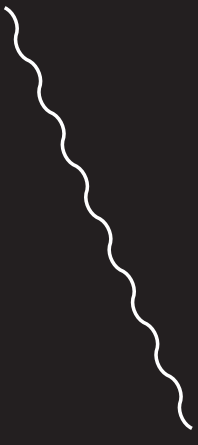
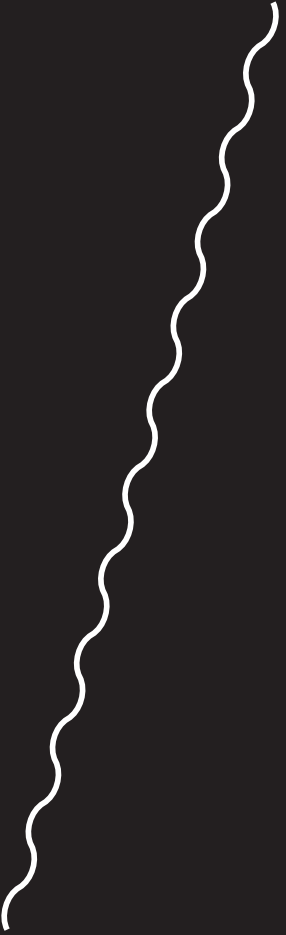


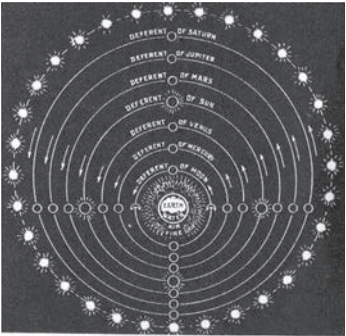


WHAT WE KNOW ABOUT OUR UNIVERSE



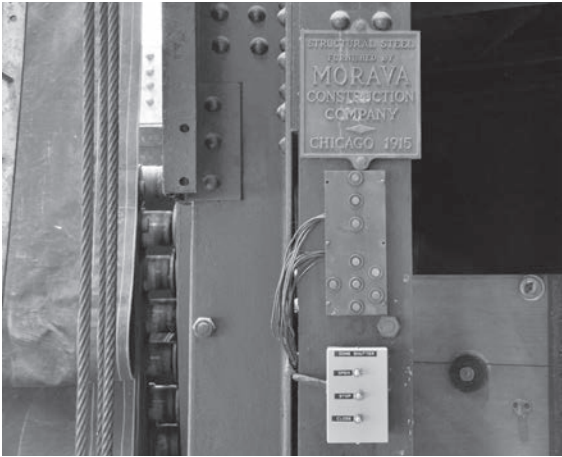
JUNE 23-24
2012





ABOVE THE INVERSION LAYER

Southern California is a golden land, a destination for fortune seekers, snake charmers, dreamers, sun worshipers, refugees from dark, grey lands and cold, hard regimes. Here, at the edge of manifest destiny, a promise of a better future was made, where everyone could have an orange tree in the back yard and a Ford in the garage. In this soup of innovation and American ambition, Midwestern ideals encountered fascist-fleeing physicists and the American Space Age was launched. The catalyst for this new era was a telescope built on top of a mountain, high above the tree-lined streets of Pasadena, where the son of a nineteenth-century tycoon saw opportunity in the climate, fortunes, and cultural capital of Southern California.





ELLENI SCLAVENTIS

KNOWLEDGES ASSOCIATE DIRECTOR, CO-CURATOR



George Ellery Hale's visionary transformation of Mount Wilson laid the foundation for Aerospace City: companies like Douglas, Hughes, and Lockheed brought prosperity to twentieth-century Los Angeles and destruction to America's enemies. In partnership with the Pentagon, Hale's other creation, Caltech, became the testing ground for the research and theories that fueled the industry. Destruction and Discovery, the dialectic of the Space Age, were at play in Southern California: as Aerospace filled its valleys with subdivisions and manufacturing plants, astronomers on Mount Wilson were expanding our understanding of the universe.

Mount Wilson Observatory embodies the ideal of the American Space Age, its mission: knowledge. Here, profound questions about existence are raised, as the mysteries of the universe are explored. This is a place of magic, where telescopes peering into deep space conjure the unseen, taking photographs of stellar objects that ceased to exist billions of years ago. Hale credited the Daguerreotype with the advent of Modern Astronomy, and indeed perceptual alchemy is the trade of astronomers and artists alike, both seeking to reveal some heretofore unperceived knowledge.

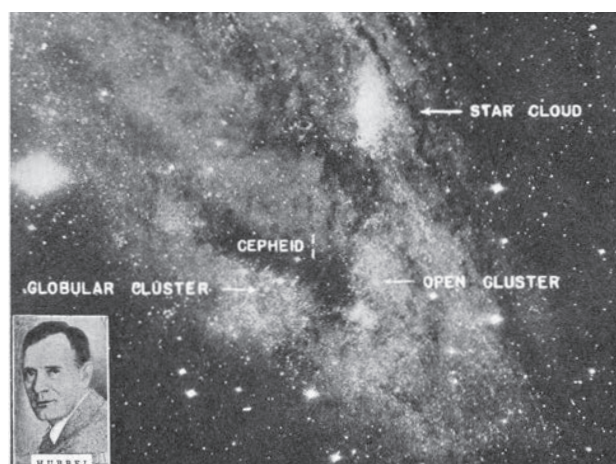
KNOWLEDGES at Mount Wilson Observatory emerged from this same impulse: our vision is to invite a new consideration of the site through the lens of contemporary art. The artworks in the exhibition examine the idea of observation and the many forms it takes in the human quest for knowing. Through this experiential reexamination of Mount Wilson Observatory, we hope to gain new insight into the relationship of art to science, of the past to the present, and of perception to knowledge.

Ascending Angeles Crest Highway to Mount Wilson, we leave behind the subdivisions, freeways and shuttered plants of the city built by war. As we drive, the air thins; the urban interface gives way to wildland and we reach the top. Here, above the inversion layer, Los Angeles is quiet below, the Pacific still, stretching to the horizon. We look up to the sky, to new understandings and new questions—to big bangs, dark matter, and cosmic dust. Standing at the wild edge of the city, we see what is visible and what is not.



WHAT KNOWLEDGE IS GLEANED ONE MILE ABOVE LOS ANGELES?

KNOWLEDGES at Mount Wilson Observatory brings together a constellation of more than thirty contemporary Los Angeles artists whose work extends from the nexus of ideas embodied by the Observatory itself—astronomy, scientific discovery, space exploration, optics, recorded observation, philosophical questions of cosmology, the history, aesthetics and ecology of the site and its influence upon the cultural landscape of Los Angeles. KNOWLEDGES engages the public in a unique opportunity to experience Mount Wilson Observatory through the lens of contemporary art.



To wander amid the Mount Wilson Observatory grounds, one becomes aware of the unique nature of the site. Perched on a ridge in the Angeles National Forest, the Observatory experiences surprisingly constant atmospheric conditions. This is due in part to what is known in meteorology as the inversion layer, an effect where cool, moist sea air is trapped in the desert valley. Below, the flat areas of Los Angeles may experience the combinatory effect of the inversion layer with air pollution, as smog, or the hazy mornings of “June gloom.” But one mile higher, the air is remarkably clear and constant, with views extending east to the Inland Empire and desert valley, north to the San Gabriel Mountains and South-West to Catalina Island and the great expanse of the Pacific Ocean.

In 1904, these site-specific factors compelled George Ellery Hale to choose the location to build an astronomical observatory that would revolutionize science. Mount Wilson came to house the most advanced observational equipment of the time, including the Hale 60-inch telescope, followed by the Hooker 100-inch telescope, which was the world’s largest for more than thirty years. Historic discoveries at Mount Wilson include the detection of the sun’s magnetic field, the first observations of spiral galaxies, Michelson’s first measurement of the speed of light, and Hubble’s early research that suggested the expansion of the universe and laid the groundwork for the Big Bang Theory. The magnitude of discoveries that took place at Mount Wilson feels resonant throughout the site, and innovative research continues to this day. You can touch the base where the speed of light tests took place, see the chair where Hubble sat and observed the expansion of the universe and walk the same footbridge as Albert Einstein. These human traces highlight a shared search for understanding our place in the universe.

Just as the Copernican revolution ushered radical perceptual changes throughout religious and secular society in the 16th century, so too is our shared consciousness molded by discoveries of the last one hundred years. Into the 20th century, aether was postulated to be an invisible substance that bound the universe together and our Milky Way Galaxy was thought to be the center of the universe. Today, physicists have new theories of dark matter and dark energy to describe the vast amount of yet unknowns that constitute the universe. We now know our galaxy is one of millions and the possibility of a multiverse may be a reality. Einstein famously retracted his postulate that the universe was static after Hubble’s observations proved otherwise, calling it his “biggest blunder.” This profound example highlights the instability or relativity of knowledge. Seeing parallels between theories proven and displaced throughout history gives one pause to wonder, how do we know what we know? Where is knowledge located? What discoveries will have radical implications on our conception of reality? How can we objectively know ourselves in a moment in which we are fully embedded?

Mount Wilson Observatory is a locus from which nearly a century of such questions and exploration extend. Historic and contemporary advances co-exist, with state-of-the-art equipment like the six-telescope light gathering CHARA Array nestled alongside the once revolutionary reflecting telescopes. With increasingly huge telescopes built around the world each year, it is unlikely another will hold the title of largest very long. Moreover, it is wholly possible that this moment in astronomy will never be observable again.



A thousand years from now and onward, stars and galaxies at our current periphery of observation will expand, possibly beyond the limits of study from earth. Knowledge of them may become myth, receding into the horizon of mystery, as today we view some ancient culture’s understanding of the night sky. This imperative summons us to explore our surroundings and ask, “where are we going, where have we been?”

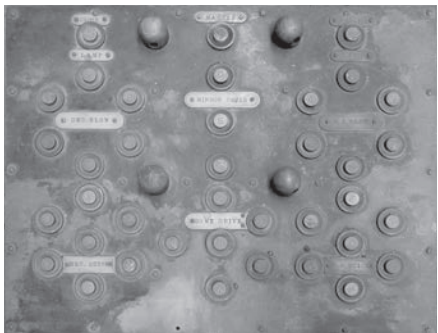
Los Angeles has been home to many searching for their origins in the great beyond: scientific explorers at Mount Wilson Observatory, Caltech, NASA and the Jet Propulsion Laboratory; transcendent religions of Theosophy and Anthroposophy; sci-fi writers including Phillip K. Dick, Ray Bradbury and Aldous Huxley; self-realization psychonauts and occultists alike intermingle with avant-garde art schools like CalArts and Art Center. Greater Los Angeles is a site of both inner and outer-space exploration, whose influence is far-reaching. Perhaps it is no wonder these ideas converge on the west coast, where the continent meets the sea, fulfilling a spirit of Manifest Destiny that drove westward expansion: once exploration reached the continent’s edge, where else was there to go, but to the skies? From the 1950’s onward, the boom of the Southern California aerospace industry influenced a generation of artists to create an aesthetic vocabulary unique to the West Coast. Artists of the “Cool School” and “Finish Fetish” utilized many of the industry’s cutting edge materials—polymers, resins and fiberglass, in conjunction with a surf-rock lifestyle. Artists of the Light and Space Movement created environments out of the immaterial—the same medium studied by their astronomer counterparts. The Los Angeles County Museum of Art even

sponsored an Art & Science program in the 1960’s that paired visual artists in collaboration with scientific industry and research. Artistic innovation in tandem with science continues to thrive in Los Angeles...but just as postulates of parallel worlds enter into probability, so multiplies the variety of artistic practices and perspectives.

KNOWLEDGES at Mount Wilson Observatory presents contextual explorations of artists whose practice orbits around questions of space, observation, site, contemporary art and science—the formal parallels between which are many. The titles “observer” and “visionary” can be used to describe the practice of both artist and scientist. The act of looking is key, but so too is the ability to create conceptual models to envision the unseen. Both are creative, generative processes used to articulate the world. Scientific documentation and engineering correlate to artistic exploration and craft by employing many of the same methods: at the 150-foot Solar Tower, daily sunspot drawings have been handmade for the last one hundred years, direct photography through the 100-inch telescope captures nebula, galaxies and images too faint for the naked eye, which may be colored though an interpretive process. The telescopes themselves are built for the ages, utilizing masterful craft and construction that evokes a modern day Pantheon. But more than just formal parallels, the show opens dialogue for explorations on both a cosmic and local scale that extends from the nexus of the Observatory into our everyday lives. All of these activities share an aesthetic discourse with art. But moreover, they emphasize a fascinating exchange between traditional or innovative methodologies that render consciousness and transform experiences of the universe into knowledge.

CHRISTINA ONDRUS

KNOWLEDGES FOUNDER/DIRECTOR, CO-CURATOR



ARTISTS



LITA ALBUQUERQUE is an internationally renowned installation, environmental artist, painter and sculptor. She has developed a visual language that brings the realities of time and space to a human scale and is acclaimed for her ephemeral and permanent art works executed in the landscape and public sites. litaalbuquerque.com

JAMES BENNING has been making films since 1970.

JENNIFER BOYSEN earned her MFA at Hunter College, New York, in 2002. She has participated in numerous exhibitions including shows at Centre d'art contemporain de Pougues-les-Eaux, France, Night Gallery, and Art Platform-Los Angeles with Statler Waldorf Gallery. Most recently she exhibited work in collaboration with Olivier Mosset at LACMA as a part of its Special Projects associated with the Art Rental & Sales Gallery. Boysen lives and works in Sierra Madre, CA.

THE CENTER FOR LAND USE INTERPRETATION is a research and education organization interested in understanding the nature and extent of human interaction with the earth's surface, and in finding new meanings in the intentional and incidental forms that we individually and collectively create. clui.org

CLAUDE COLLINS-STRACENSKY was born in Lakewood, Ohio in 1975 and lives in Los Angeles. He received his MFA from the University of Southern California in 2003 and his BFA from the Cleveland Institute of Art in 1997. His solo projects include the Hammer Museum, Los Angeles, Galleria Nicoletta Rusconi in Milan, Kantor/Feuer Gallery in Los Angeles, and Los Angeles Contemporary Exhibitions (LACE). In 2003, he had a two-person show at Anna Helwing Gallery in Los Angeles, and has been included in group exhibitions at The Museum of Contemporary Art; LACMA; Cherry & Martin; and Sister Gallery in Los Angeles; Le Magasin, Grenoble, France; and Taxter & Spengemann, New York, among others. Reviews and articles written on the work include *Art Forum*, *Frieze Magazine*, *Flash Art*, among others. Working under the Collective Field he coordinated Spatial Expanse, *The Oneness and The Suchness*, a performative event at The Hammer Museum in 2009. He has also participated in a number of group performances, including 88 BoaDrum with the Boredoms at the Los Angeles County Museum of Art and *Into The Vacuum* at the Hammer Museum with Jim Shaw. collectivefield.com

CLOUD EYE CONTROL is a collaborative performance group from Los Angeles comprised of three members: Chi-wang Yang, Miwa Matreyek, and Anna Oxygen. They create original works that uniquely combine interactive media with live performance. Since its inception in 2004 they have created three original works that have been presented both nationally and internationally. Whether through a re-imagining of Charles Lindbergh's trans-Atlantic flight, the discovery of powerful crystals underground, or one woman's interstellar search for a new home, a common theme in their stories is human adaptation in a technological world. To realize these stories, they project pre-rendered animation and live camera imagery onto various surfaces on the stage, and this imagery functions as scenery and virtual actor. Both high and low tech methods are used to allow the live actor to interact with the media. These methods range from custom-built interactive video software to the physical manipulation of video puppets. cloudeyecontrol.com

ZOE CROSHER was born 1975 and currently lives and works in Los Angeles. In addition to her exhibition practice, she has a monograph, *Out the Window (LAX)*, examining space and transience around the Los Angeles airport, and an upcoming publication series of her newest project, *The Michelle duBois Project*, published by Aperture Ideas. Crosher served as Visiting Professor at UCLA and Art Center, as well as Associate Editor at the journal *Alterall* after receiving her MFA from CalArts. Recently she was awarded the prestigious Art Here and Now Award by the Los Angeles County Museum of Art. Her work was included in the 2010 California Biennial at the Orange County Museum of Art, California, and she has exhibited in solo and group exhibitions throughout the United States. She will take part in MoMA's annual New Photography series this fall and is represented by Perry Rubenstein. zoecrosher.com

RUSSELL CROTTY known for paper-coated suspended globes and large-scale books containing a fervent network of ballpoint pen lines and color washes, Crotty's vast body of work challenges the definition of drawing, pushing the genre towards minimal sculptural installation. His practice chronicles an idiosyncratic commentary on the natural and manmade world. Russell received his BFA from the San Francisco Art Institute in 1978, and his MFA from University of California, Irvine in 1980. Select exhibitions include: Museum of Modern Art (NY); Centre Pompidou, Paris; Turner Contemporary, UK (inaugural show). Select Collections: Museum of Modern Art (NY); Whitney Museum of American Art (NY); Centre Pompidou (Paris); Museum of Contemporary Art (LA); Los Angeles County Museum of Art; San Francisco Museum of Modern Art; Museum of Contemporary Art Miami; High Museum of Art (Atlanta). He lives and works in Ojai and Upper Lake, California. russellcrotty.com

BEN EVANS grew up working for his father, sculptor Phill Evans, on various large scale installations and projects around the Western United States. Learning to use a wide variety of both natural and refined materials Ben's early art education is rooted in his father's artistic values, an appreciation for the wonders of nature both as muse and resource. Ben received his B.A. from UCLA in 1997, and has been honored to work for the Art Department there for the last 15 years. In addition to private commissions, Ben has exhibited work in various group exhibitions around California.

CHARLES GAINES received his BA from Jersey City State University and his MFA from the Rochester Institute of Technology. He taught at California State University, Fresno from 1967-1989; since 1989, he has been on the faculty of the California Institute of the Arts. Recent exhibitions include: *All Of This And Nothing*, Hammer Museum Invitational, Los Angeles, January 2011; *Now Dig This! Art and Black Los Angeles 1960-1980*, Hammer Museum, January 2011; *State of Mind/Art from California Circa 1970*, Berkeley Art Museum and Orange County Museum of Art, October 2011; *Under The Big Black Sun: 1974-1981*, Museum of Contemporary Art, Los Angeles, October 2011. He is in the collection of the Museum of Contemporary Art, Los Angeles; Museum of Modern Art in New York; Whitney Museum, New York; Los Angeles County Museum (LACMA), Studio Museum, New York; San Diego Museum of Art, San Diego & La Jolla, Calif.; Museum of Contemporary Art, Chicago; San Francisco Museum of Modern Art, San Francisco; Oakland Museum, Oakland, CA., Lentos Museum, Linz, Austria; Galerie der Stadt Esslingen, Esslingen, Germany; Villa Merkel, Esslingen, Germany, Lenbachhaus, Munich, Germany. He is represented by Susanne Veilmetter Los Angeles Projects; Kent Fine Arts, New York; Brigitte March Gallery, Stuttgart.

KATIE GRINNAN lives and works in Los Angeles and received her MFA from UCLA in 1999. She has had solo exhibitions at The Whitney Museum of American Art at Altria in New York, the Aspen Art Museum in Aspen, Colorado, and at the MAK Center in Los Angeles. Grinnan has been included in many group exhibitions, including the *2004 Whitney Biennial* at the Whitney Museum of American Art in New York, *Real World: The Dissolving Space of Experience* at Modern Art Oxford in Oxford, England, and *The Artist Museum* at MOCA in Los Angeles. Her work is included in collections at MOCA, the Hammer Museum, and LACMA in Los Angeles, and she has been awarded a Guggenheim and Pollock-Krasner Fellowship. She is represented by Brennan and Griffin gallery in New York. At the heart of Grinnan's work lies a fundamental interest in the relationship between sight and the kinesthetic and their resulting visual and structural translations.

MARK HAGEN is a Los Angeles based artist. Hagen received his MFA from the California Institute of the Arts in 2002. Recent solo exhibitions include *TBA* at China Art Objects, Los Angeles and *TBA de Nouveau* at Galerie Almine Rech in Paris, France. His works have exhibited in Los Angeles, New York, Chicago, Paris, Madrid, Turin, Lisbon and the 2008 California Biennial. This summer he will be included in *Made in LA*, an exhibition at the Hammer Museum in Los Angeles. Reviews of Hagen's work have been featured in *Frieze*, *Artforum.com*, *The Los Angeles Times*, and the *LA Weekly*. In 2012 PCP will publish Hagen's book *2013? A Doomsday Day Planner*. He is represented by Almine Rech Gallery, Paris, and China Art Objects, Los Angeles.

EMILIE HALPERN was born in Paris, France and currently lives and works in Los Angeles. She received her BA from UCLA, her MFA from Art Center College of Design and attended the Skowhegan School of Painting and Sculpture. Recent solo exhibitions include *Jamais Vu* and *Eclipse* at Pepin Moore and *Midnight Sun* with LAXART's Billboard Project. Her work has been featured in numerous publications, including *Artforum.com*, *Art Papers* and *The Los Angeles Times*. Her residencies include the MacDowell Colony in Peterborough, New Hampshire, the Vermont Studio Center in Johnson, Vermont, and the Medium, St. Barthelemy, in the French West Indies. emiliehalpern.com

THE HARMONICA RASCALS is a Los Angeles based string band that plays Americana old-time music. The group was formed and produced by artist, David Bunn (guitar and vocals) in collaboration with Donnie Stroud (banjo and vocals) and Heather Bennett (fiddle, spoons and bones). David Bunn is an artist who was born in the Piedmont region of North Carolina. He has lived, worked and taught art in the Los Angeles area for the last 30 years and currently lives in Santa Paula, California. His work has followed an archival impulse and has taken many forms

and has been exhibited, published and performed internationally. Heather Bennett was born in Los Angeles and began playing violin at age six. She then went on to play old-time, bluegrass and Texas Swing fiddle, competing in contests nationwide. In 1983, she was a national champion fiddler. She then went to law school and now works as a visual and performing arts copyright, trademark and proprietary rights lawyer in Los Angeles and Mexico City. She is currently working on a documentary on fiddling. Donnie Stroud was born in Midland, Texas, and lives and works in Los Angeles. He is an original member of the Harmonica Rascals. A multi-media raconteur, Stroud has a practice in art, film and music and has been composing, singing and performing in bands for thirty years. He is also lyricist and singer for the alternative country/folk band Hollerboys.

DAVE JURASEVICH was born in Chicago, Illinois in 1950. He moved west in 1968 to attend the California State Polytechnic University in Pomona, California, earning a Bachelor's Degree in Engineering in 1972. His career spanned over 30 years and included key design and management positions in the detailed planning and construction of processing plants both domestically and worldwide, including the Middle East and Far East. Retiring from the chemical industry in 2004, Dave joined the Mount Wilson Institute in 2005 as Superintendent of the historic Mount Wilson Observatory. Starting at an early age with his first telescope view of Saturn, Dave soon became captivated with astronomy and has pursued it as a life-long endeavor. The profound questions posed by our incremental and continuing understanding of the Universe have drawn Dave into an appreciation for the Cosmos, which he has expressed through the artistic medium of astrophotography. His wife, En Lee Lin, a native of Taiwan, is the corporate controller for a large US appliance manufacturer headquartered in Southern California. They have two children, Rachel and Aaron, and reside in Alhambra, California. starimager.com

NORMAN KLEIN is a critic, urban and media historian, novelist, and teaches in the School of Critical Studies at California Institute of the Arts. His books include *The History of Forgetting: Los Angeles and the Erasure of Memory*; *Seven Minutes: The Life and Death of the American Animated Cartoon*; *The Vatican to Vegas: The History of Special Effects*; *Freud in Coney Island and Other Tales*; and the database novel *Bleeding Through: Layers of Los Angeles, 1920-86*. imaginarytwentiethcentury.com

EMILY LACY is a folk and electronic sound artist generating works in music, film, and other media. She has performed in exhibitions at PS1 MOMA, the Whitney Museum of American Art, the Hammer Museum, the Walker Art Center, and LACMA, in addition to various DIY spaces all throughout America. She works very closely with Machine Project. emilylacy.net

TOM LEESER is a digital media artist, educator, curator and writer. He is the Program Director of the Art and Technology Program in the School of Art and the Director of the Center for Integrated Media at the California Institute of the Arts. Tom's moving image work along with his interactive installations and public performances have been shown at MOCA Los Angeles, Telic Arts Exchange, Public School, MassMoca, The Santa Monica Museum of Art, The Kitchen, The Millennium and film and video festivals worldwide. Tom's projects have received support from Art Matters, Creative Time and the Daniel Langlois Foundation. Tom's recent curatorial projects include *Radical Cosmologies*, *ISEA2012*, *Indirect Intention- A Home and Garden Intervention at the Museum of Jurassic Technology* and the *Center for Land Use Interpretation*, *Future Imaginary* for the Ben Maltz Gallery at the Otis College of Art and Design, The Lament Project- An Evening at the Manual Archives, Underground Cinemamachine for Machine Project and Object Lessons for Gigantic Artspace (GAS) in New York.

MARILYN LOWEY works with light as a material to create phenomenological pieces where light becomes the form and interacts with the viewer's perceptions. She questions the difference between what the eye sees and the brain understands. After many years as a theatrical lighting designer she transitioned her practice into art making, re-contextualizing those experiences into a more critical and rigorous gesture. Her works use a full range of tools from technologically advanced lights, mirrors, haze machines to store-bought lamps and hand made light bulbs. Marilyn's work has shown at 825 Gallery, Flagstop Art, Actual Size, Anderson Ranch, Distributed Gallery/Telic Arts Exchange and Glendale Art Temporary Exhibition. Marilyn is based in Los Angeles. marilynlowey.com

MIWA MATREYEK is an internationally recognized animator, designer, and multi-media artist based in Los Angeles. She creates animated short films as well as live works that integrate animation, performance, and video installation. Her work has been shown internationally in animation/film festivals, theatre festivals, performance festival, as well as art galleries, science museums, tech conferences, and more. Matreyek received her MFA (2007) in Experimental Animation and Integrated Media at the California Institute of the Arts. She is one of the founding-member and core-collaborator of the performance media group, Cloud Eye Control, who makes theatrical productions with cleverly integrated animation projections.

TONY MISCH holds a BFA from the University of Washington (1975) and an MFA from Otis Art Institute of Los Angeles County (1979). From 1982 until 2007 he lived and worked at mountaintop observatories, first on Mt. Wilson and later at University of California's Lick Observatory. In recent years his interest in the history of astronomy has led him to the preservation and evocation of its artifacts. He runs the Lick Observatory Historical Collections Project. His animated clip "1908 c" was made from a series of glass plate negatives of Comet Morehouse taken at Lick Observatory by astronomer Estelle Glancy over a period of several months in 1908. It is being shown for the first time as part of KNOWLEDGES at Mount Wilson Observatory.

THE MUSEUM OF JURASSIC TECHNOLOGY in Los Angeles, California is an educational institution dedicated to the advancement of knowledge and the public appreciation of the Lower Jurassic. Like a coat of two colors, the Museum serves dual functions. On the one hand the Museum provides the academic community with a specialized repository of relics and artifacts from the Lower Jurassic, with an emphasis on those that demonstrate unusual or curious technological qualities. On the other hand the Museum serves the general public by providing the visitor a hands-on experience of "life in the Jurassic"..... mjt.org

CHRISTINA ONDRUS, KNOWLEDGES Founder/Director, Co-Curator, is an artist whose work in painting, drawing and sculpture engages the paradox of ineffability—the articulation of experiencess or insights that defy precise description, from the rational to the irrational. She received her MFA from the California Institute of the Arts and BFA from the Maryland Institute College of Art. Her work has been included in exhibitions at Artist Curated Projects, Public Fiction, and Los Angeles Contemporary Exhibitions (LACE). In 2010, she was an artist fellow with the Terra Foundation for American Art, in Giverny, France. She lives and works in Los Angeles. christinaondrus.com

LEA REKOW is currently a Research Fellow with the Center for Art and Environment at the Nevada Museum of Art. She is also completing her doctoral candidacy with Griffith University, through the support of an Australian Post Graduate Award. Lea is active in media-making, curating, arts consulting, publishing and filmmaking. She was previously Executive Director of the Center for Contemporary Arts, in Santa Fe, New Mexico and founder of Gigantic ArtSpace in New York City. Lea is an advisor to the Art and Technology graduate program at Cal Arts in Los Angeles, is an associate of Lalutta Media Collective, a member of the Institute for Australian Geographers, and a member of New York Women in Film and Television. She has produced numerous social justice and environmental impact projects, the most recent of which include a project on resource extraction (coal and uranium) on Navajo Nation, a study of toxicity in Utah state, and a documentary based on the continuing civil war in Burma. In the past, Lea has performed with media-activist group Emergency Broadcast Network, and produced several publications, including DRIFT with Lee Ranaldo of Sonic Youth. Lea is currently conducting research in Rio de Janeiro, Brasil.

LAURA RIBOLI's videos explore the relationship between abstract objects and the ways in which they are understood through the body. In the videos, motion and sound exploit a specific state of being, examining the perceptual machinations by which we come to understand abstraction both somatically and relativistically. Riboli's work has been included in exhibitions at Taxter & Spengemann (New York), LACMA (Los Angeles), Laura Bartlett Gallery (London), and Museo d'Arte Contemporanea Roma (Rome). This summer she will be included in Made in LA, an exhibition at the Hammer Museum in Los Angeles. She is represented by Wallspace, New York, and Redling Fine Art, Los Angeles. She lives and works in Los Angeles.

KIM SCHOEN's work experiments with the rhetorics of display. Schoen focuses on the mechanics and latent poetics in the commercial landscape that surrounds us. In her performative and experimental photographs, video installations, texts, and mono-prints, the blank repetition of consumer culture collides with literary influences, forming a more complex picture and linking image to body in a space where they can no longer be separated. Schoen received her M.F.A. in photography from CalArts in 2005 and her Masters in Philosophy from the photography department at The Royal College of Art in London in 2008. Recent exhibitions of her work include *A Voyage Around My Room* (Norma Mangione Gallery, Turin), *A*

Man Asleep (LM Projects, Los Angeles), *Trust Fall* (The Whitechapel Gallery, London). Her work has been written about in the *Los Angeles Times*, *Art in America*, and her essay “The Serial Attitude Redux” was published in *X-TRA, Quarterly for Contemporary Art* (Winter 2010/Volume 12.) Schoen is the co-founder and editor of *MATERIAL*, a journal of texts by visual artists. kimschoen.com

ELLENI SCLAVENITIS, KNOWLEDGES Associate Director, Co-Curator, is an artist and filmmaker whose practice operates at the intersection of art and documentary. Her work explores the interconnection of memory, experience and history through subjective and historical perspectives. In 2011, she published *Industrial Los Angeles*, a web-based project that traces the history of industry on the Southern California landscape. Elleni received her MFA from the California Institute of the Arts (CalArts) and her BFA from Art Center College of Design. Before that, she studied anthropology, archeology and French at Vassar College and the University of Colorado. She currently resides in Los Angeles. ellenisclavenitis.com

SNEAKY SNAKE is an experimental sound project in synthesized tonal waves. Its explicit purpose is the creation of altered states and well-being within the viewer/listener. George Jensen and Ian James began Sneaky Snake by focusing strictly on long form ambience as a means to induce trance-like, semi-consciousness within the audience. Lost within the environment and their subjectivity, participants often experience worlds within themselves. Over time Sneaky Snake has invested itself in complicating the paradigm, introducing aspects of field recordings, sampling, and synthesized drum beats into its healing music. sneakysnake.net

GABIE STRONG is an artist with a multidisciplinary approach to creating work about nature, technology, power and social resistance. Through her art she seeks to tease out the contemporary sublime by visualizing the post-Cold War affect of the American West. With a foundation in conceptualism and research in the built environment, Strong traces entropy in the West by framing vernacular obsolescence as speculative futures through photography, installation, and sound. Her sound performance and recordings are studies in degeneration. She improvises arrangements and layers of aural textures to emphasize reduced and abstracted musical gestures to further invoke drone and decay. She has received grant awards from the University of California, Irvine, UCIRA/UCR Sweeney Art Gallery, the UCR Barbara and Art Culver Center of the Arts, and was a 2011 CCI ARC grant award recipient. Strong's work has been exhibited internationally and nationally, including Angels Gate Cultural Center, Autonomie, PÖST, Pitzer Art Galleries, University Art Gallery at UC Irvine, LAXART, Gallery Five Thirty Three, and the Torrance Art Museum. She has performed collaboratively at venues including the Whitney Museum of American Art, Human Resources, LACE, 2011 Art Los Angeles Contemporary fair, Los Angeles County Museum of Art, Las Cienegas Projects, and the MAK Center for Art and Architecture. gabiestrong.com

APRIL TOTTEN & DONNIE STROUD have collaborated for several years, most recently in the group show *Sculpture Garden* at the Las Cienegas Projects. Their video work has also recently screened in a Film Forum event at the Hirshhorn Museum. Their collaborations include video installation, stop-motion animation, sculpture, performance, and the calculated destruction of fine scale models. They live and work in Los Angeles. Totten received her MFA from Cal Arts in 2009. Stroud studied theater at the University of Texas-Austin and at Circle in the Square in NYC. They will show excerpts from *Anticipating Atlantis*; an experimental documentary film centering on the team's cross-country drive to witness the last American Space Shuttle launch. The film explores the current state and potential future of our national community through the lens of the ground-level economic landscape and the wide range of effects recent fiscal and political changes have had on individuals and institutions such as NASA. anticipatingatlantis.wordpress.com

KARA TANAKA received her MFA from CalArts in 2008, Postgraduate Diploma from Goldsmiths College, University of London in 2006 and BA from the University of California, Irvine in 2005. Recent solo exhibitions include *Hungry Human (Mountain Hunter)*, Simon Preston Gallery, NY (2011); *A Sad Bit of Fruit, Pickled in the Vinegar of Grief*, Collezione Maramotti, Italy (2010); and *Dissolver*, LAXART, Los Angeles (2008). Other recent selected exhibitions include *Death's Boutique*, a two-person show with Marco Rios at Yerba Buena Center for the Arts, San Francisco (2010); *The Distance Between 2 Points Is Often Intolerable*, Brand New Gallery, Milan (2010); and the *2008 California Biennial* at the Orange County Museum of Art. karatanaka.com

MUNGO THOMSON is a Los Angeles-based artist whose work in diverse media explores cosmology, mass culture and reception. Thomson attended the Whitney Independent Study Program in New York and received an MFA from UCLA. Solo exhibitions include *Hammer Projects: Mungo Thomson* at the Hammer Museum, Los Angeles (2008); *Mungo Thomson: Between Projects* at The Kadist Art Foundation, Paris (2007); and *Mungo Thomson: Negative Space Variations* at GAmMc, Bergamo, Italy (2006). Group exhibitions include *The Pacific Standard Time Ball of Artists* in Los Angeles (2012); *Lifelike* at Walker Art Center, Minneapolis (2012); Silence at the Menil Collection, Houston (2012); *Untitled* (12th Istanbul Biennial) in Istanbul, Turkey (2011); *Magical Consciousness* at Arnolfini, Bristol, UK (2010); *The Cinema Effect* at Caixaforum, Madrid, Spain (2011); *Exhibition*, Exhibition at Castello di Rivoli, Torino, Italy (2010); *Compilation IV* at Kunsthalle Dusseldorf, Dusseldorf, Germany (2009); and the *2008 Whitney Biennial* exhibition at the Whitney Museum of American Art, New York (2008). Thomson's publications include *Negative Space*, published by JRP|Ringier (2006); *Font Study (TIME)*, published by The Los Angeles County Museum of Art (LACMA) (2011); and *People*, published by Los Angeles Nomadic Division (LAND) (2011). In 2012 JRP|Ringier will publish Thomson's book *Crickets*. mungothomson.com

CODY TREPTE is a Los Angeles based artist who works primarily in drawing, printmaking and photography. He has exhibited both nationally and internationally, including: Eleven Rivington, New York; Centro di Cultura Contemporanea Strozziina, Florence; Luis de Jesus, Los Angeles; Steve Turner Contemporary, Los Angeles; Austin Museum of Art; Weatherspoon Art Museum; Kunstverein INGAN e.V., Berlin; and will have work in the first Los Angeles biennial at the Hammer Museum, opening in June. Trepte has published writings in ...*might be good* and *The Highlights* and recently curated *On The Line* for Los Angeles Contemporary Exhibitions. He received a B.F.A. from New York University in 2005 and an M.F.A. from the California Institute of the Arts in 2010. codytrepte.com

KERRY TRIBE's work has been the subject of solo exhibitions at The Power Plant, Toronto, Modern Art, Oxford, the Camden Arts Centre, London and Arnolfini, Bristol. It has also been exhibited at the Hammer Museum, Los Angeles, The Whitney Museum of American Art, New York; the Hirshhorn Museum and Sculpture Garden, Washington, DC; the Generali Foundation, Vienna; Kunst Werke, Berlin; and SMAK, Gent. Her work is in the public collections of The Museum of Modern Art, The Whitney Museum, The Hammer Museum, The Orange County Museum of Art and The Generali Foundation among others. She was a fellow at the American Academy in Berlin in 2005-2006, received her MFA from UCLA in 2002, was a Whitney Independent Study Program Fellow in 1997-98 and received her BA in Art and Semiotics from Brown University in 1997. Tribe is represented by 1301PE in Los Angeles, where she currently lives and works. kerrytribe.com

DANI TULL is an artist and musician, and native of Los Angeles. He received his MFA from Stanford University and a BFA from the San Francisco Art Institute. He has exhibited in galleries and museums internationally since 1990. Solo Exhibitions include: *Gawdhead and the Cave Mind*, Las Cienegas Projects, Los Angeles, *The Origin of Consciousness in the Breakdown of the Mind*, Galerie Haus Schneider Uschi Kolb, Karlsruhe, Germany, *Mersh and Myth*, Angstrom Gallery, Los Angeles, *Odd Arc*, Four F Gallery, Los Angeles, *Der Pumper Kinder*: Noble Craft Work, Blum & Poe, Los Angeles, *The Master Plan*, So. Cal., Fredericks & Freiser, New York, Wewerka Galerie, Berlin, Germany, *Neverland*, Torch Gallery, Amsterdam, Netherlands, *Eden*, Kim Light Gallery, Los Angeles, Jack Hanley Gallery, San Francisco. Throughout his career he has collaborated with a variety of well-known artists and musicians. danitull.com

LOUISA VAN LEER is an artist based in Los Angeles. Her multi-discipline practice spans sculpture, photography, installation, public art and architecture. Her art addresses the city and mapping and, in particular, the ways in which cities act as physical and spatial depictions of our social situation. She received her MFA from CalArts in 2006 and her BFA and BArch from Rhode Island School of Design in 1991 and was awarded her California architecture license in 2001. She is a 2006 recipient of a Skowhegan Fellowship in Painting and Sculpture. louisavanleer.com

VIRALNET.NET is a productive nexus: a critique, an archive, a curatorial space and a journal. Working with international social critics, media theorists, writers, curators and artists, it is a collective that grows and mutates as it delivers free cultural material for research, education and creative possibilities. As human experience becomes more mediated, Viralnet.net highlights alternative pathways into future thought and art making. Tom Leeser is the editor and producer. Viralnet.net's Radical Cosmologies guest curator is Lea Rekow. Meghann McCrory and Chris Bassett are the associate producers. Featured artists at Mount Wilson are: Andrea Polli, Gardner Post and Brian Kane, Gregory Lenczycki, Kadet Kuhne and Tom Leeser. viralnet.net

SATURDAY
JUNE 23

10 AM

EXHIBITION OPENS TO THE PUBLIC

10 AM–3:30 PM / AUDITORIUM

JAMES BENNING / *NIGHTFALL* (97 MIN.)
LAURA RIBOLI / *SPHERE AND NOW* (± 20 MIN.)
KIM SCHOEN / *THE HYSTERIC'S DISCOURSE* (± 20 MIN.)
APRIL TOTTEN & DONNIE STROUD / *ANTICIPATING ATLANTIS* (± 20 MIN.)
MIWA MATREYEK / *LUMERENCE* (± 8 MIN.)

11 AM / COSMIC CAFE

VIRALNET / TOUR (± 60 MIN.)

12:30–6:30 PM / 60-INCH TELESCOPE

MUNGO THOMSON / *THE VARIETIES OF EXPERIENCE* (± 8 MIN., EVERY HOUR)

1 PM / 60-INCH TELESCOPE*

DANI TULL / *BRANCUSI STARGATE* (± 30 MIN.)

1 PM / COSMIC CAFE

MWO DOCENT-LED TOUR / \$10 ADULT, \$8 KIDS & SENIORS

1:30 PM / ECHO ROCK LOOKOUT

LOUISA VAN LEER / *ECHO PHONE* (± 15 MIN.)

2 PM / COSMIC CAFE

VIRALNET / TOUR (± 60 MIN.)

2 PM / COSMIC CAFE

MWO DOCENT-LED TOUR / \$10 ADULT, \$8 KIDS & SENIORS

3:30 PM / ECHO ROCK LOOKOUT

LOUISA VAN LEER / *ECHO PHONE* (± 15 MIN.)

4 PM / AUDITORIUM

VIRALNET PRESENTS A CONVERSATION BETWEEN
TOM LEESER & NORMAN KLEIN (± 30 MIN.)

5:30 AM–8 PM / AUDITORIUM

JAMES BENNING / *NIGHTFALL* (97 MIN.)
LAURA RIBOLI / *SPHERE AND NOW* (± 20 MIN.)
KIM SCHOEN / *THE HYSTERIC'S DISCOURSE* (± 20 MIN.)
APRIL TOTTEN & DONNIE STROUD / *ANTICIPATING ATLANTIS* (± 20 MIN.)
MIWA MATREYEK / *LUMERENCE* (± 8 MIN.)

6–7 PM / 60-INCH TELESCOPE

KATIE GRINNAN / *ASTROLOGY ORCHESTRA* (± 20 MIN.)

NIGHT
VIEWING

7:30 PM

CHECK-IN FOR REGISTERED ATTENDEES OF NIGHT VIEWING

8:30 PM–9:30 PM / PATHWAY NEAR MUSEUM*

GABIE STRONG / *SOLAR INVOCATION* (± 30 MIN.)

9 PM–12 AM / 60-INCH TELESCOPE

NIGHT VIEWING PROGRAM

9 PM–12 AM / 60-INCH TELESCOPE

NIGHT VIEWING PROGRAM

9 PM / 100-INCH TELESCOPE*

CLOUD EYE CONTROL PERFORMANCE (± 20 MIN.)

9 PM–ONWARD / 60-INCH TELESCOPE

SNEAKY SNAKE PERFORMANCE

9:30–11 PM / AUDITORIUM

JAMES BENNING / *NIGHTFALL* (97 MIN.)
LAURA RIBOLI / *SPHERE AND NOW* (± 20 MIN.)
KIM SCHOEN / *THE HYSTERIC'S DISCOURSE* (± 20 MIN.)
APRIL TOTTEN & DONNIE STROUD / *ANTICIPATING ATLANTIS* (± 20 MIN.)
MIWA MATREYEK / *LUMERENCE* (± 8 MIN.)

10 PM / BRIDGE TO THE STARS*

LITA ALBUQUERQUE / *ONE SMALL SECTION OF THE SKY* (± 20 MIN.)

10:30 PM / 100-INCH TELESCOPE*

CLOUD EYE CONTROL PERFORMANCE (± 20 MIN.)

11 PM / BRIDGE TO THE STARS*

LITA ALBUQUERQUE / *ONE SMALL SECTION OF THE SKY* (± 20 MIN.)

12 AM

NIGHT VIEWING ENDS

SUNDAY
JUNE 24

10 AM–12:30 PM / AUDITORIUM

JAMES BENNING / *NIGHTFALL* (97 MIN.)
LAURA RIBOLI / *SPHERE AND NOW* (± 20 MIN.)
KIM SCHOEN / *THE HYSTERIC'S DISCOURSE* (± 20 MIN.)
APRIL TOTTEN & DONNIE STROUD / *ANTICIPATING ATLANTIS* (± 20 MIN.)
MIWA MATREYEK / *LUMERENCE* (± 8 MIN.)

10:30 AM–12:30 PM / 60-INCH TELESCOPE

MUNGO THOMSON / *THE VARIETIES OF EXPERIENCE* (± 8 MIN., EVERY HOUR)

11 AM / COSMIC CAFE

VIRALNET / TOUR (± 60 MIN.)

12:30 PM / ECHO ROCK LOOKOUT

LOUISA VAN LEER / *ECHO PHONE* (± 5 MIN.)

1 PM / COSMIC CAFE

MWO DOCENT-LED TOUR / \$10 ADULT, \$8 KIDS & SENIORS

1–2 PM / 60-INCH TELESCOPE

KATIE GRINNAN / *ASTROLOGY ORCHESTRA* (± 20 MIN.)

2 PM / COSMIC CAFE

VIRALNET / TOUR (± 60 MIN.)

2 PM / ECHO ROCK LOOKOUT

LOUISA VAN LEER / *ECHO PHONE* (± 5 MIN.)

2 PM / COSMIC CAFE

MWO DOCENT-LED TOUR / \$10 ADULT, \$8 KIDS & SENIORS

2:30 PM / AUDITORIUM

DAVID WILSON, MJT / RECORDED LECTURE (± 30 MIN.)

3 PM / AUDITORIUM

DR. HAROLD MCALISTER, MWO DIRECTOR (± 30 MIN.)

3:30 PM / 60-INCH TELESCOPE*

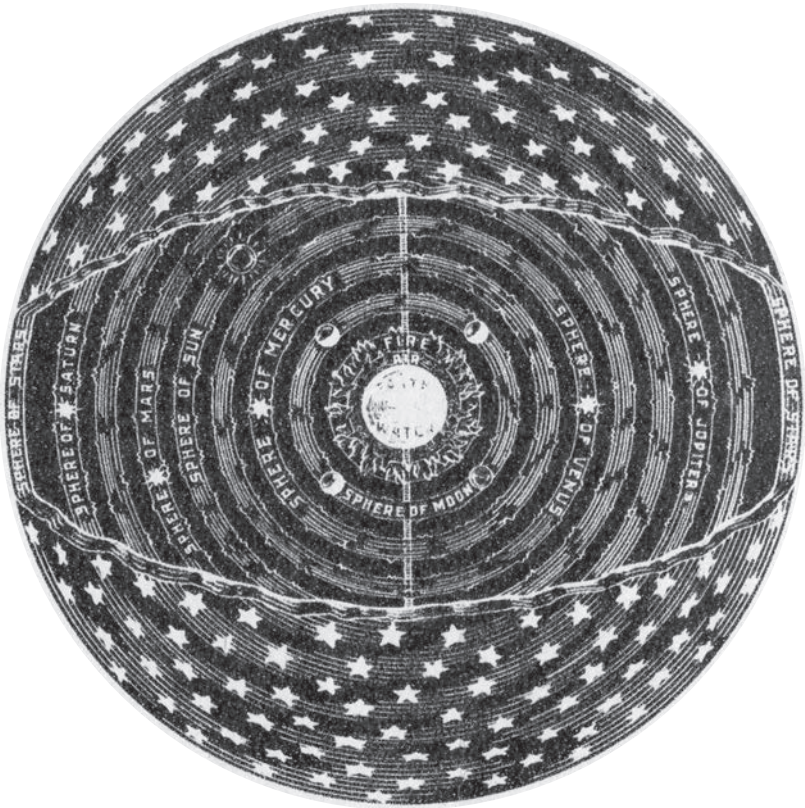
DANI TULL / *BRANCUSI STARGATE* (± 30 MIN.)

4 PM / HOTEL RUINS*

HARMONICA RASCALS PERFORMANCE (± 45 MIN.)

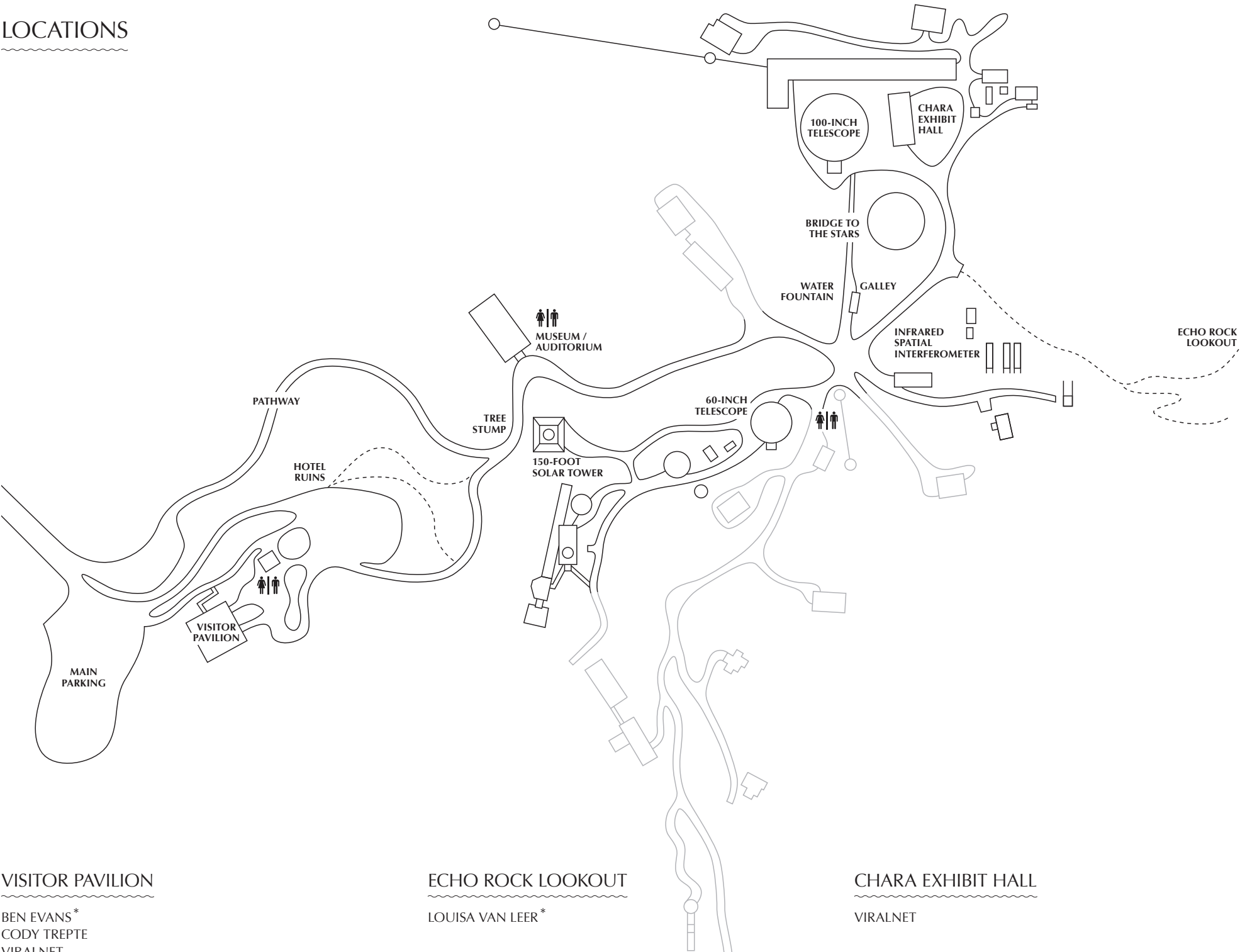
5 PM

EXHIBITION CLOSES



* OUTDOOR LOCATIONS

LOCATIONS



VISITOR PAVILION

BEN EVANS*
CODY TREPTE
VIRALNET

MUSEUM / AUDITORIUM

JAMES BENNING
NORMAN KLEIN & TOM LEESER
EMILY LACY
MIWA MATREYEK
DR. HAROLD A. MCALISTER, MWO DIRECTOR
TONY MISCH
MUSEUM OF JURASSIC TECHNOLOGY
CHRISTINA ONDRUS
LAURA RIBOLI
KIM SCHOEN
ELLEN SCLAVENITIS
APRIL TOTTEN & DONNIE STROUD
VIRALNET

BRIDGE TO THE STARS

LITA ALBUQUERQUE

ECHO ROCK LOOKOUT

LOUISA VAN LEER*

60-INCH TELESCOPE

JENNIFER BOYSEN
ZOE CROSER
RUSSELL CROTTY
CHARLES GAINES
KATIE GRINNAN
DAVE JURASEVICH
TOM LEESER
SNEAKY SNAKE
KARA TANAKA
MUNGO THOMSON
DANI TULL*
VIRALNET

100-INCH TELESCOPE

CENTER FOR LAND USE INTERPRETATION
CLOUD EYE CONTROL*
EMILIE HALPERN*
KERRY TRIBE

CHARA EXHIBIT HALL

VIRALNET

GALLEY

VIRALNET

PATHWAY

CLAUDE COLLINS-STACENSKY*
MARILYN LOWEY*
GABIE STRONG*

HOTEL RUINS

HARMONICA RASCALS*

INFRARED SPATIAL INTERFEROMETER (ISI)

MARK HAGEN*

*OUTDOOR LOCATIONS

PERFORMANCES

KATIE GRINNAN, *ASTROLOGY ORCHESTRA*

Instrument / Astrological Sign / Performer

Sun / Leo / Jennifer Boysen—Earth / Virgo / Katie Grinnan (08–29–1970)
Mercury / Gemini / Sandeep Mukherjee—Venus / Libra / Alice Könitz
Saturn / Capricorn / Sue Maing—Mars / Aries / Aiko Hachisuka
Jupiter / Sagittarius / Tim Rogeberg—Uranus / Aquarius / Margo Victor
Neptune / Pisces / John Williams—Pluto / Libra / Farrah Karapetian

LITA ALBUQUERQUE, *ONE SMALL SECTION OF THE SKY*

Experimental Performance / Animation / Voice

Visual Design / Mattia Casalegno

Libretto / Lita Albuquerque, Mattia Casalegno, Cielo Alano
Score / Kristen Toedtman, with the Kristen Toedtman Exoplanets
Ensemble (All Singers from the Los Angeles Master Choral)

Thanks to: John Good, Astrophysicist, CalTech, Kepler Observatory Mapping Project, NASA Exoplanets Archive, CalTech.

This research has made use of the NASA Exoplanet Archive, which is operated by the California Institute of Technology, under contract with the National Aeronautics and Space Administration under the Exoplanet Exploration Program.

ACKNOWLEDGEMENTS

KNOWLEDGES is an artist-organized initiative whose mission is to broaden the context of contemporary art production and reception, foster dialogue between artists and sites of under-examined cultural influence in the greater Los Angeles area, and engage the public in direct experience with art and site.

CHRISTINA ONDRUS / FOUNDER/DIRECTOR, CO-CURATOR
ELLEN SCLAVENITIS / ASSOCIATE DIRECTOR, CO-CURATOR

BRICA WILCOX / Press Manager
JOHN HOGAN / Outreach Manager
PAUL GILLIS / Design
AMERICAN FOOTHILL PUBLISHING / Printing

With deep gratitude, we thank Mount Wilson Observatory Director Dr. Harold A. McAlister and Superintendent David Jurasevich.

KNOWLEDGES thanks Hillary Metz of Blythe Projects for her generous support.

Thank you to all of the generous donors, whose contributions made this event possible.

A heartfelt thank you to all of the artists who participated in the creation of this event!

Personal thanks to: John Hogan, David Kerlogot, Mary Ann Leonard, Suzanne Ondrus and Irene Sclavenitis.

KNOWLEDGES is a project of the Pasadena Arts Council's EMERGE Fiscal Sponsorship Program. The Pasadena Arts Council is a 501(c)(3) charitable organization.

KNOWLEDGES thanks Artist Bailout, iotaCenter, School of Film/Video at CalArts and Side Street Projects for generous in-kind support.

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OBSERVATORY