

# AGAINST SPACE OUTER



*Against Outer Space*

Curated by Zachary Korol Gold and Valerie Olson

November 15, 2025–February 28, 2026

Beall Center for Art + Technology, University of California, Irvine

*Artists:*

Kelly Akashi

Beatriz Cortez + rafa esparza

Anna Friz + Rodrigo Ríos Zunino

Charles Gaines

Erin Genia

Julie F Hill

Rob Reynolds

Sarah Rosalena

Alice Wang

Marcus Zúñiga

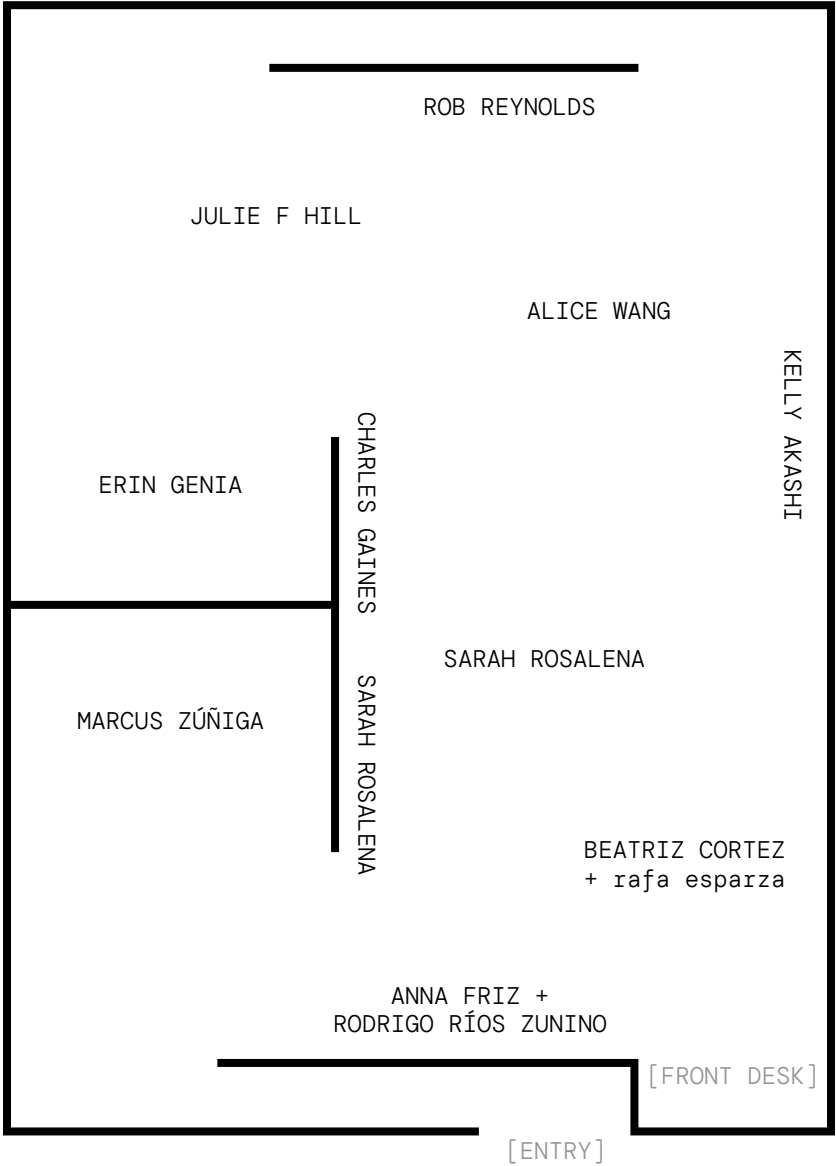
Photography by Yubo Dong

*Against Outer Space* is supported by The Beall Family Foundation and the Claire Trevor School of the Arts

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# MAP



# INTRODUCTION

The separate outsideness of outer space never made sense to us. Earthly life unfolds both within and against a porous boundary with unearthly space. The planet has always been—and will always be known to be—in a dynamic relationship with extraterrestrial energies and materials. All societies feature stars, suns, meteors, and celestial events within their origin stories and descentance lineages. Contemporary scientific stories assert, for instance, that solar energy is the catalyst for all life processes and that Earth's water may have come from ancient cometary collisions. And in these myriad stories, life on Earth is made possible by essential relationships with what lies beyond.

*Against Outer Space* brings together a group of artworks that materialize this inside-outside paradox without attempting resolution. They do so by working with and beyond dominant technoscientific ideologies about outer space. In those ideologies, governments, militaries, and industries can tend to represent space as apart, unruly, hostile, inaccessible, and exclusive in order to justify bids to occupy and control it. In such perceptions, outer space appears to be an empty finders-keepers frontier.

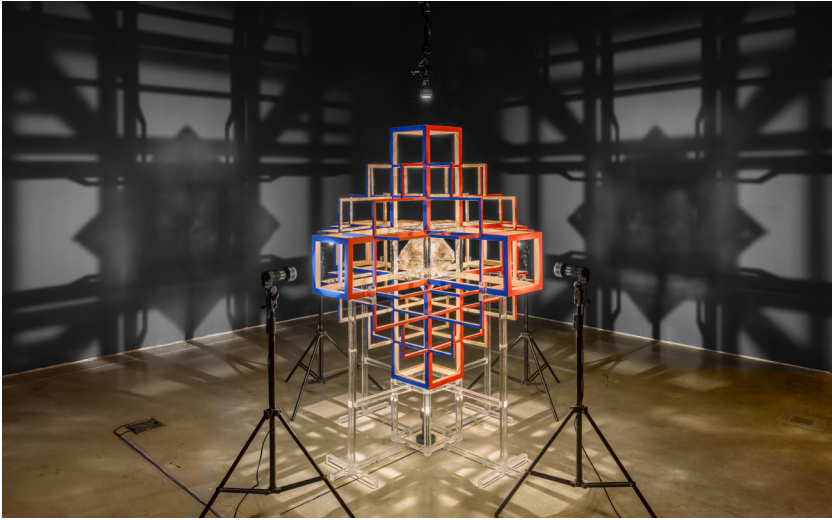
Artworks in the exhibition contend with those aesthetics and invite other older and newer visions. They do not treat space as out of reach, but as a nearby place full of places that are continuously connected to everyday lifeworlds. Outer space, in this open invitation, is not entirely outer. Neither does it have a center or a periphery, nor an up or down. Objects that inhabit its places are present and lively. Earthly beings share photonic and chemical kinship with these objects. Images of space and the night sky invoke an intimacy with immensity. Ancestry and futurity bridge in a vibrant way.

Here, space's closeness allows new questions, new recognitions, new ways of being.

**Zachary Korol Gold** lives in Los Angeles, where he researches ecological aesthetics and contemporary art. He is Assistant Curator at the Beall Center for Art + Technology, UC Irvine. Recent exhibitions include *Common Ground: Early 20th-Century Artist Communities* in Southern California co-curated with Ileana De Giuseppe and Dada Wang at the UC Irvine Langson Institute and Museum of California Art, 2025; *Maxwell's Demon* at Canary Test, Los Angeles, 2024; and *Expanded Ecologies* at the Beall Center for Art + Technology, 2023. Upcoming exhibitions include *Ecotechnics* at the Beall Center, 2027. He recently published "Artifice and Effigy" in Kim Schoen's artist book *A Bouquet*, 2025. Forthcoming publications include essays in artist monographs by Tuomas A. Laitinen and Alice Wang. From 2016-2020, he directed the exhibition space Garden with Britte Geijer Gold. In 2015, he received a B.A. in Visual Art from Brown University, and he is currently a Ph.D. Candidate in Visual Studies at UC Irvine, where he is writing his dissertation, *Reconfiguring Nature, Technology, and Sense: Pierre Huyghe's Situated Artworks*. [www.thisismy.website](http://www.thisismy.website)

**Valerie Olson** is an Associate Professor of Anthropology at UC Irvine. She is interested in how social groups form relationships with spaces that exceed their everyday experience on the surface of the planet. In particular, she studies the political and cultural dimensions of large environmental spaces such as watersheds, the deep ocean, and outer space. She also works on new ways to teach and design ethnographic research. She is the author of the first full-length ethnography of human spaceflight, *Into the Extreme: US Environmental Politics and Systems Beyond Earth* (Minnesota University Press, 2018). She also authored, with Kristin Peterson, *The Ethnographer's Way: A Handbook for Multidimensional Research Design* (Duke University Press), which was named one of the best scholarly books of 2024 by *The Chronicle of Higher Education*. [www.faculty.sites.uci.edu/valerieolson](http://www.faculty.sites.uci.edu/valerieolson)

# MARCUS ZÚÑIGA



*photosphere*, 2025. Light, mica, acrylic on ponderosa. 48 x 46 x 46 inches.

*photosphere* is a constellation of light, structure, and reflective materials situated mid-air, orienting toward a center. There, a fabricated mica diamond both receives and emits light. Acting as a sentinel visitation of many dimensions, the work invites visitors to come inside and to go inward. Facing it, it faces back, but there is no discernable front, back, or boundary. As one of a collection of such sentinel pieces in Zúñiga's work, the piece instantiates the photonic nature of space as an unbounded array of light and shadow. All the time working against gravitationally-entrenched assumptions about the universality of up and down, sky and ground, inner and outer.

As if in the midst of enlightening itself into being, the sculpture is both a particular moment and a timeless process. Facing it, light and shadows spill out steadily and evenly, suggesting the coexistent interdependence of darkness and lightness. Getting to know the sculpture's dimensions is a way to know its identity, which is not singular or fixed: star, crystal, guide, machine, fire, spirit, altar, portal. Constructed of manufactured and natu-

rally-formed materials, the work invokes a prism, but it does not use glass; the diamond-shaped center is mica, a luminously reflective mineral indigenous to Zúñiga's ancestral homelands and ancestral practices. Created for this show, it orients and disorients with deep warmth.

Welcome.

**Marcus Zúñiga** (b. 1990, Silver City, New Mexico) is an artist working in sculpture and time-based media. Zúñiga was raised among the rural communities of Southern New Mexico and is currently based in Los Angeles. His practice references research drawn from Mesoamerican cosmologies, astrophysics, curanderismo, and his ancestry. Using the primary material of light, his works interact with their environment to embody the space between human and cosmic bodies. Zúñiga received his BFA from the University of New Mexico and MFA from Art Center College of Design. His work has been presented in curated exhibitions at 516 Arts, Albuquerque; MexiCali Biennial at the Cheech Marin Center for Chicano Art and Culture of the Riverside Art Museum; Armory Center for the Arts, Pasadena; Benton Museum of Art at Pomona College, Claremont; and Mandeville Art Gallery, San Diego. [www.marcuszunigaart.com](http://www.marcuszunigaart.com)

# ANNA FRIZ + RODRIGO RÍOS ZUNINO



*Salar: Evaporation*, 2023. Single projection with stereo. 14 minutes 59 seconds. This project was made possible with funding from the Canada Council for the Arts, the Hellman Fellowship, the Arts Research Institute of the University of California, Santa Cruz, and the Committee on Research at the University of California, Santa Cruz.

*Salar: Evaporation* brings a multichannel audio and video installation of Chile's Atacama Desert into view. In this vast evaporating ancient seascape, colonial formations expand *in extremis*. With these technical forces in the background, the film asserts the desert's mineral aliveness. Polygonal residues of salt bring to mind biological cells, heat makes vistas shimmer as if they are going to grow into something else, mining machines turn white mined material into lively ocean foam.

Friz and Ríos Zunino's work reveals how multinational scientific teams and corporations occupy this vibrantly geological place for its high altitude, clear dry air, and concentrated mineral deposits. Over time the desert has become a space-age environmental sacrifice zone of enormous light-hungry telescopes and gaping extraction pits hauling up rare earths. The products of these occupations are authoritative truths about the cosmos and ingredients for rechargeable high-tech societies.

Pushing against the idea of earthly deserts and extraterrestrial spaces as peripheries, the installation is a multisensory declaration of the Atacama's position in a larger cosmos. As a space that renders space, and that refuses to be reduced to earthliness or otherworldliness, this desert spans the core of the earth and edges of the universe.

**Anna Friz** is a Canadian radio, sound and media artist. She continually returns to themes of transmission ecologies and the intimacies of signal space, environment and land use, infrastructures, time perception and durational performance, and critical fictions. Anna is a 2023 Guggenheim Fellow, and won the Karl Sczuka Prize for radio art in 2024. She is Associate Professor of Film and Digital Media at University of California, Santa Cruz. [www.nicelittlestatic.com](http://www.nicelittlestatic.com)

**Rodrigo Ríos Zunino** is an Ecuadorean/Chilean media artist dedicated to sound, radio and the intersection between the invisible fields that surround us and the material plane of existence. Recent presentations of his work include Sonandes Festival in La Paz, Bolivia; Bienal Sur, Argentina; Radio Art Zone, Esch-Zur-Alzette, Luxembourg; and esc median kunst labor in Graz, Austria. He is currently co-director of [radiotsonami.org](http://radiotsonami.org) and part of Tsonami Arte Sonoro in Valparaíso, Chile.

## BEATRIZ CORTEZ + rafa esparza



*Xolotl's Time Travels*, 2019. Adobe, steel, mirror, cactus. 72 x 43 x 45 inches.

In *Xolotl's Time Travels*, a makeshift spacecraft of roughly-welded steel panels sits, hatch shut, atop an earthen pedestal. The capsule appears to be floating in orbit, miraculously intersecting its adobe pedestal, this appearance of weightlessness undermined by the heavy material of its base. Illuminated portholes reveal an adobe dog staring ahead, with a planted succulent in place of tail.

In the work, the form of the canine becomes a free-floating symbol. The title refers to the Aztec deity Xolotl, a dog-headed being who wields fire and lightning to protect the sun from the underworld and serves as a guide for the souls of the dead. The adobe figure sitting within Cortez and esparza's capsule also evokes the famous Soviet space dog Laika. A stray mutt from Moscow, she was launched into low orbit in 1957 aboard Sputnik 2 to test whether an animal could survive a journey beyond the atmosphere. *Xolotl's Time Travels* thereby ties together these two cosmic dogs from Mesoamerican spiritual tradition and the space race, a canine presence that appears across ancient cosmology, science fiction, and space expansionism.

**Beatriz Cortez** is a multidisciplinary artist born in El Salvador and based in Los Angeles. Her work explores simultaneity, multiple temporalities, the untimely, and speculative imaginaries. Her work is currently on view at LACMA, in Los Angeles; UCR Arts, in Riverside, California; at the ICA in San Diego in Encinitas; and at the Boston Public Art Triennial. Her work was included in the 60th Venice Biennale, "Foreigners Everywhere," (2024) and the 14th Shanghai Biennale, "Cosmos Cinema" (2024). Cortez is a recipient of Latinx Arts Fellowship (2023), New School Vera List Center Borderlands Fellowship (2022-24), Artadia Los Angeles Award (2020), Rema Hort Mann Foundation Emerging Artist Grant (2018), and California Community Foundation Fellowship for Visual Artists (2016). She holds an MFA from the California Institute of the Arts, and a doctorate in Latin American Literature from Arizona State University. She teaches sculpture and critical theory at UC Davis. [www.beatrizcortez.com](http://www.beatrizcortez.com)

**rafa esparza** (b. 1981, Los Angeles; lives and works in Los Angeles) is a multidisciplinary artist whose work reveals his interests in history, personal narratives, and kinship, his own relationship to colonization and the disrupted genealogies that it produces. Solo exhibitions include MASS MoCA (2019); ArtPace, San Antonio (2018); Atkinson Gallery, Santa Barbara (2017); Ballroom Marfa (2017); Los Angeles Contemporary Exhibitions (2015); Bowtie Project, Los Angeles (2015); and Vincent Price Art Museum, Monterey Park (2013). He has performed at Performance Space, New York (2019); the Ellipse, Washington, D.C. (2019); Institute of Contemporary Art, Los Angeles (2018); Museum of Contemporary Art, Los Angeles (2018); the Whitney Museum of American Art, New York (2017); Hammer Museum, Los Angeles (2016); and Clockshop, Bowtie Project, Los Angeles (2014). esparza is a recipient of the Rema Hort Mann Foundation Emerging Artist Grant (2015), California Community Foundation Fellowship for Visual Arts (2014), and Art Matters Foundation grant (2014). [www.commonwealthandcouncil.com/us/rafa-esparza](http://www.commonwealthandcouncil.com/us/rafa-esparza)

# SARAH ROSALENA



*Woven Pine*, 2023. Pine needles, cotton yarn. 51 x 49 inches.

*CMB RGB*, 2021. Glass beads, gourds, pine sap, beeswax, Cosmic Microwave Background visualization. Dimensions variable.

Space and craft both run in Sarah Rosalena's family. Her grandfather worked for NASA on the Voyager program and Deep Space Network, and the loom she uses to weave tapestries was handed down from her grandmother to her mother to her.

In the Wixárika practices of Rosalena's heritage, small beads are pressed into beeswax coating the interior of gourds cut into hemispheres. Geometric patterns as well as animals, plants, and spiritual symbols decorate these prayer bowls. Rosalena draws on this tradition but inverts it; in *CMB RGB* beads adorn the exterior of whole gourds. Their colors are meticulously matched to pixels in a visualization of the Cosmic Microwave Background, radiation filling all space that originated in the early universe when electrons and protons combined into atoms and the universe first became transparent to light. The work marks two shifts: one in the early physical conditions of the universe, and another in the translation of measured microwaves to visible pixels encoded in red, green, and blue. While the

Cosmic Microwave Background can be measured in all empty space, *CMB RGB* only reproduces fragments of the afterimage.

Instead of pixels representing cosmic measurements, in the nearby *Woven Pine*, they document digital noise. This pattern emerges from Perlin noise, an algorithm invented for computer-generated imagery, particularly natural textures and landscapes. Its binary digits inform the operation of Rosalena's jacquard loom, a tool considered to be the predecessor of the computer. The artist works into the tapestry adding black thread by hand, blurring the distinction between machine glitch and hand touch. What results is an abstract picture whose composition is in equal parts autonomous and automatic. In both works, the pixel acts as a quantum of visuality, marking the translation and inscription of measured space: outer, cyber, ancestral.

**Sarah Rosalena** is an LA-based artist and weaver whose work intervenes between craft and digital technology. She is Associate Professor of Art at UC Santa Barbara in Computational Craft and Haptic Media. She has received the United States Artists Award, Creative Capital Award, the LACMA Art + Tech Lab Grant, the Artadia Award, and the Steve Wilson Award from Leonardo, the International Society for Art, Sciences, and Technology. She has had solo museum exhibitions with LACMA, the Columbus Museum of Art, the Museum of Contemporary Art Santa Barbara, and was featured in six exhibitions for Getty PST: Art Science Collide. Her work is in the permanent collections of LACMA, the Columbus Museum of Art, the Museum of Contemporary Art San Diego, and the Raclin Murphy Museum of Art. [www.sarahrosalena.com](http://www.sarahrosalena.com)

# CHARLES GAINES



*Randomized Text, History of Stars #1 and #3, 2006. Digital print, color pencil on paper.*

In this pair, numbers 1 and 3 from Charles Gaines's *Randomized Text, History of Stars* series, the artist places digital prints of starry night skies above fields of text, handwritten in neat rows of capital letters, ruled by hand, in white colored pencil on paper. In both components of each work, black is the ground for image and writing respectively. The texts emerge from two historically important, yet very different books: Edward Said's *Orientalism* (1978), cultural theory that worked to found the field of post-colonial studies, and Gabriel García Márquez's novel *Love in the Time of Cholera* (1985), a conflicted love story spanning decades of its protagonists' lives. Gaines algorithmically recombines and knits together fragments from these two sources, weaving between a critique of race and romance, the former, in its original English, the latter, in translation from Spanish.

The image of night here is anonymous, devoid of context or horizon. The only specificity comes from the date of capture and the brightness of the stars, some large and blown out with blue diffraction at the edge of their halo. Unlike Said's critique, or Márquez's time-defying romance, Gaines

posits no totalizing conclusion. The arbitrariness of Gaines's pairings remains absolute, and we viewers are pitted against our own desire to find meaning in a constellation of stars or a string of words.

**Charles Gaines** lives and works in Los Angeles. Gaines is a pivotal figure in conceptual art, whose practice engages formulas and generative systems, interrogating relationships between the objective and the subjective realms. He was faculty at CalArts for over 30 years, where he established a fellowship to provide critical scholarship support for Black students in the M.F.A. program. His work has been the subject of numerous exhibitions around the world, most notably, The Institute of Contemporary Art, Miami (2023) and Phoenix Art Museum (2024); The Studio Museum in Harlem, New York (2014) and the Hammer Museum, Los Angeles (2015); the Pomona College Museum of Art and the Pitzer College Art Gallery, Claremont, CA (2012); the Venice Biennale, Italy (2007 and 2015); and the Whitney Biennial, New York (1975). An exhibition of his work is also currently on long-term view at Dia:Beacon in New York. Gaines has been recently commissioned to create large-scale permanent public works for Freedom Monument Sculpture Park, Montgomery, AL (2025); Culver City, CA (forthcoming 2026); and Intuit Dome, Inglewood, CA (forthcoming 2026). Gaines has published several essays on contemporary art, including *Theater of Refusal: Black Art and Mainstream Criticism* (University of California, Irvine, 1993; reprint 2024) and *The New Cosmopolitanism* (California State University, Fullerton, 2008). His collected writings will be published by Hauser & Wirth in 2026. In 2019, Gaines received the 60th Edward MacDowell Medal. He was inducted into the National Academy of Design's 2020 class of National Academicians and the American Academy of Arts and Letters in May 2022. In 2023, he received an honorary doctorate from his alma mater, the Rochester Institute of Technology in New York. [www.hauserwirth.com/artists/21845-charles-gaines](http://www.hauserwirth.com/artists/21845-charles-gaines)

# KELLY AKASHI



*NGC 7293; Plate No. CD 2023, 2023. 20 1/4 x 20 1/4 inches.*

*NGC 3532; Date 3/4 April 1981; Plate No. CD 1845, 2023. 20 1/4 x 20 1/4 inches.*

*NGC 1976; Date 1981 Jan 12/13; Plate No. CD 1746, 2023. 20 1/4 x 20 1/4 inches.*

*NGC 5194-5, M51; Plate No. 1951 Cat. No 29; Copy made 2/93, 2023. 19 1/2 x 19 1/2 inches.*

*NGC 6523; Date May 30 1984; Plate No. CD 2542, 2023. 20 1/4 x 20 1/4 inches.*

*NGC 6992, 2023. 20 1/4 x 20 1/4 inches.*

*NGC 3372; Date 2/3 April 1981; Plate No. CD 1839, 2023. 20 1/4 x 20 1/4 inches. Collection of Arash Ferdowsi.*

*NGC 253; Plate No. CD 2039, 2023. 20 1/8 x 20 1/8 inches.*

All works: Silver-gelatin contact print in aluminum artist's frame. Edition 1 of 1 + 1 AP.

In Kelly Akashi's series, presented here in full, galaxies, nebulae, and star fields swirl in the black and white grains of the silver halide gelatine prints. The photographs reproduce glass plate negatives from the archives of the Carnegie Observatories as contact prints, a direct imaging process in which the glass plates are placed directly on photoreceptive paper with no enlargement. In *NGC 6992* and *NGC 5194-5, M51*, what appears to be black matting is actually negative space beyond the negative, revealed by subtle creases in the paper, marking its direct production. In *NGC 253*, a black void at the upper edge reveals an intrusion of the telescopic apparatus that originally captured the image. In others such as *NGC 7293* and *NGC 3532*, handwritten tags appear in corners, remaining from their intended use in astronomical study. Here flipped, as a result of the contact print, they reveal that Akashi's pictures do not depict our sky but its mirror image.

Such a process recalls the straight photographic appropriation characteristic of postmodernism. In this earlier movement of the late 1970s, curator

Douglas Crimp remarked that “underneath each picture there is always another picture.” In Akashi’s prints, against Crimp’s infinite regress of copies and meaning, light is shown to also radiate outwards. Pictures are material things, resulting from the chemical reactions of electromagnetic radiation. The group reminds us that the light of the darkroom bulb and of the combustion internal to stars is one and the same, a galactic poetics captured by the technically-attuned eye of the observatory’s telescope operator.

**Kelly Akashi** was born in 1983 in Los Angeles. She received a BFA from Otis College of Art & Design in 2006 and an MFA from the University of Southern California in 2014. She also studied at Städelschule in Frankfurt am Main, Germany in 2010. Akashi was Artist in Residence at Pilchuck Glass School for 2025. Recent solo exhibitions include Fondazione Furla Galleria d’Arte Moderna, Milan, 2024; the Henry Art Gallery, Seattle, 2023-4; and her 10-year survey, at the San José Museum of Art in 2022, the Frye Art Museum, Seattle, and Museum of Contemporary Art San Diego, 2024. Recent group exhibitions include ‘A Garden of Promise and Dissent’, Aldrich Contemporary Art Museum, Ridgefield, 2024-5; ‘Spirit House’, Cantor Arts Center, Stanford, 2024-5; ‘Ecstatic: Selections from the Hammer Contemporary Collection’, Hammer Museum, Los Angeles, 2023; ‘Ground/work’ at Clark Institute, Williamston, MA, 2020; ‘Possessed’, MO.CO Panacée, Montpellier, France; ‘Take Me (I’m Yours)’, The Jewish Museum, New York, 2016; and ‘Made in LA: a, the, though, only’, Hammer Museum, Los Angeles, 2016. Akashi’s work can be found in the permanent collections of the Brooklyn Museum of Art; Hammer Museum, Los Angeles; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, San Diego; Sifang Museum, Nanjing, China; The Walker Art Center, Minneapolis; and X Museum, Beijing, China. [www.lissongallery.com/artists/kelly-akashi](http://www.lissongallery.com/artists/kelly-akashi)

# ALICE WANG



Untitled, 2024. Earthenware. 64 x 25 x 22 inches each.

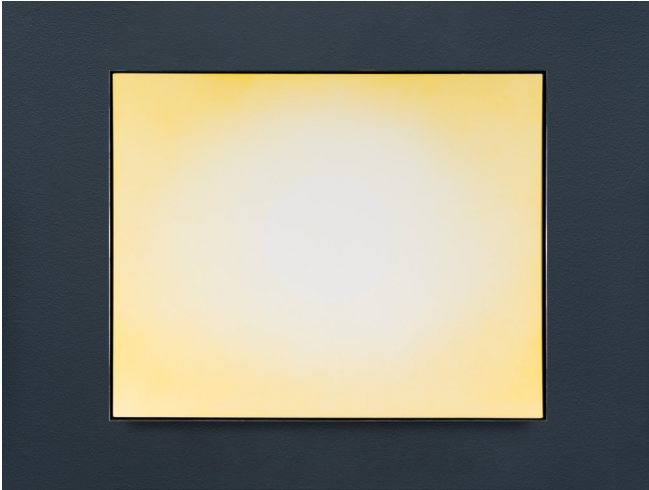
Alice Wang's *Untitled* erects five earthenware pillars in a loose cluster. Coated in charcoal and graphite, the ceramic monoliths absorb nearly all light directed at them. The depth of their darkness produces an optical effect of smooth rectangular negative space. But as you move near them, you can perceive the dents and ripples marking each earthenware surface with evidence of their production by Wang's hands, which kneaded clay into sheets. This creates the subtle shifts in the temperature and brightness of each plane, hinting at their actual form as hexagonal prisms.

The hexagon motif is common to Wang's practice due to its appearance across contexts. It appears throughout organic life and inorganic matter, in the shape of the carbon ring, the honeycomb, basalt column formations across Earth, and a cloud pattern on the north pole of Saturn. It is also employed by designers and architects to flatten three dimensional objects onto the two-dimensional infinite plane of technical drawings.

Here, Wang's field of pillars demarcates space, their reflections (in truth, the absence of reflected light) in the polished concrete of the gallery creating an illusion of indeterminate depth. The work thereby plays in the interstices of light, space, and matter—light as radiation absorbed as heat, light as the medium of the perception of space, light also as the limit of spacetime. Untitled frees heavy earthenware from its earthliness to suggest empty space. Cosmic, ephemeral, mysterious, it opens a rift, a portal to somewhere outside.

**Alice Wang** is a Chinese-born American artist based in New York. She received a B.Sc. from the University of Toronto, a BFA from the California Institute of the Arts, and an MFA from New York University. Wang was an arts fellow at the Université Paris 1 Panthéon-Sorbonne and a Villa Aurora fellow in Berlin. Solo exhibitions include UCCA Dune Art Museum, China (2023); Vincent Price Art Museum, Los Angeles (2024); Capsule Shanghai (2017, 2021); Human Resources, Los Angeles (2016); and 18th Street Arts Center in Santa Monica (2015). Wang has presented work at the Hammer Museum, Galleria Continua, Para Site, Galerie Urs Meile, Fotografiska, and the 14th Shanghai Biennale (2023). Her work has been featured in Artforum, Art in America, Hyperallergic, Mousse Magazine, ArtReview Asia, ArtAsiaPacific, and the Los Angeles Times. Wang was artist-in-residence at the International Studio & Curatorial Program (ISCP) last winter and spring; in February, she presented a selection of her films at the e-flux Screening Room. Upcoming group exhibitions include New Humans, curated by Massimiliano Gioni at the New Museum, and Slow Revolution, curated by Yan Fang. Wang will present a solo exhibition at the ISCP, New York in 2026, curated by Melinda Lang. [www.|||||com](http://www.|||||com)

## ROB REYNOLDS



*New Sun*, 2024. Acrylic, oil and alkyd paint on canvas in welded aluminum artists frame. 48 3/4 x 60 3/4 inches.

*New Sun* offers an encounter with solarity that no living being could ever come eye to eye with. It allows atmospherically-protected retinas a direct and forbidden experience of the sun's hyperbolic chroma. This sun is small enough to get right next to but large enough to feel its warmth deep in the bones. It hangs close and safe, glowing and shimmering. Go ahead and stare, this sun is safe. And yet it is made active by Reynolds's hardly detectable but powerful modulation of yellow from cool to warm, making the color field eerily vibrate, the painting's white central circle radiating energy.

The picture conveys the gaseous figure's double personality in its inhuman existence as a star and its human history as a sun. In painting suns that are both simple in form and alchemically complex as mineral-based paintings-in-action, Reynolds engages Earth's star as a transhistorical visual signifier that is both subject and object, entity and force. The painting reminds how the sun is embedded in the largest and smallest earthly things through energetic transfers and exchanges: into what is eaten, in mito-

chondrial and photosynthetic cells, in what powers all relations. This sun is a star and is the sun.

**Rob Reynolds** (b. Boston, MA) is a Los Angeles-based artist whose work in painting, sculpture, sound, and video examines perception, time, and climate as intertwined conditions of visibility. Engaging scientific and historical research, his practice often translates imperceptible forces—glacial movement, light, into material form. Recent exhibitions include *The Snow Show* (Sun Valley Museum of Art), *Breath(e): Towards Climate and Social Justice* (Hammer Museum, Getty PST ART), and solo presentations at Mignoni, New York, and *Transformations of the Human*, Berkeley. His work has also been presented at LAXART, the Natural History Museum of Los Angeles County, and Anthony Meier, San Francisco, among others, and is held in the collections of LACMA, MAC3-MOCA/HAMMER/LACMA, The Natural History Museum, the RISD Museum, and Brown University. A former Berggruen Institute Artist Fellow and National Science Foundation grantee, Reynolds studied Art and Semiotics at Brown University and at the Whitney Museum Independent Study Program. [www.robreynolds.net](http://www.robreynolds.net)

## JULIE F HILL



*Cave*, 2023. Soy ink print on tissue, powder-coated stainless steel, water, steel. 16 x 13 feet.

*Cave* renders infrared images of the spiral galaxy NGC 5068 into a convex vault of printed tissue hanging like a geological ceiling over a reflective tray of water. A wide swath of starfield is printed onto a soft malleable medium so that it creates a cavernous convolution. The rocky starry overhang, pulled and shaped by gravity, gestures to the ways that starlight reaches down into, around, and through all things on Earth, including organismal bodies.

To render astronomical data into familiar earthly forms restores collective experiences of an immersive cosmos that streams light into life. In this way, Hill's work stands against the idea of a faroff removed outer space, instead grounding it in the here and now.

All of a sudden, the immense gaseous and dense material formations of outer space condense into a terrestrial grotto. The tray of water below acts as a mirror, like the telescopic mirrors that make it possible to collect and focus comic light. Like water, this light then evaporates and condenses

into data and chemical images. The grotto invites thoughts and feelings to gather and mirror each other as well, creating an intimate, interior form of outer space. Manifesting, as Hill has written, the kinship of cosmic matter.

**Julie F Hill** studied at Central Saint Martins and the Royal College of Art, and was Fellow in Digital Print at the Royal Academy Schools (2017–20). In 2020 she was awarded the Annie Maunder Prize for Image Innovation with her work being exhibited at Royal Museums Greenwich, Jodrell Banks and Fox Talbot Museum, UK (2020–22). Exhibitions and residencies include: *The Book of Sand*, HS Projects, London (2024–); *The Geological Unconscious*, Hypha Studios, London (2025); *Aesthetica Art Prize*, York Art Gallery (2025); *HyperThyme*, Espacio Gaviota, Madrid (2024); *Seeing Stars*, The Stanley & Audrey Burton Gallery, Leeds (2022); *Sustainable Futures: Outer Space*, Land Art Agency (2021); *The AI Gallery*, National Gallery, London (2021–); *The Space Out of Time*, Capture Photography Festival, Vancouver, CA (2019); and *Single-Shot*, Tate Britain, London, UK & touring (2007–11). She is currently researching at and developing work in response to *Harvard Plate Stacks*, Harvard College Observatory, funded by Arts Council England (2025–6). [www.juliefhill.co.uk](http://www.juliefhill.co.uk)

# ERIN GENIA



*Wamnú Wichánłpi (Star Gourd)*, 2025. Gourd, Acrylic, Gold. 9 x 9 x 15 inches.

*Haŋókpaza (Dark Night)*, 2025. Acrylic on canvas. 60 x 60 inches.

The painting, laid upon the ground like a blanket, is a window into realms surrounding us, and depicts the constellation *čhaŋdeška wakhán*, the sacred hoop. Upon it sits a carved gourd representing the role of star knowledge in Indigenous sciences. Wholistic practices tuned to the movements of constellations determine planting seasons, and evoke the beauty of interconnectedness: gourd flowers are moth-pollinated by moonlight.

The interplay of gravity and vibrations like heat, light and sound are evident within *Mitakuye Oyasín*, a Dakota philosophy in which all things exist within a continuum of life: We—not just people, but also animals, plants, minerals, electricity, water, stars, planets, everything in existence—are all related. How can we approach the universe beyond Earth in a way that respects the agency of the inherent life within everything? Can we bring this critical perspective into the arena of high-tech space travel and exploration—an arena in which Dakota or Indigenous peoples are not often represented?

**Erin Genia**, a citizen of the Sisseton-Wahpeton Oyate, is a multidisciplinary artist, educator and cultural organizer, whose practice merges cultural imperatives, pure expression and material exploration with the conceptual. Genia seeks to create a powerful presence of Indigeneity in the arts, sciences, and public realm to invoke an evolution of thought and practice within societal instruments that is aligned with the cycles of the natural world and the potential of humanity. Erin graduated from the Art, Culture and Technology program at MIT, and teaches at the School of the Museum of Fine Arts at Tufts. She served as an artist in residence with the City of Boston. Her work has been seen by national and international audiences, including the US Pavilion - Venice Biennale. Her piece, *Canupa Inyan: Falling Star Woman*, traveled over 14 million miles around Earth as part of the Sojourner 2020 International Art Payload to the International Space Station. [www.eringenia.studio](http://www.eringenia.studio)





Cover image:

Sarah Rosalena, *CMB RGB*, 2021. Glass beads, gourds, pine sap, beeswax, Cosmic Microwave Background visualization. Courtesy the artist and Los Angeles County Museum of Art. Photo by Ian Byers-Gamber.



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