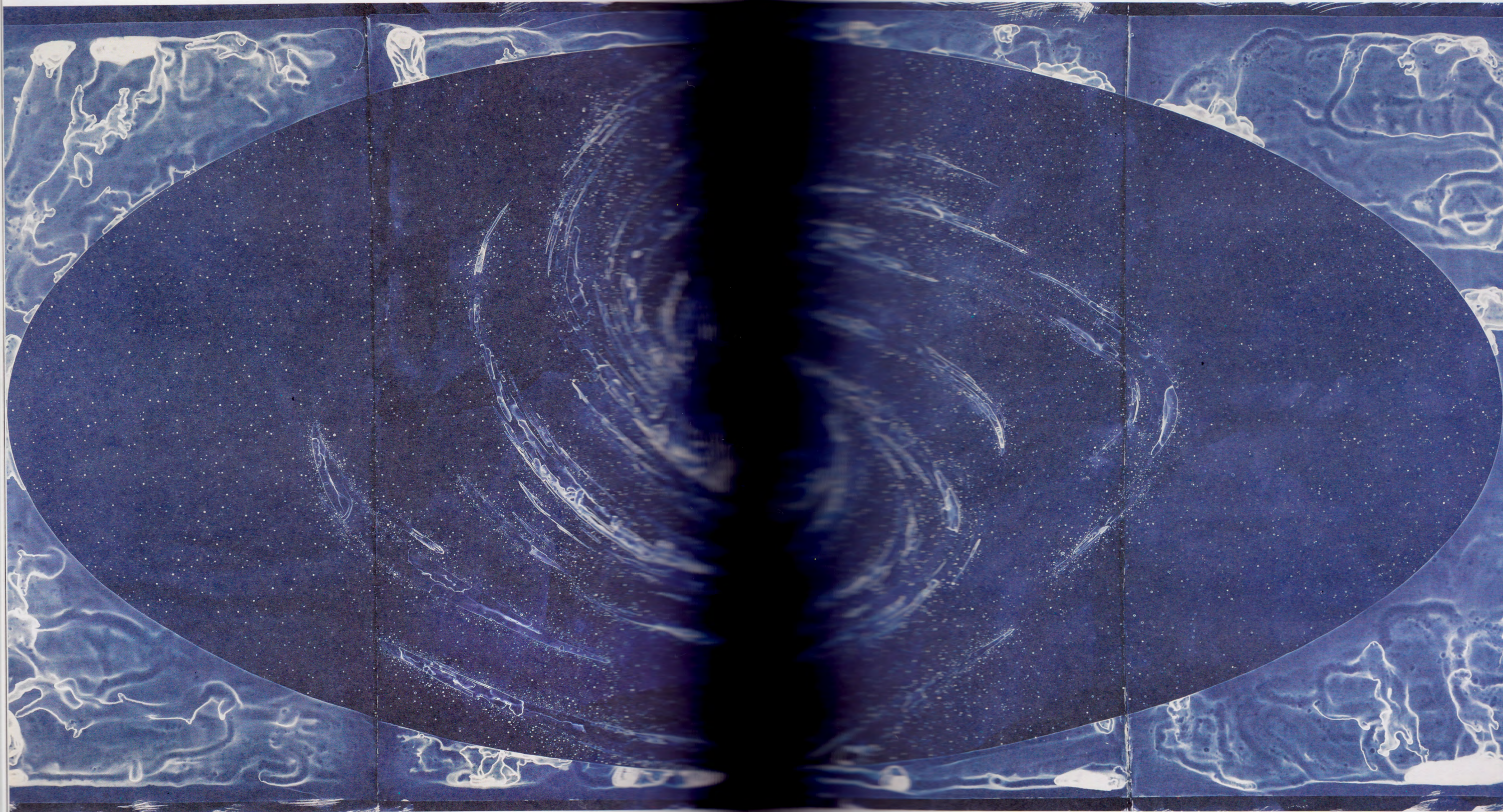


wilderness.



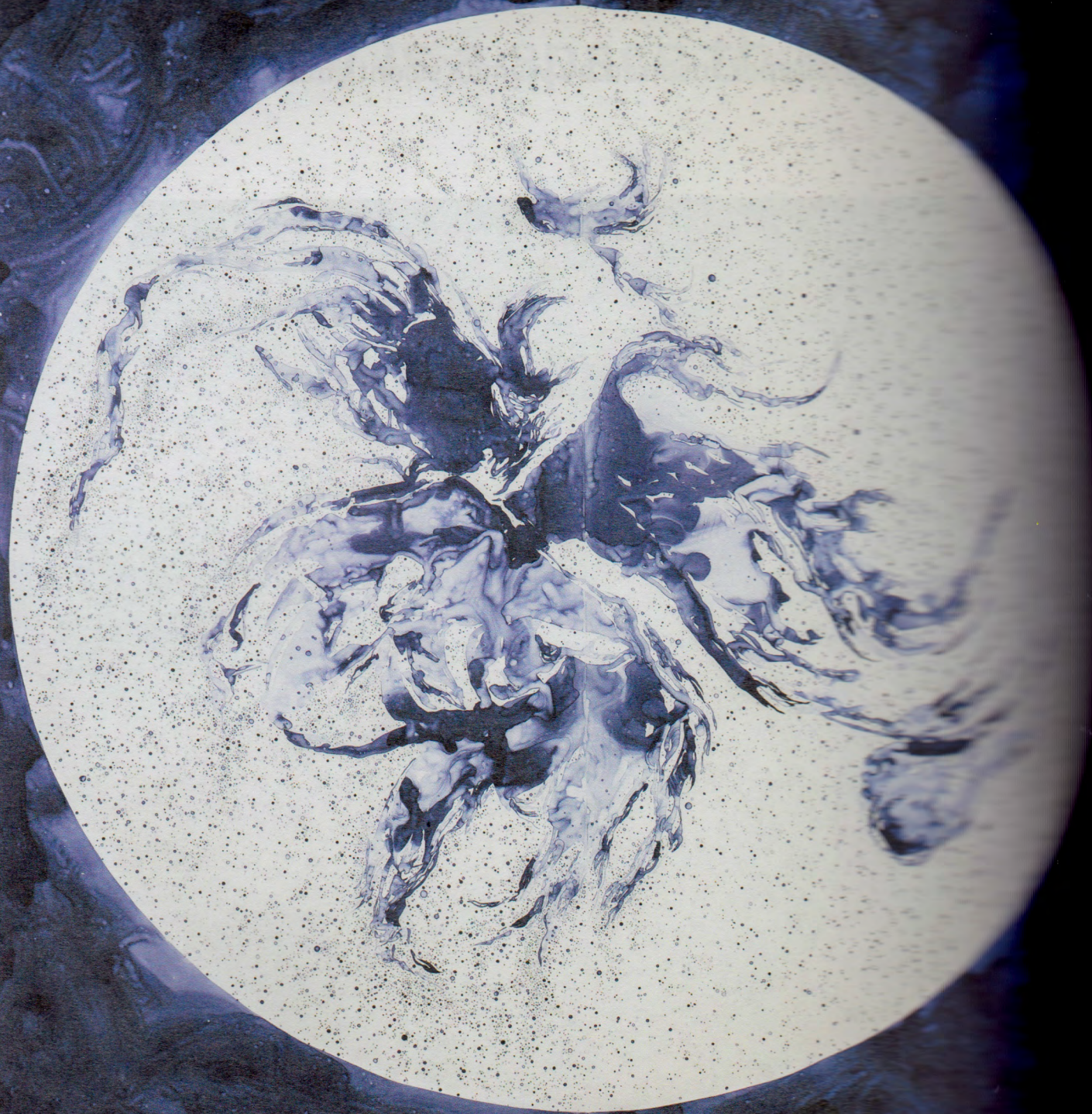
Your body is a space that sees

...Halloran's cyanotypes inspired by women's contribution to astronomy



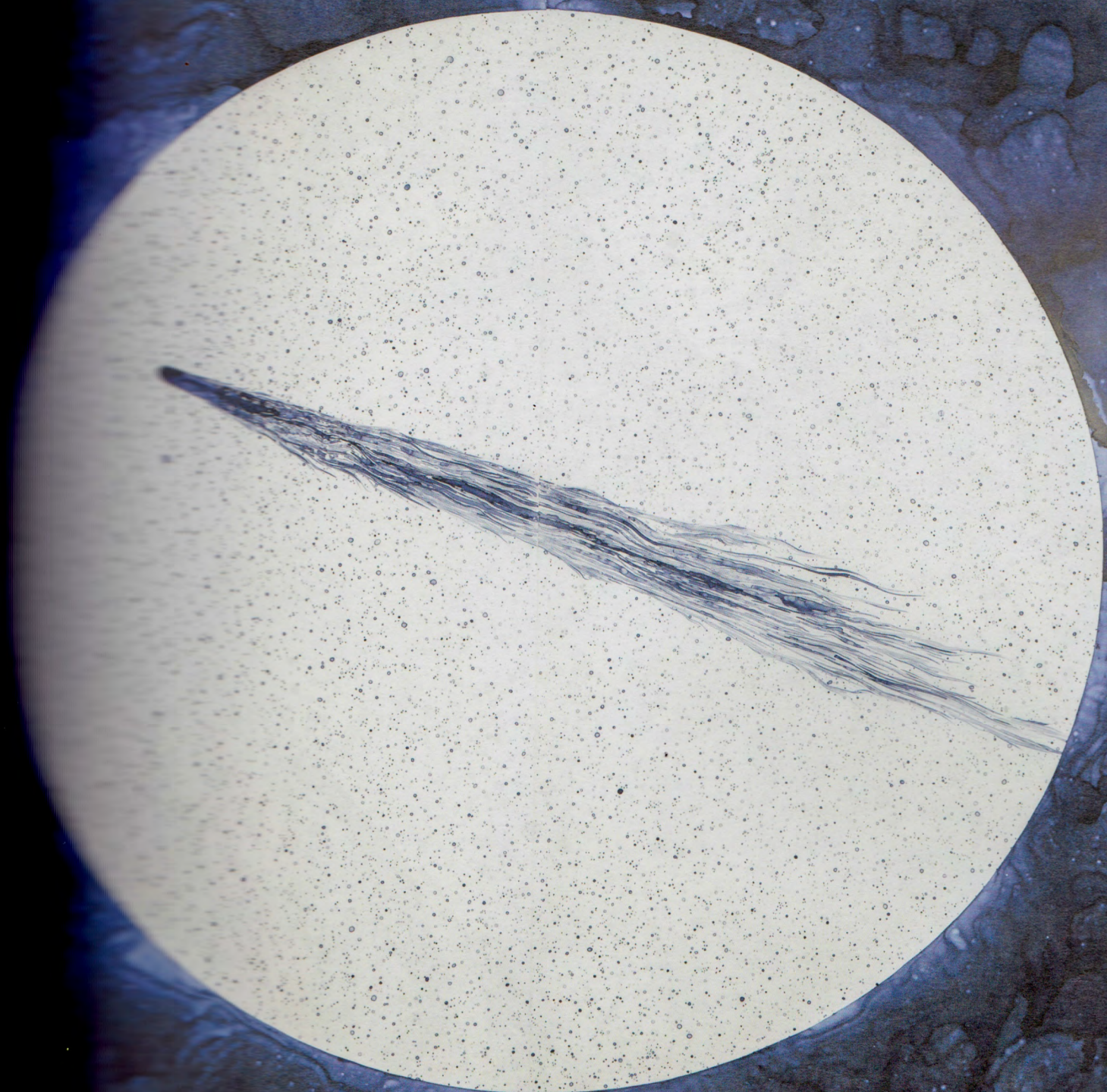
Triangulum, after Adelaide Ames,
2016 Cyanotype print/painted negative on paper,
168 x 84 inches

...of the spiral galaxy among the historic astronomical photographic glass plates at Harvard University's archive. This galactic
...the young Adelaide Ames studied in the late 1800s, as photographic the night sky was in its origins. When standing in front
...the large scale of the cyanotype (7 feet x 14 feet) to transform the original archive materials from its small image into an experience
...was immersed in the spiral object.



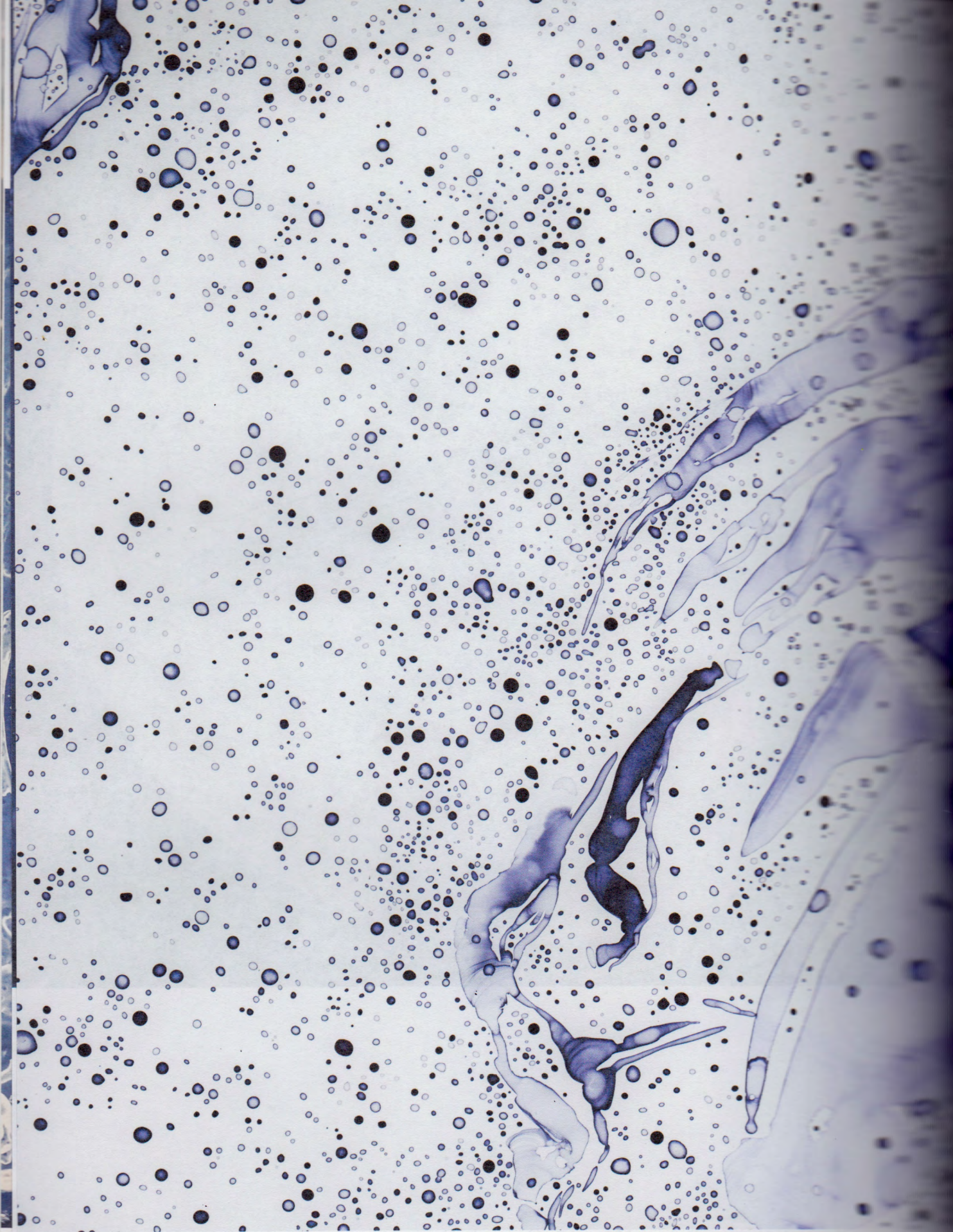
Nebula, after Williamina Fleming,
2016 Ink On Drafting Film,
76 X 76 inches

These cyanotypes are based on the groundbreaking work of a group of women in the late 19th-century Lick Observatory. Each cyanotype has been referenced by a historic photographic plate that introduced new classification systems of stellar objects and set the groundwork for modern astronomy. I wanted each of the series to have a connection to the process of discovery done on these transparent surfaces.



Comet, after Annie Jump Cannon,
2016 Ink on drafting film,
76 x 76 inches

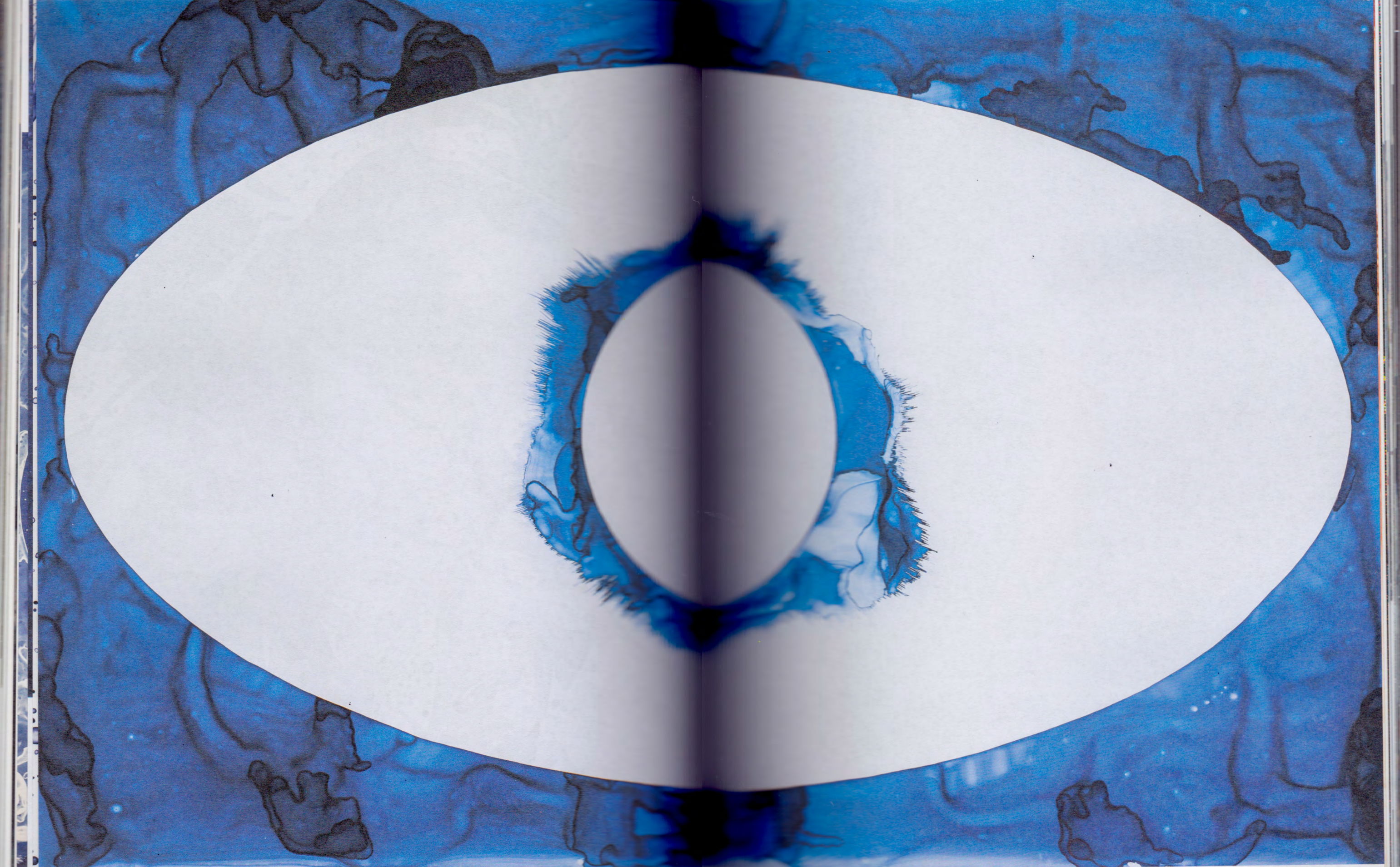
...celestial object on semi-transparent film, and that large painting then acts as the negative ... using our closest star, the sun. In this case, I found a photograph in the personal archive of ... wandering ice and dust ball. Long before it was known that clusters of stars and galaxies ... among the most interesting and mysterious objects an astronomer could find and guaranteed



Detail of Nebula, after Williamina Fleming,
2016 Ink on drafting film,
76 x 76 inches



As the ink moves across the surface of the Duralar, in a way that is organic and uncontrollable. When the ink works are printed into
the book, it is surprising what details get highlighted or eradicated.



Eclipse: (negative)

This piece was created while I was eagerly anticipating the recent "Great American Eclipse" on Aug. 21, 2017. My experience of the totality (viewed from Salem, Oregon) was so much more theatrical and otherworldly than I imagined. This is a second iteration of the sun-moon sky performance.

Lia Halloran is represented by Luis De Jesus Los Angeles and is an Associate Professor of Art at Chapman University. More images can be seen at: www.liahalloran.com