

Art in America
December 2004

Fields of Light

An exhibition of photographs, video projections, prints and handmade books sets out the layered perceptual and conceptual concerns of Mike and Doug Starn.

BY EDWARD LEFFINGWELL

Attracted to light as moths are to a flame, Mike and Doug Starn have in fact spent much of the last 10 years photographing nocturnal moths approaching rural porch lights. During this protracted night watch, they employed a medium-format camera armed with an enhanced macro lens to achieve an advanced degree of magnification. In some cases, the resulting images have been exposed onto mulberry paper treated with silver emulsion then developed. The prints are tea-stained and sulfur-toned. As hits of printed image flake and wear away, the works begin to resemble the powdery surface of moth wings. Pinned in the manner of entomological displays inside simple wood display boxes, the photos have the look and feel of things historic--characteristic of the Starns' production.

In "Behind Your Eye," a multimedia exhibition presented recently at the Neuherger Museum on the campus of SUNY, Purchase, these works were placed randomly on long study tables outfitted with chairs and white gloves, under a system of fluorescent tubes dropped from the lofty ceiling of the museum's Theater Gallery. With large digital prints, the 58 boxed images of this "Attracted to Light" series (1996-2003) formed the core of the exhibition. The show also included handmade books, video projections, other prints and an enormous sliding screen of tree images. All were linked by the Starns' interest in light.

The screen--actually two parallel sets of movable shoji-type screens, 10 feet apart, 55 feet long and up to 10 feet tall--defined the entrance to the gallery. Images of trees were printed by inkjet on gampi paper and fitted to one set of wooden frames. Fluid images of tree limbs sweeping across the other set of frames recall exhilarating strokes of sumi ink painting. In this work, titled *Structure of Thought 7* (2001-04), the bilaterally symmetrical branching of trees is seen to resemble the microscopic dendritic organization of neurons.

Across the gallery from the screens was a series of film stills. Centered on the end wall, *ATL film still 14* (2000-04) is, at 10 feet high and 30 feet long, the largest single element of the Starns' "Attracted to Light" body of work. A digital print of moths in flight, the image resembles the constellations of a starry night. Its glossy surface reflects everything

it faces, including, here, visitors and the nearby tables with boxed prints. To one side, an aluminum-mounted 10-foot-square still from the same series pictures a moth moving inexorably toward a light bulb in the upper corner. On the opposite wall an image of the same size captures a moth hovering in a field of light.

Also seen in this gallery, glossy chromogenic prints (2004) from the "Black Pulse" series offer exquisite portraits of desiccated leaves made by scanning and then digitally stripping them layer by layer to reveal their structural veins. These works were printed at large scale, 67 to 100 inches in the largest dimension, and pinned directly to the gallery wall.

In a separate gallery was *Nowhere to Fall* (2001-4), a complex, two-channel video projected side-by-side on a pair of scrims, 10 by 25 feet altogether. It features actor/photographer Dennis Hopper's reading of the artists' journals as well as excerpts from Dante's *Paradiso*, along with reflections' on weightlessness expressed by pioneers in space--the words largely unintelligible, possibly a matter of the pitch and timbre of his voice at the time of its' recording, but surely also due to the relatively high volume of its playback in a cavernous dark room. Hopper speaks, appears to float, ascends', descends. A moth flies by, wings beating slowly as though it were a bird; then a woman, barefoot in a long gown, appears to swim upward in defiance of gravity. There are references to the Starns' previous work and an odd soundtrack of sampled and commissioned music played very loud,

The brothers work out ideas' in words' as well as images, incorporating both in their own books. They are designing a two-volume monograph for publication by the Monacelli Press', as' well as a series' of catalogues, all of which were included in the exhibition in various' stages of development. Their maquette for the monograph promises' a tour-de-force interpretive overview of their past and future work. It has two spines, with the volumes' bound back-to-back, and can be opened from either side, as a metaphor for their shared identity (they are identical twins). It contains' early images, gate-folds, installation shots and drawings, as well as two scrolls that can be removed and unrolled.

Available to viewers on a study table, *The Same but Different* was the catalogue-in-progress for an exhibition titled "Gravity of Light," currently at the Färgfabriken Kunsthalle in Stockholm. Composed of inkjet on newsprint, edges frayed from use, it offered, again, the repeated image of a moth. Another catalogue-in-progress, *Black Pulse 3*, continues the "Black Pulse" series with inkjet images of desiccated leaves on a glossy film, taped together and artfully composed to resemble falling leaves, along with a single line of running text. In the darkened second gallery were two booklike works involving electroluminescence or fiber-optic light. Mike and Doug Starn have been insufficiently

exhibited in the New York area in recent years; "Behind Your Eye" offers a full reckoning of where they've come from and how they've arrived at where they are now.

"Behind Your Eye: Doug and Mike Starn" was curated by Dede Young for the Neuberger Museum at SUNY, Purchase [Mar. 7-Aug. 8]. Moth photos and film stilts were also shown at Lehman Maupin Gallery, New York [Feb. 21-Mar. 20]. "Gravity of Light" is on view at the Färgfabriken Kunsthalle, Stockholm, along with a solo exhibition at that city's Ejorn Wetterling Gallery [Nov. 13-Dec. 31]. Portions of the Neuberger exhibition travel to the National Academy of Science in Washington, D.C. [Mar. 1-July 15, 2005] including the "Black Pulse" and "Structure of Thought" series. A two-volume book from Monacelli Press will be published in late 2005 or early 2006.

Author: Edward Leffingwell, a New-York-based critic and curator who writes frequently about photography, is Art in America's corresponding editor for Brazil.

Conceptual world view is an image of the world, not dressed in any system of signs. It is in the human mind in a form of concepts. According to V.A. Maslova, "linguistic world view matches the logical reflection of the world in people's minds in general." This is explained by the unity and universality of an abstract nature of human intellection, a single categorical system and a single biological organization of a man. Most linguists agree that the conceptual world view entails a broader concept than a linguistic world view. Watch our fun light reflection and vision video for kids in 3rd, 4th and 5th grade to learn more! We can see because of light. Most light comes from the sun, light bulbs, and lasers. Light is a form of energy that moves in straight lines. It also reflects off things, and that reflected light enters our eyes, allowing us to see. To better understand how light works. Let's break it down! There are many sources of light. Sources of light can be divided into two groups: natural and made by humans. The sun is the most important natural source of light. The sun allows us to see during the day. Stars and lava from volcanoes also produce their own light. Some animals can produce their own light, I found out about an organisation called "The Friends of the River Stanton". They told me they did a special course where I could learn how to test the river water to see if it was healthy or not. So that's what I did and I got really interested in the subject. Interviewer: In fact, you got so interested that you actually started to look for an answer to the pollution problem! Simon: I learned as much as I could about the chemistry behind the pollution. I can't really explain all the detail, but basically if you add something called limestone to the river, it can improve the chemistry. That me Main Fields of Vision. Volume 1. Mark as downloaded. Fields of Vision. Volume 1. Delaney Denis, Ward Ciaran, Fiorina Carla Rho. 464 p. ISBN 0582819075, 978-0-582-81907-8. "Fields of Vision" is a comprehensive, flexible, user-friendly anthology of Literature in the English language from the origins to contemporary times. It aims to instill in students a love of Literature and involve them actively in the learning experience. Categories Thanks to the invention of writing and printing they have been able to hand down to successive generations a priceless treasury of manuscripts and books. Literature is generally taken to mean those pieces of writing which, despite the passing of the years and even of the centuries, still inspire admiration, reflection and emotion in readers. This exhibition celebrates the visual links between early photography and British art, bringing together fascinating vintage photographs and stunning paintings including Pre-Raphaelite, aesthetic and impressionist works. Left. Right. Dante Gabriel Rossetti Proserpine 1874 Tate. Zaida Ben-Yusuf The Odor of Pomegranates 1899, published 1901 Photogravure on paper Tate. Minna Keene Decorative Study c.1906 Carbon Print © Royal Photographic Society / National Media Museum / Science & Society Picture Library. Julia Margaret Cameron Call, I Follow, I Follow, Let Me Die 1867 © Royal Photographic So