

**ROBERT & SHANA  
PARKEHARRISON**

AMERICAN, B. 1968;

AMERICAN, B. 1964

*Departure, 1997*

PHOTOGRAVURE WITH BEESWAX, ED. 23/35

SBMA, MUSEUM PURCHASE WITH FUNDS

PROVIDED BY MRS. ROWE S. GIESEN

2001.7

**LEWIS P. TABOR**

AMERICAN, 1900-1974

*Untitled Astronomical Study,  
ca. 1935*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE WITH FUNDS

PROVIDED BY HOWARD STEIN

2000.7

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**

**PENELOPE UMBRICO**

AMERICAN, B. 1957

*Viral Field/Seasonal Catalog  
Jewelry, 1998-2000*

7 PIGMENT PRINTS

SBMA, MUSEUM PURCHASE WITH FUNDS PROVIDED BY  
MARK AND HILARIE MOORE  
2013.37A-G

**UNKNOWN,  
YERKES OBSERVATORY**

AMERICAN

*Morehouse's Comet, 1908*

ALBUMEN PRINT

SBMA, MUSEUM PURCHASE WITH FUNDS  
PROVIDED BY FOPA  
1998.42.2

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**

**UNKNOWN,  
YERKES OBSERVATORY**

AMERICAN

*The Pleiades, ca. 1925*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE,  
LUDINGTON DEACCESSIONING FUND  
2009.63.1

**UNKNOWN,  
YERKES OBSERVATORY**

AMERICAN

*The Pleiades, ca. 1925*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE,  
LUDINGTON DEACCESSIONING FUND  
2009.63.2

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**BM OC-68 DISTANT GRAY**

**MICHAEL LIGHT**

AMERICAN, B. 1963

*Edward White at 17,500 mph Over  
the Gulf of Mexico, Photographed  
by James McDivitt, Gemini 4, June 3,  
1965, 1999 (printed 2000)*

DIRECT DIGITAL PRINTING WITH COLOR-COUPLER  
PHOTOGRAPHIC PAPER

SBMA, GIFT OF ARTHUR B. STEINMAN  
2003.88.24

**JOHANN PALISA  
& MAX WOLF**

CZECH, 1848-1925;  
GERMAN, 1863-1932

*Plate 235: Star Map  
(Photographische Sternkarten), 1901*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE WITH FUNDS  
PROVIDED BY ERIC SKIPSEY  
2002.62.1

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**

**JOHANN PALISA  
& MAX WOLF**

CZECH, 1848-1925;  
GERMAN, 1863-1932

*Plate 606: Star Map  
(Photographische Sternkarten), 1902*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE WITH FUNDS  
PROVIDED BY ERIC SKIPSEY  
2002.62.2

**JEFFREY BECOM  
& COREY ALLEN**

AMERICAN, B. 1953;  
AMERICAN, B. 1972

*Full Moon, 2007*

TINTYPE ON COPPERPLATE, ED. 1/10

SBMA, MUSEUM PURCHASE WITH  
FUNDS PROVIDED BY ERIC SKIPSEY  
2007.45

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**

**GABOR KEREKES**

HUNGARIAN, B. 1945

*Herschel, 2000*

PHOTOGRAPH FROM PRINTING OUT PAPER WITH  
GOLD TONE, ED. 3/10

SBMA, MUSEUM PURCHASE WITH FUNDS PROVIDED BY  
THE WALLIS FOUNDATION  
2005.4

**CHRIS MCCAWE**

AMERICAN, B. 1971

*Sunburn #194 (Pacific Ocean),  
2008*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE,  
GENERAL ART ACQUISITION FUND  
2008.32.2

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**

**NASA**  
AMERICAN

*Day 321, Survey R,  
Sectors 15 and 16, 1967*

114 GELATIN SILVER PRINTS MOUNTED ON VELLUM

SBMA, MUSEUM PURCHASE WITH FUNDS  
PROVIDED BY PHOTOFUTURES  
2003.66

**NASA**  
AMERICAN

*Space Walk from the Shuttle  
Discovery; September 1, 1985, 1985*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE WITH FUNDS  
PROVIDED BY ERIC SKIPSEY  
2008.12.1

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**

**NASA**

AMERICAN

*Voyager 2 (Multiple Views of  
Saturn), 1977*

GELATIN SILVER PRINTS

SBMA, MUSEUM PURCHASE WITH FUNDS  
PROVIDED BY ERIC SKIPSEY  
2006.64

**TREVOR PAGLEN**

AMERICAN, B. 1974

*Yosemite and Reconnaissance  
Satellites, 2008*

PIGMENT PRINT

SBMA, MUSEUM PURCHASE,  
LUDINGTON DEACCESSIONING FUND  
2009.62

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**



**BERENICE ABBOTT**

AMERICAN, 1898-1991

*Pendulum, 1979 (printed 1982)*

GELATIN SILVER PRINT, ED. 39/40

SBMA, MUSEUM PURCHASE

2010.6.1

**DOUG BUSCH**

AMERICAN, B. 1951

*Bugs, Illinois, 1974*

GELATIN SILVER PRINT

SBMA, GIFT OF ROBERT AND LORRAINE SCHNITZER

1996.69.12

**DAVIS BIRKS**

AMERICAN, B. 1957

*Blackboard, #10, 2005*

PERMANENT INK AND ACRYLIC BEHIND PLEXIGLAS

SBMA, MUSEUM PURCHASE

2007.36

**PAUL CAPONIGRO**

AMERICAN, B. 1932

*Tree Stump, Ipswich, MA, 1962*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE, COHN ACQUISITION FUND

2013.36

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**

**WALTER CHAPPELL**

AMERICAN, 1925-2000

*Bracken Fern, 1974*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE WITH FUNDS  
PROVIDED BY PHOTOFUTURES  
2002.41

**HAROLD EDGERTON**

AMERICAN, 1903-1990

*Dynamite Cap, ca. 1960*

GELATIN SILVER PRINT

SBMA, GIFT OF THE HAROLD AND ESTHER  
EDGERTON FOUNDATION  
1996.18.12

**LINDA CONNOR**

AMERICAN, B. 1944

*August 13, 1892, Starfield, Lick  
Observatory, Cracked Plate, 1999*

TONED GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE  
2012.42.4

**HAROLD EDGERTON**

AMERICAN, 1903-1990

*Dynamite Cap Explodes, 1960*

GELATIN SILVER PRINT

SBMA, GIFT OF THE HAROLD AND ESTHER  
EDGERTON FOUNDATION  
1996.18.21

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**

**DANIELLE EZZO**

AMERICAN, B. 1984

*Constellation No. 2, 2012*

SALTED PAPERPRINT, ED. 1/1

SBMA, GIFT OF FOCUS IN HONOR OF LISA VOLPE  
2013.56

**NEIL FOLBERG**

ISRAELI, B. 1950

*Comet, Hale Bopp, 1997*

GELATIN SILVER PRINT, ED. 6/49

SBMA, GIFT OF ARTHUR STEINMAN  
2002.70.13

**LUKAS FELZMANN**

SWISS, B. 1959

*Swarm No. 92-23, 2011*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE WITH FUNDS  
PROVIDED BY PHOTOFUTURES  
2013.16

**JOAN FONTCUBERTA**

SPANISH, B. 1955

*Beta Cephei, 1993*

SILVER DYE BLEACH PRINT

SBMA, MUSEUM PURCHASE,  
PHOTOGRAPHY ACQUISITION FUND  
1999.53

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**

**RICHARD GORDON**

AMERICAN, 1945-2012

*Untitled, 1978 (printed 1994)*

GELATIN SILVER PRINT, ED. 6/49

SBMA, GIFT OF PETER BRADSHAW  
2000.15.3.45

**HAROLD SPENCER JONES**

ENGLISH, 1890-1960

*Total Solar Eclipse, 1914*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE WITH FUNDS  
PROVIDED BY FOPA  
1998.42.1

**CYNDEE HOWARD**

AMERICAN, B. 1950

*Starpeth, 2011*

PIGMENT PRINT ON ALUMINUM, ED. 2/5

SBMA, MUSEUM PURCHASE WITH FUNDS PROVIDED BY  
THE DANA AND ALBERT BROCCOLI FOUNDATION  
2013.38

**PIRKLE JONES**

AMERICAN, 1914-2009

*Richardson Bay Salt Marsh, 1978*

GELATIN SILVER PRINT

SBMA, GIFT OF PIRKLE JONES  
2002.19.63

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**

**KENNETH JOSEPHSON**

AMERICAN, B. 1932

*Colorado, 1959*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE, COHN ACQUISITION FUND  
2013.35

**WILLIAM MCDOWELL**

AMERICAN, B. 1956

*Milky Way 3, 2005 (printed 2010)*

GELATIN SILVER PRINT

LOAN

**ANISH KAPOOR**

ENGLISH, B. 1954

*Untitled #10, 1990*

COLOR ETCHING AND AQUATINT, ED. 24/75

SBMA, GIFT OF BURT AND JANE BERMAN  
2000.51.4

**NASA**

AMERICAN

*Orbiter Mission, 1967*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE,  
PHOTOGRAPHY ACQUISITION FUND  
2004.19

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**

**NASA**

AMERICAN

*Space Walker, 1984*

DYE TRANSFER PRINT, ED. 25/250

SBMA, GIFT OF HOWARD STEIN

2006.93.1

**NASA**

AMERICAN

*Moonscape, Mission: Apollo 12,  
1969*

DYE TRANSFER PRINT, ED. 21/250

SBMA, GIFT OF HOWARD STEIN

2006.93.3

**NASA**

AMERICAN

*Enclead, Moon of Jupiter, 1979*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE,  
LUDINGTON DEACCESSIONING FUNDS

2009.64

**NASA**

AMERICAN

*Mission: Apollo-Saturn 12, 1969*

GELATIN SILVER PRINT, ED. 36/250

SBMA, GIFT OF HOWARD STEIN

2006.93.2

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**

**GORDON NEWKIRK**

AMERICAN, 1928-1985

*Untitled (Eclipse of Solar Corona),  
1967*

GELATIN SILVER PRINT

SBMA, GIFT OF JEAN AND EDGAR BISSANTZ  
1989.1.4

**SHEILA PINKEL**

AMERICAN, B. 1941

*Cherries, 1982*

INKJET PRINT

SBMA, MUSEUM PURCHASE, COHN ACQUISITION FUND  
2013.23.1

**JENNY OKUN**

AMERICAN, B. 1953

*Mars Orbiter 1, 2008  
(printed 2010)*

INKJET PRINT, ED. 1/10

SBMA, GIFT OF THE ARTIST  
2010.17.1

**MAN RAY**

AMERICAN, 1890-1976

*Le Monde, 1931*

PHOTOGRAVURE

SBMA, MUSEUM PURCHASE WITH FUNDS  
PROVIDED BY PHOTOFUTURES  
2010.32

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**

**MICHELLE STUART**

AMERICAN, B. 1933

*Land/Space/Time, 2011*

20 INKJET PHOTOGRAPHS

SBMA, MUSEUM PURCHASE,  
GENERAL ART ACQUISITION FUND  
2013.20A-T

**UNKNOWN**

*Solar Telescope, 1893*

ALBUMEN PRINT

SBMA, MUSEUM PURCHASE WITH FUNDS  
PROVIDED BY FOPA  
1998.16

**RYUJI TAIRA**

JAPANESE, B. 1960

*Vicissitudes, 2003*

PLATINUM PRINT, ED. 2/15

SBMA, GIFT OF KOICHIRO KURITA  
2005.47.1

**UNKNOWN**

*Eclipse, n.d.*

GOLD TONED ALBUMEN PRINT

SBMA, MUSEUM PURCHASE WITH FUNDS  
PROVIDED BY FOPA  
1998.42.3

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**



**ROMAN VISHNIAC**

POLISH, 1897-1990

*Lobster Larva, ca. 1960*

GELATIN SILVER PRINT

SBMA, GIFT OF DAVID SHAW  
1997.100.26

**JACQUELINE WOODS**

AMERICAN, B. 1965

*Black Sun #3, 2013*

GELATIN SILVER PRINT

LOAN, COURTESY OF THE ARTIST

**HUNTINGTON WITHERILL**

AMERICAN, B. 1949

*Swamp Cooler, #2, 1995*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE WITH FUNDS  
PROVIDED BY ERIC SKIPSEY  
2006.53.11

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**BM OC-68 DISTANT GRAY**

## JOYCE CAMPBELL

NEW ZEALANDER, B. 1971

### *Bloom, 1998*

SILVER DYE BLEACH PRINT

SBMA, MUSEUM PURCHASE WITH FUNDS  
PROVIDED BY DR. LOUISE CLARKE  
2013.42

The microbial growths, collected in Joyce Campbell's Petri dish became a monumental question of geographical identity, sublimity, biology, philosophy, and art. The billowing bacterial formations appear scattered at first glance but with a focused eye resemble the intricacies of an ancient world map. In *Bloom*, Campbell in fact mapped Los Angeles through these bacterial traces: swabbing samples from each district, growing the microbes in the Petri dish, and photographing the growing dots and blooms. The resulting dish contains microbial colonies of *bacillus subtilis*. Her microscopic creativity bloomed just as the landscape of Los Angeles is constantly blooming with human growth and expansion. The poetic quality of Campbell's creation testifies to her ability to "[make] visible the micro contained systems that might otherwise be invisible."

## JOHN CHERVINSKY

AMERICAN, B. 1961

### *All Watched Over, 2006*

ARCHIVAL PIGMENT PRINT

SBMA, MUSEUM PURCHASE  
TR 3408

Chervinsky constructs a planetary scene atop a chessboard; he casts away a pawn, and instead "plays" with perspectives. A laboratory engineer at the Harvard University's Rowland Institute of Science, Chervinsky's work illuminates the intersection of art and science. In an effort to explain the importance of physics to laymen Chervinsky draws on blackboards and places them accordingly to explain or reveal concepts of physics. Quite literal in his scientific approach, he poetically employs optics to imply human presence in relation to science, the universe, and the photograph. The mirrored planets reveal interior views of the photographer's studio, yet the photographer is still not visible. As perspectives must be contemplated, human presence is merely implied. Such is the relationship between physics and the universe, scientific theories and concepts that persist with or without human life. We may try to understand but they subsist outside of our vision.

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**

## RICHARD GARROD

AMERICAN, B. 1954

### *Salt Pond, Point Lobos, CA, 2000*

GELATIN SILVER PRINT

SBMA, GIFT OF JERRY WOLFE

2004.60.1

An abyss of the unknown threatens to engulf its surroundings. The unique gravitational pull of this black hole attracts the viewer towards the layered darkness. Monterey-based photographer Richard Garrod did not venture into the universe to capture the impossible, but rather his exceptional print-making technique and black and white photography make abstract a salt pond in Point Lobos, California. The crisp glory of his toned photography testifies to the spiritual nature of his work. Garrod eloquently summarizes the creative thinking behind his processes: "I go through life constantly looking for that elusive image that has ambiguity to it, that conglomeration of design and form, ambiguity and strangeness that is visual." The mystery of this natural setting is a credit to Garrod's talent and passionate motivation to find the beauty in landscape photography.

## CHRIS MCCAW

AMERICAN, B. 1971

### *Sunburn #202, 2008*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE

2008.32.1

A gash. A scar. A burn. A sunburn. With extended vulnerability to the sun, Chris McCaw's works reveal the physical presence and harmful mark of the heavens, as many images are singed during the sun's daily journey across the sky. Here the effects of solarized paper are physically visible. This is not your typical two dimensional photograph; this was originally a photographic accident then embraced and made famous by McCaw. Using self-built large-format cameras and vintage photographic paper McCaw documents astronomical occurrences with exposures ranging from fifteen minutes to twenty-four hours. Rather than landscapes as photographic subject, this image from his *Sunburn* series glorifies the power of the sun in relation to life on earth. Though the beauty of the heavens persists, the cyclic and mighty energy of the sun is the subject McCaw investigates.

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**BM OC-68 DISTANT GRAY**

## JENNY OKUN

AMERICAN, B. 1953

### *Earth 1, 2008* (printed 2010)

INKJET PRINT, ED. 1/10

SBMA, GIFT OF THE ARTIST

2010.17.2

In this collage comprised of NASA data Jenny Okun makes visible the architecture of earth as seen from space. *Earth 1* reveals the wonder and magnificence of our complex planet. A compilation of weather highlights, cityscapes, aerial views, and planetary views, the work is reminiscent of our dreams. Okun's uncanny ability to provide audiences with constructed realities that resemble the workings of our subconscious, stand in complete opposition to linear thinking. Before Photoshop and digital manipulation Okun produced her magical constructions of space on film, often taking 12 images on one sheet. In *Earth 1* Okun conducts the musical experience of the galaxies, not only bringing forth new sights but also orchestrating new dream-like realities.

## RICHARD SALAS

AMERICAN, B. 1955

### *Kelp Universe, 2012*

INKJET PRINT

LOAN, COURTESY OF THE ARTIST

Perhaps a view of cosmic canyons, or deep asteroid crevices, the landscape of Richard Salas photo appears to be extraterrestrial planetary markings. As though he were a pioneering explorer of the galaxies, Salas uniquely captures the beauty of a "heavenly" body, which is in fact a body of water. *Pacific Ocean Kelp*, ordinarily the weed that is cast off by seas and people alike, is brilliantly illuminated and electrified with energy comparable to space. The uncomfortable and often glutinous "seaweed" is gilded through photographic ingenuity. Salas' profound love and passionate advocacy for all sea creatures (especially sharks) culminates in images that glorify ocean life and redeem the often pestilent reputations of pelagic life. *Kelp Universe* is the celestial splendor of the seas.

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**DAVID MALIN**

ENGLISH, B. 1941

*Aurorae Australis Seen from Siding  
Spring*

*ATT 8 Spiral Galaxy M83,  
NGC 5236*

*AAT 13 Cone Nebula and NGC  
2264 Cluster*

*AAT 36 Horsehead Nebula and  
NGC 2023*

*AAT 66 Supernova 1987A Light Echo*

*UKS 2 Vela Supernova Remnant*

*From the portfolio Capturing Ancient  
Light, 1989*

6 CHROMOGENIC PRINTS

A, MUSEUM PURCHASE WITH FUNDS

PROVIDED BY PHOTOFUTURES

2005.32.1,.6,.7,.12,.14,.21

All labels this page have backgrounds to match  
**BM OC-68 DISTANT GRAY**

## SHARON HARPER

AMERICAN, B. 1966

*Moon Studies and Star Scratches*  
#7 June–September, 2004  
*Saratoga Springs, NY; Middlesex,*  
*VT; Johnson, VT; Eden Hills, VT;*  
*Greensboro, NC, 2004*

CHROMOGENIC PRINT

LOAN

Velvet darkness magnifies illusion and illumination in *Moon Studies and Star Scratches*. Sharon Harper, like several artists in *Heavenly Bodies*, conceived an image that becomes the physical intersection of time, space, science, philosophy, and art. The extended title includes dates and location for a single image, and documents the moon over days, weeks, and months. Her long exposures of moon and stars reveal scattered whites and ghostly star presence on a naturally still tapestry. A professor of Visual Studies at Harvard University, Harper teaches her viewers about the layered complexities within photographs. Initially photography captured single moments in time; however, time is not always fixed. On one level shimmering starry nights are light years old, once viewed on earth but on a second level they appear as a singular moment captured in “real” time by Harper. Science and illusion mingle to uproot many assumptions on star gazing, photographic objectivity, movement, and time, all within the context of a reverent image.

## WILSON BENTLEY

AMERICAN, 1865-1931

### *Untitled (Snowflake), ca. 1920*

GELATIN SILVER PRINTS

SBMA, MUSEUM PURCHASE  
WITH FUNDS PROVIDED BY JGS  
2008.16.1

This magical constellation of snowflakes is a portion of the legendary project of Wilson Bentley—who produced over 5,000 snowflake microphotographs. His commitment to the documentation of nature’s delicate crystal lace lasted over forty years. The passion which compelled Bentley’s studies led to his discovery that in fact, “no two snowflakes are alike.” As these ice crystals descend from the heavens, unique weather conditions contribute to their diverse architecture, nearly invisible to the common eye until “Snowflake Bentley” dedicated his photographic life to them. Made up of the simplest of elements, these natural creations have the elegance and monumentality of the stars. As Bentley joyously said, “...I found that snowflakes were miracles of beauty; and it seemed a shame that this beauty should not be seen and appreciated by others. Every crystal was a masterpiece of design and no one design was ever repeated.”

# PAUL CAPONIGRO

AMERICAN, B. 1932

## *Galaxy Apple, 1964*

GELATIN SILVER PRINT

SBMA, MUSEUM PURCHASE WITH FUNDS  
PROVIDED BY THE WALLIS FOUNDATION  
2003.49.5

The glow of luminous nebulae radiates from the galaxy in Paul Caponigro's print. Floating stars glisten with silver tones, a reminder of mankind's humble existence and the limitless possibilities of universes beyond us. Caponigro condenses the expanse, beauty, and hope of space within the simple form of a quotidian apple. The brilliance of his print-making confounds the viewer as his black and white image turns ordinary to extraordinary. In his own words, "photography provides an intersection of time, space, light, and emotional stance. One needs to be still enough, observant enough, and aware enough to recognize the life of the materials..." He disrupts the understanding of size and presence in objects with his enigmatic approach to the apple, in which he envisions the immensity of the heavens. He challenges the viewer, to see objects of everyday life equally as wondrous as the stars and planets of our night sky.



## **BRETT WESTON**

AMERICAN, 1911-1993

### **Water, 1976**

GELATIN SILVER PRINT

SBMA, GIFT FROM THE

CHRISTIAN K. KEESEE COLLECTION

2008.7.5.27

Circular abysses of impending darkness bubble up, seeming to imply a looming doom. It is as if the dark stars will grow exponentially and eventually consume all. The striking contrast of the deep black with the light greys and whites is a testament to the extraordinary darkroom skill of Brett Weston. A photographer at age 12 until his death at the age of 82, the second son of Edward Weston continued worked exclusively in black and white. With his unequaled graphic sense, he is known for manipulating perspectives. Here he suggests the sublime in water and soap bubble. Using simple yet defined tones to transform water and alter our recognition of the subjects an unimpressive greasy frying pan becomes a wonder. Van Deren Coke, former curator of the San Francisco Museum of Modern Art, glorified "Brett Weston [as] the child genius of American Photography." The monumentality of these everyday objects reveals Weston's ingenuity: water and soap are transformed through his vision.

70" O.D.  


The wonder of the universe—moons, stars, and planets, which is becoming more visible to us, is explored in the exhibition titled *Heavenly Bodies*. From humankind's earliest beginnings, few have gazed at a starry night and not been struck with a profound sense of awe at the macrocosm: the universe and its planets, meteors, blazing comets and falling stars. The Hubble telescope and ever-more-powerful observatories have only increased the wonder, revealing galaxies and constellations previously impossible to see. Conversely, small wonders are captured by visionary photographers who see a galaxy in an apple, milky ways in bird swarms, and a cosmos in microscopic life.

This exhibition of over sixty images, drawn almost entirely from the permanent collection, continues the Santa Barbara Museum of Art's dedicated exploration of the intersections of art and science. *Heavenly Bodies* includes images of stellar constellations, solar eclipses, streaking comets, and the full moon along with photographs of the ordinary made extraordinary—blackboards and bacteria, ferns and bugs, salt ponds and soap bubbles. The iconography of the sublime is made a staple as conceptual photographers create new realities, alter perspectives, and recreate galactic images from the familiar. The natural wonder of the heavens is mimicked in photographic constructions and manipulated images from a range of photographic artists.

As scientists continue to unravel the mysteries of the universe, artists, ever the antennae of the human race, strive to assimilate and communicate the newly revealed marvels while making visible the everyday wonders in our midst.

Introduction

Gerber vinyl:  
Sapphire Blue matte finish