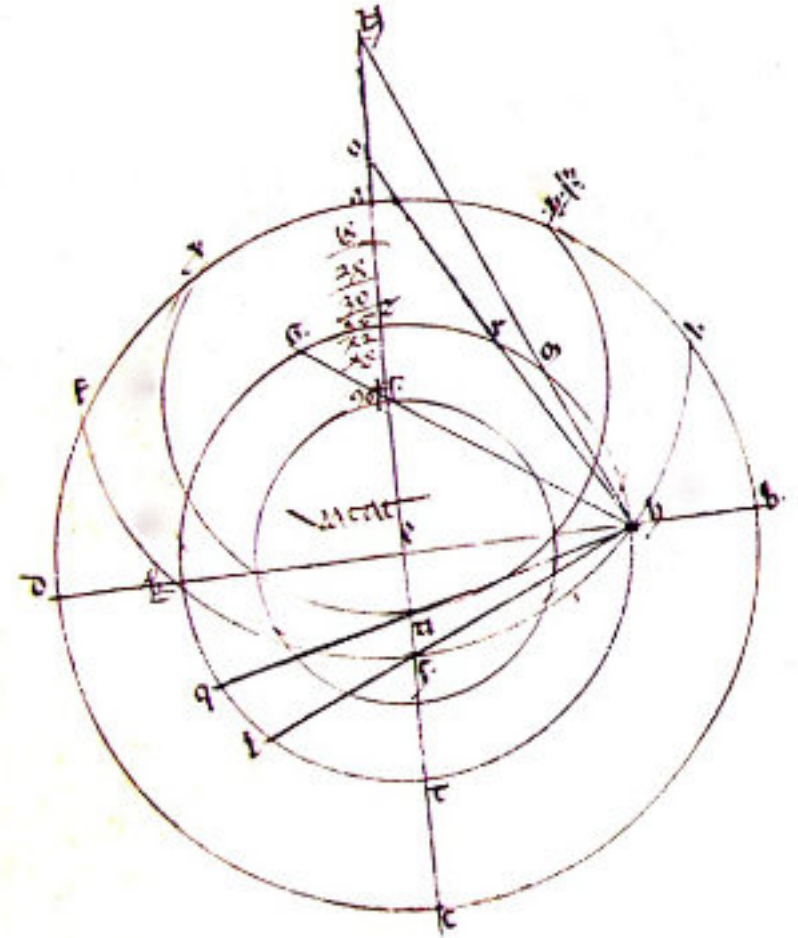


astro**LAB**



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.

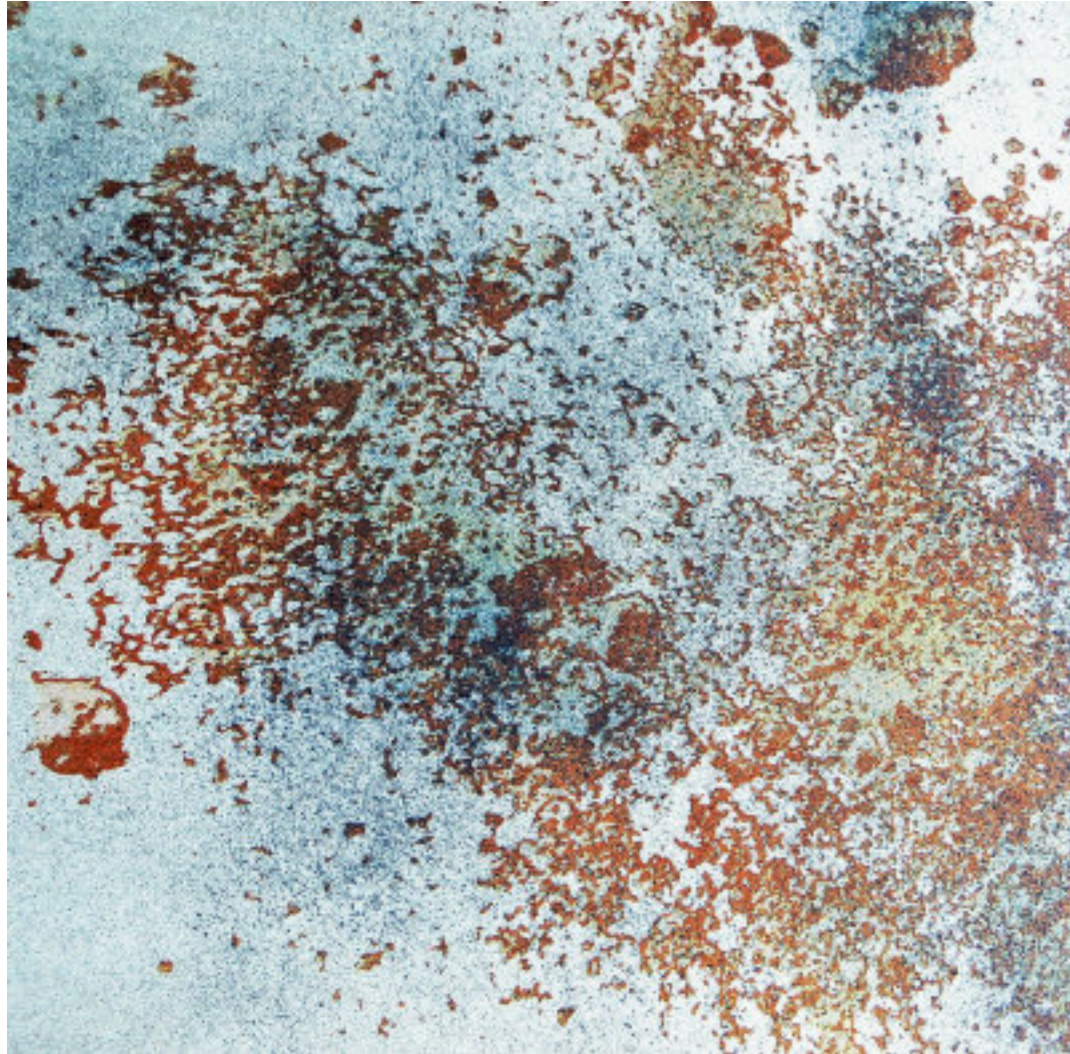
This can take the form of inversions, metaphor and the questioning of collective cultural understandings and theories. Our Laboratory aspires to engage with all of these possibilities within a 'Planetarium of the Imagination'.

Curators: Paul Malone and Nicola Rae



Artist Pages

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.

www.mickeydell.co.uk

Cosmic Dust

Screen print, carborundum + pigment

Alexandra Dementieva (B)

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.

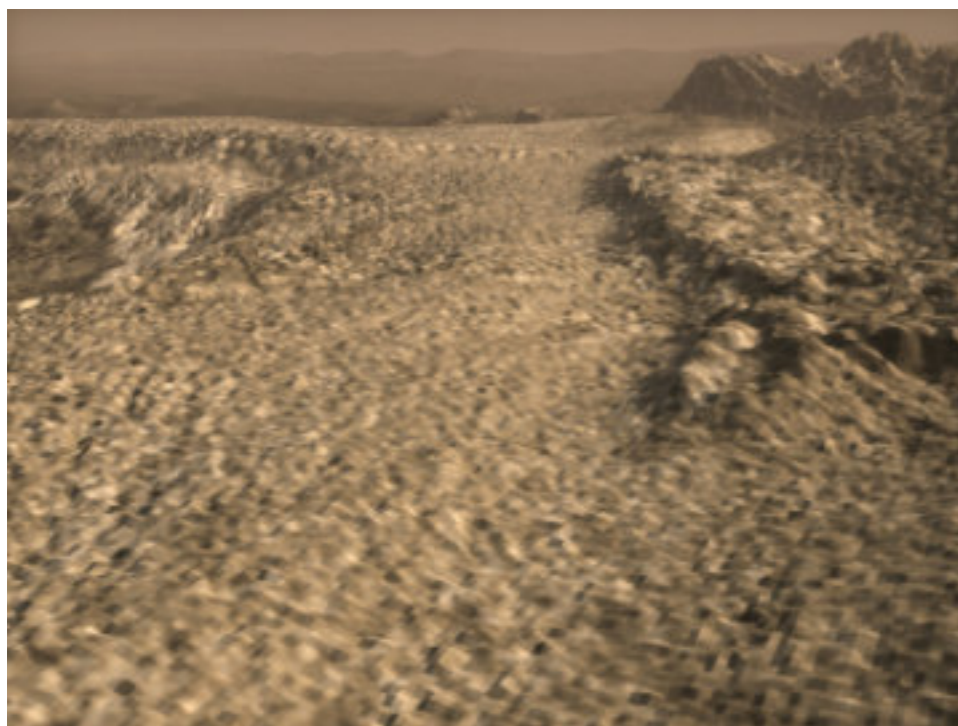
www.alexamentieva.org

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

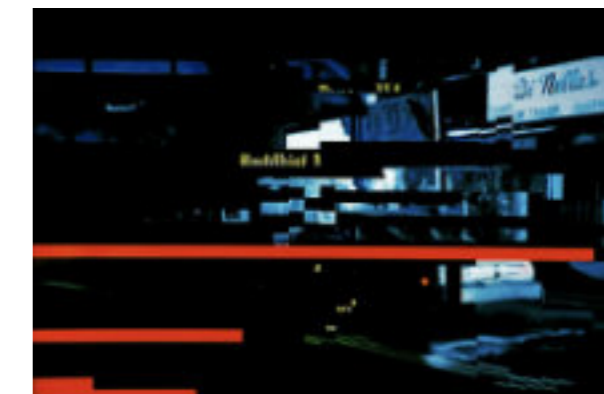
Fabiola Faidiga (It)

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.



Absence of Mind
4 Photographs

fabiolafaidiga@libero.it

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/