

SCIENCE AND Fiction

Science Fiction



Contemporary Art & Science Fiction Memorabilia

CASTLE GALLERY THE COLLEGE OF NEW ROCHELLE

CURATED BY STEVEN LOWY FEBRUARY 6-APRIL 1, 2001

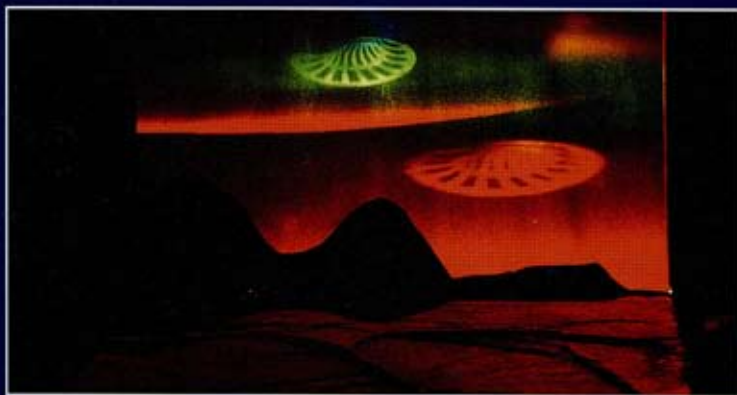




Toby Buonagurio, *Winged Tiger Robot*, 1990, Ceramic with diverse surfaces, 23 x 15 x 13 inches. Collection of Toby and Edgar Buonagurio. Photo: Edgar Buonagurio.



Ed Emshwiller, *First to the Moon*, 1958, Gouache, 26 5/8 x 17 1/8 inches. Robert Wiener Collection of Science Fiction and Fantasy Art. © Carol Emshwiller – Ed Emshwiller Paintings.



Dan Schweltzer, *Spin*, 1998, Holographic art.

COVER IMAGE: Ed Emshwiller, *Space Station #1*, 1957, Oil, 21½ x 16½ inches. Robert Wiener Collection of Science Fiction and Fantasy Art. © Carol Emshwiller – Ed Emshwiller Paintings.

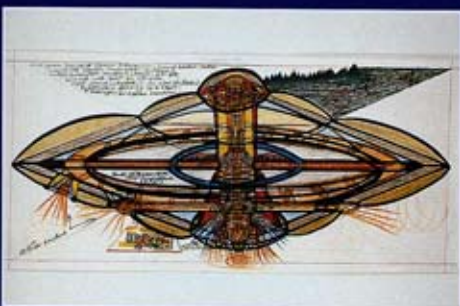
Science and Science Fiction is made possible by the generosity of the exhibiting artists and the following lenders: Historical Objects from the Collection of E. Buk, NYC, Macovich Collection of Meteorites, Cavin-Morris Gallery, American Primitive Gallery, Kent Gallery, NY, Portico N.Y. Inc., Collection of Francis M. Naumann, Robert Wiener Collection of Science Fiction and Fantasy Art, Tony Shafrazi Gallery, NY, Caren Golden Fine Art, NY, Bob Feldman/Parasol Press, and John Natsoulas Gallery. *Science and Science Fiction* is presented with support from the many friends of the Castle Gallery and The College of New Rochelle. Exhibition and educational programs are made possible through a grant from The Freedom Forum.



Jeffrey D. Jones, *Two Planets*, 1971, Oil, 14 3/4 x 43 inches. Robert Wiener Collection of Science Fiction and Fantasy Art. © Jeffrey D. Jones — Jeff Jones Paintings.

The development of the scientific method around the time of Copernicus and then Galileo brought about a tectonic shift in the cultural hierarchy between science and spirituality. Scientists and theologians went to war and the symbiotic love affair between the astronomer-scientist and the astrologer-mystic ended in divorce. The dethroning of the astrologer initiated a distrust of the intuitive mind that remains to this day.

Math and science, however, have never been able to dull the imagination of the artist. In fact, the more information available to the artist, the more material for artistic expression. Our fascination and obsession with technology and progress have been a rich source of inspiration especially in literature and the visual arts, where authors and artists have long explored their visions of a better world and the dangers of a world where technology spins out of control. The stranglehold of science is released, and reunited with the imagination, in the genre that we have come to know as science fiction.



Ionel Talpazan, *UFO, Art & Science*, 1997, Mixed media on paper.

One of the complaints of today's museum-going public is that the subject matter of contemporary art is so quirky that artworks are often barely decipherable to the lay viewer without in-depth explanation. In an effort to make art interesting and relevant, exhibitions such as the "High Low" exhibition at the Museum of Modern Art or "The Art of the Motorcycle" exhibition at the Guggenheim Museum have made an effort to clarify links between art, design and popular culture. *Science and Science Fiction* embraces this approach in its effort to reveal the relationship between these two subjects, and the influences that lay behind the creative processes of the artists represented. The gap between science and science fiction can be more subtle than we might imagine.

Selections from the Robert Wiener Collection of Science Fiction and Fantasy Art serve as the anchor for this exhibition. Mr. Wiener, who is a publisher of science fiction literature, has a keen eye, and over the past 35 years has built an extraordinary collection of artworks in all media. The works gathered for this exhibition represent some of the highlights of his collection, including some classic examples of stroboscopic photography taken by Doc Edgerton, his mentor while a student at MIT.

Marcel Duchamp's *White Box*, which is a collection of notes for the *Large Glass*, will also be included in the exhibition. Duchamp, who is most famous for his *Nude Descending a Staircase*, was fascinated by alchemy and performed all kinds of mock experiments as part of his artistic output.

Dennis Oppenheim's *Waffle Bone*, a work that conjures the classic scene from the film, *2001: a Space Odyssey* when the ape's bone/war club transforms into a spinning space station is one of the larger objects included in the exhibition.

Our link to NASA is Frank Pietronigro, a Californian-based artist, who designed a number of "scientific art experiments" which were actually carried out in a weightless environment. Frank's videos of *Nasa Project 33* and some "relics" from his project will be on display. Also on display will be formal diagrams of 'actual' flying saucers. Artist Ionel Talpazan, who had a close encounter with a UFO as a young child, has devoted this career to making precise and colorful technical drawings of these marvels of technology. Talpazan claims that in the future, when we are more technologically advanced, engineers will understand the concepts of structure and propulsion that are carefully detailed in his drawings. Betty Ann Luca provides watercolors of the saucers' crews.

John Carter's DNA Repair Kit addresses some of the biotech issues of our culture such as cloning and genetic engineering. Robots & Ray-guns are provided by Toby Buonagurio, Clayton Bailey, and Jim Bauer. Other artworks and objects too numerous to mention and no less delightful will

transform the Castle Gallery into a gallery of the galaxy. I hope you will join us.

Steven Lowy
Guest Curator



Betty Ann Luca, *Terrarium*, 1973, Watercolor, 11 x 8½ inches. Courtesy of Betty Ann Luca and Aame Anton.



Toby Buonagurio, *Streamline Robot*, 1985, Ceramic with diverse surfaces, 23 x 15 x 13 inches. Collection of Toby and Edgar Buonagurio. Photo: Edgar Buonagurio.



Jim Bauer, *Male Bust on Roasting Pan*, 1997, Aluminum and mixed media, 16 x 8 x 8 inches. Courtesy American Primitive Gallery.



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Exhibiting Artists:

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|-----------------|------------------|--------------------|
| HARRY ANDERSON | PAUL J. FORTE | DENNIS OPPENHEIM |
| CLAYTON BAILEY | PHIL HALE | FRANK PIETRONIGRO |
| JIM BAUER | CHRIS HIPKISS | KENNY SCHARF |
| MARTHA BENZING | JEFFREY D. JONES | DAN SCHWEITZER |
| TOBY BUONAGURIO | PAUL LAFFOLEY | THOMAS SHANNON |
| ELLEN CAREY | EVA LEE | IONEL TALPAZAN |
| JOHN CARTER | BETTY ANN LUCA | TODD WATTS |
| ED EMSWILLER | ELIZABETH OLBERT | <i>And Others!</i> |

RECEPTION:

*Sunday, February 11, 2 - 4 p.m.
with a Gallery Talk by Guest Curator Steven Lowy at 3 p.m.
Free and open to the public*

GENERAL INFORMATION, TOURS, AND DIRECTIONS TO THE GALLERY:
Call (914) 654-5423

GALLERY HOURS:

*Tuesday - Friday, 10 a.m. - 5 p.m. / Saturday & Sunday, 12 - 4 p.m.
Closed Mondays and Holidays*

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