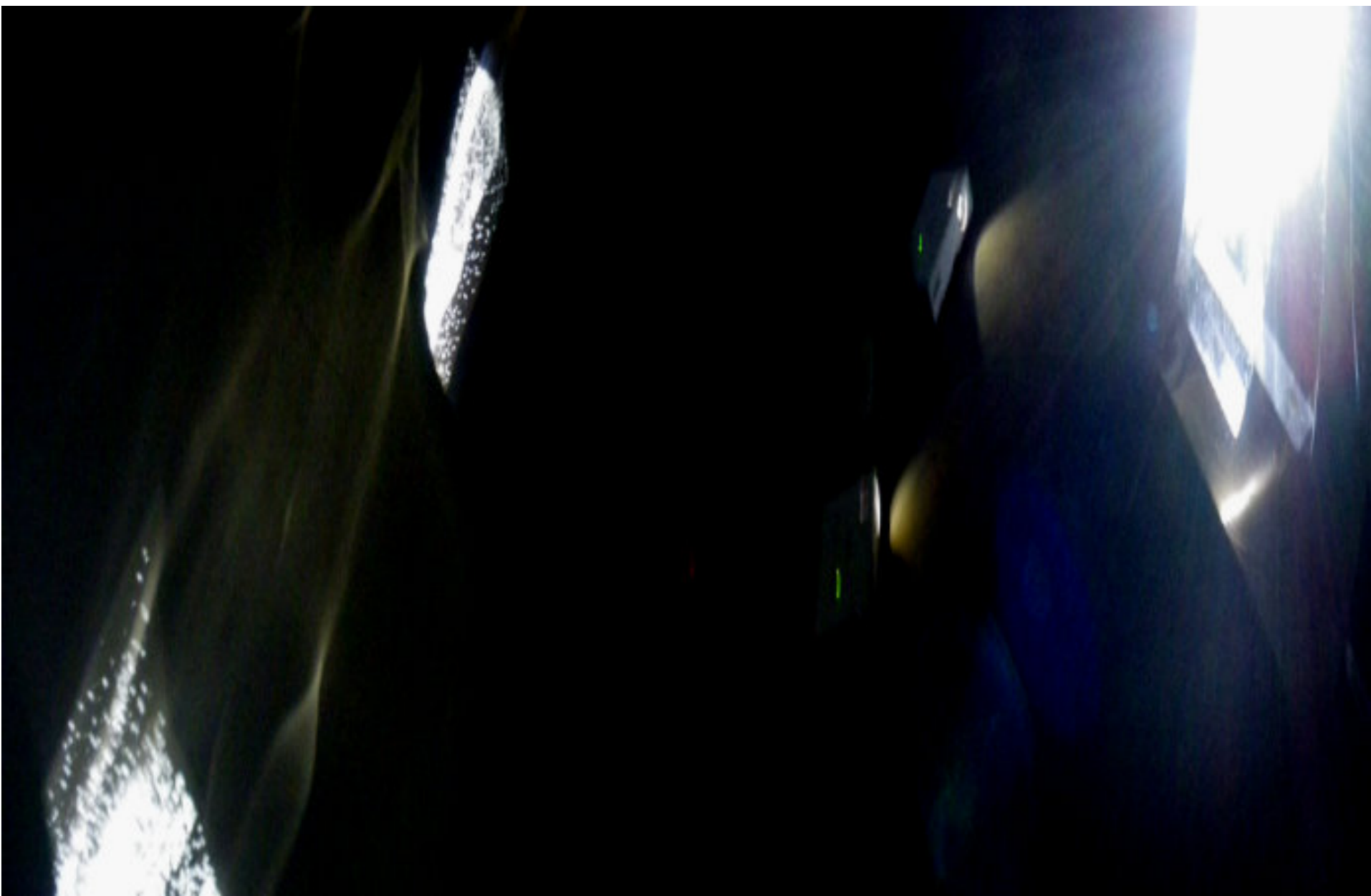


AstroLAB : Rear gallery



AstroLAB: Rear gallery





'Stars into Pixels : Pixels into Stars' by Paul Malone (as seen from above)

[www.cipango.co.uk/astrolab](http://www.cipango.co.uk/astrolab)

Many thanks to all the artists that took part in this project at such short notice. Thanks also to the APT Gallery for support and equipment. This project was self-funded by the artists.

Introductory text by Paul Malone and Nicola Rae

All photographs by the artists unless specified

Website, design and layout by Paul Malone

AstroLAB ©2014.

Cipango : contrarian creative projects

*A place in the East reached by going West*







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