This exhibit of large format images explores the power of the eye of the photographer to capture the essence of his subjects, the people, wildlife, and landscape of Southern and Eastern Africa, and a focus on a subject’s eyes that nearly overwhelm the landscape he finds them in. Larry Broutman is a Research Professor in the MFAE Department at IIT.

Corridor Lounge Gallery
Hermann Hall
through September 30, 2005
artist reception:
Tuesday, September 27, 12 noon - 1:30 pm

Craftsmanship, Materials, Geometry. Sculpture that is set to no limits. This exhibit highlights the familiar, the evoking, and the unexpected, including new works first time out of this prominent sculptor’s studio.

Paul V. Galvin Library
through October 7, 2005

The art of satellite imagery. Using Earth as their canvas, they offer two differing interpretations in this emerging art form. From this unique perspective, over 400 miles above the Earth, they challenge the notion of place and familiarity. Some of the locations will surprise you, even more will amaze you.

Kemper Room Art Gallery
Paul V. Galvin Library
September 15 - October 30, 2005
artist reception:
Thursday, September 22, 4:30 - 7:30 pm
An Earthly Canvas
Larry Ammann and Stuart Black

Kemper Room Art Gallery
Paul V. Galvin Library

September 15 - October 30, 2005

art reception:
Thursday, September 22, 4:30 - 7:30 pm

exhibition hours:
Monday - Thursday: 12 noon - 10 pm
Friday: 12 noon - 8 pm
Saturday: 8:30 am - 8 pm
Sunday: 2 - 10 pm

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The art of satellite imagery. Using Earth as their canvas, they offer two differing interpretations in this emerging artform. From this unique perspective, over 400 miles above the Earth, they challenge the notion of place and familiarity. Some of the locations will surprise you, even more will amaze you.

curator:
Robert J. Krawczyk, Assistant Professor,
College of Architecture

exhibition coordinators:
Mindy Sherman, College of Science and Letters

sponsored by:
IIT Office of the President, Lew Collens, President
IIT Art Board, Judith Carr, Chair

Images: Psychedelics by Larry Ammann and Ooas by Stuart Black, courtesy of the MCAV Gallery, Chicago
An Earthly Canvas

Larry Ammann and Stuart Black

The art of satellite imagery. Using Earth as their canvas, they offer two diverging interpretations in this emerging artform. From this unique perspective, over 400 miles above the Earth, they challenge the notion of place and familiarity. Some of the locations will surprise you, even more will amaze you.

Kemper Room Art Gallery
Paul V. Galvin Library
Illinois Institute of Technology
35 West 33rd Street, Chicago, IL 60616

September 15 - October 30, 2005

opening reception and gallery talk:
September 22, 4:30 - 7:30 pm

exhibition hours:
Monday - Thursday: 12 noon - 10 pm
Friday: 12 noon - 5 pm
Saturday: 8:30 am - 5 pm
Sunday: 2 - 10 pm

art.iit.edu
312-567-5293

Psychedelic by Larry Ammann and Live Oasis by Stuart Black
courtesy of ADD Gallery, Chicago
IIT Art Board

Judith Carr, Chair  
Executive Assistant to the President  
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Catherine Bruck  
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Justine Jentes  
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Gallery Staff

Robert J. Krawczyk  
Gallery Director  
Assistant Professor, College of Architecture

Mindy Sherman  
Exhibition Coordinator  
College of Science and Letters

Kemper Room Art Gallery  
Paul V. Galvin Library

exhibition hours:  
Monday - Thursday: 12 noon - 10 pm  
Friday: 12 noon - 5 pm  
Saturday: 8:30 am - 5 pm  
Sunday: 2 - 10 pm

Kemper Room Art Gallery, Paul V. Galvin Library, 35 West 33rd Street, Chicago, IL 60616  
312-567-5293, art@iit.edu

for additional information, complete hours, and related events:  
art.iit.edu

An Earthly Canvas  
The Art of Satellite Imagery: Larry Ammann and Stuart Black
An Earthly Canvas

curated by
Robert J. Krawczyk, Illinois Institute of Technology
sponsored by
Illinois Institute of Technology, Office of the President

September 15 - October 30, 2005

The art of satellite imagery. Using Earth as their canvas, they offer two differing interpretations in this emerging artform. From this unique perspective, over 400 miles above the Earth, they challenge the notion of place and familiarity. Some of the locations will surprise you, even more will amaze you.

Their art is based on the science of remote sensing. This is the name given to a host of activities designed to gather data and information about the Earth's surface without actually being in contact with it. This is done by using space-borne sensors to measure energy reflected or emitted by surface features. The data collected is then processed into imagery from which information can be visually interpreted or derived using complex algorithms. Part science, part art, remote sensing has transformed how we view our planet and the way we conduct our daily lives. Applications are as varied as they are numerous; from mapping every facet of life on Earth, to real-time pollution monitoring, and forecasting the weather.

This exhibit covers a diverse selection of the earth; urban areas, deserts, rainforests, mountains, rivers, and oceans. Discover how these artists use color to highlight the variety of topographic features observed. Larry's approach and interpretation is to reveal the unique compositions, shapes, and colors of the Earth that are hidden in the data while still retaining recognizable topographic features. Stuart using similar data creates images that are more in an abstract or impressionist style. Many of his images obscure the actual topography to highlight prominent features.

Larry Ammann

Artist Statement:

I think that people have always been fascinated by views of our planet from vantage points other than our own eyes. Artists and photographers have trekked to remote lands or ascended to great heights by balloon, by airplane, and by spacecraft to show our planet as we cannot see it from the surface. My goal is to use remote sensing satellite data to show our planet in ways that our eyes are incapable of seeing, and as a result, to reveal the abstract compositions, shapes, and colors of the Earth that are hidden in this data.

I start by searching for an area that looks interesting from the satellite's perspective 420 miles above the surface. I then try to create an image from the raw data that displays a unique combination of composition, shape, and color to show the area in ways that cannot be seen visually but which reveals its inherent beauty. My goal is to create an image that is art first and a place second. This is accomplished by making use of my image processing programs to first separate different features numerically and then to map these separate features to different colors. Every type of material - different rock types, different minerals, vegetation and crops, buildings and other artifacts of civilization - all reflect electromagnetic energy differently.

Most of these differences occur in the infra-red portion of the spectrum. The colors that result from my image processing are not real in the sense that they are not colors that we can see with our eyes. But they are not false colors since different colors correspond to different features on the surface. The result is a unique view of an area that can be seen as a 4-dimensional image. Viewed from afar, you see the basic shapes and colors, but as you move closer, you begin to see details and textures that get finer and finer the closer you come to the print.

Larry Ammann is a Professor of Statistics and Associate Department Head of Mathematical Sciences at the University of Texas at Dallas. He received his PhD in Statistics from the Florida State University and is currently on leave at the Southwestern Medical Center's Advanced Imaging Research Center at the University of Texas.

Stuart Black

Artist Statement:

As if by placing his palette high in orbit above the planet, Stuart's Nature's Canvas works are created from digital data acquired by the Landsat satellites, observing the Earth from 705 km away. These satellites measure surface radiation across seven bands of the electromagnetic spectrum - three in the visible portion (the colors we can see) and four in the infrared region (indicators of plant growth, surface moisture, underlying geology and temperature). At times during the year when climatic conditions and the vegetation cycle produce the greatest natural contrast, merging a specific selection of these bands can generate resonant interpretations of the landscape, and provide Stuart with the raw imagery for his scientific creations.

Stuart's contemporary work displays characteristics of both abstract and impressionist styles, but with the added dimension of science and the truly unique perspective of space. But why does his brand of digital art succeed in the eyes of the public where others fail? Opinion suggests the answer lies with the obvious though-process behind the work and our fascination with exotic travel destinations, but Stuart prefers the theory that our programmed familiarity with natural shapes and patterns helps us to more readily identify with the subject material.

Understanding the processes behind the hidden attributes of a geographical location is the key to a successful Nature's Canvas piece, however even when all seems right the results sometimes don't match the expectation. A day here or there, rain the week before, or wind blowing from the wrong direction can make all the difference. The diversity of textures found on the Earth's surface and adds a further abstract dimension to the artwork.

Stuart is a native of England, attended University of Surrey, Roehampton, South East Missouri State University, University of Arizona where he received a Doctoral in Arid Lands Resource Sciences. He is a Fellow of the Royal Geographical Society and a winner of the Alfred Steers Dissertation Prize and recipient of a Fulbright Commission Scholarship. Currently he is a resident artist at the Tree of Life Gallery in Phoenix.

The work of Larry Ammann and Stuart Black is represented by Josh Schwartz, ABOV Gallery, Chicago, www.abovinc.com, 312-925-4191, abovinc@yahoo.com

On the cover: Psychedelic by Larry Ammann and Liwa Oasis by Stuart Black, courtesy of ABOV Gallery, Chicago
The art of satellite imagery: Larry Ammann and Stuart Black

curated by
Robert J. Krawczyk, Illinois Institute of Technology
sponsored by
Illinois Institute of Technology, Office of the President

September 15 - October 30, 2005

The art of satellite imagery. Using Earth as its canvas, they offer two different interpretations in this emerging art form. From this unique perspective, over 480 images above the Earth, they challenge the notion of place and familiarity. Some of the locations will surprise you, even more will amaze you. As you observe the location of each image, consider its biogeography, the models involved in each feature, and the shapes that become visible. Also note that each includes a specific date, the date the image was captured, not the date the image has transformed into art. These are all unique instances of our ever changing earth.

Each piece in the exhibit is titled only by its latitude and longitude. The following information includes that data plus a full description. You might first read the description and then locate the matching image or use the world map in the gallery to first identify the location and then match it to a description. If you do not wish to locate them individually, check the answer key on the bottom of the back page.

MALAPINA GLACIER, Alaska, USA

Malapina Glacier is a classic ice-shaped outlet glacier flanked by a coastal plain. The glacier in about 40 miles (65 km) wide at its lowest point and just 82 feet (25 m) above sea level. It covers over 1,467 square miles (3,800 km²) of southeast Alaska near the international border with Canada. The image was created using thermal measurements of the surface and illustrates that even during the summer months the surface temperature of the ice is lower than the land, resulting in the RED color of the dot. The extensive ice fields appear BLUE and the rugged, debris-filled edges of the glacier GREEN.

Stuart Black, 12-June-1993, 80.8N / 143.9W, covering 51x45 miles (32x25 km)

YOTSEY AND LAKES TOY, Hollywood

The Japanese island of Hokkaido is famous for its vast plains and hilly slopes. Located in southeastern Hokkaido is Shibetoka-Toy National Park - a wonderland of active and extinct volcanoes, clear lakes and hot springs. This image is dominated by two volcanic features: Yotei at 6,271 feet (1,903 m), a perfect example of a conical volcano; and Lake Toya at 227 square miles (591 km²) clear lake that is 541 feet (164 m) deep and is on the northern end in Japan that does not freeze. The islands of the central lake are the result of small volcanoes. Although Yotei is an extinct volcano the region of Japan is still very active.

Stuart Black, 13-June-1993, 43.1N / 140.4E, covering 16x28 miles (33x46 km)

CHICAGOED, Chicago, Ill. USA

Tall buildings, friendly people, a vibrant downtown, extensive river and canal, and a strategic location combine to make Chicago a world-class city. This image follows Lake Michigan as it curves around from Ogden Dunes, Indiana past Chicago to Waukegan, Wisconsin and west to the Fox River. The Chicago River and its tributaries are visible here along with downtown skyscrapers and their shadows including the Sears Tower. Some of the regional landmarks visible in this series include: Chicago Harbor, Navy Pier, North Avenue Beach, Millennium Park and Soldier Field as well as local expressways and major arterials entering or leaving the city. This image captures all of the same streets and canals of the Chicago landscape different to those who live there.

Larry Ammann, 11-September-2001, 41.8N / 87.0W, covering 51x90 miles (82x144 km)

NYONRYED AND MANHATTAN, New York City, New York, USA

New York on a late summer day -- a clear sky minus a grey sky due to morning fog. This image shows New York City with surrounding areas from Bridgeport, Connecticut to Newark, New Jersey and from Hoghpeast down the Hudson River to the Jersey side of New York harbor - Manhattan is clearly identified within Central Park showing prominence. South of Central Park is a building that casts the longest shadow in this image, the Empire State Building. In the city of Manhattan, the empty space where the World Trade Towers once stood can clearly be seen. Across the harbor is Ellis Island, symbol of hope and freedom to all, including my great-grandfather, who came here willing to work hard to create a new life of freedom and opportunity.

Larry Ammann, 09-September-2002, 40.7N / 74.0W, covering 45x60 miles (73x97 km)

RIBBON, Colorado & Green Rivers, Canyonlands National Park, Southeast Utah, USA

This image shows an area in southeastern Utah where the Green River joins the Colorado River above Lake Powell and the San Juan River. The many canyons created by smaller streams and the meandering paths of the Green and Colorado rivers create a spectacular view with frightened edges. The round feature near the left of the image between the two rivers is Upperkai Gorge, a 60 million year old impact crater. Much of this region is part of Canyonlands National Park.

Larry Ammann, 16-April-2002, 38.9N / 110.9W, covering 28x34 miles (45x54 km)

The work of Larry Ammann and Stuart Black is represented by Josh Swartz, SABO Gallery, Chicago, www.abconinc.com, 312-925-4191, abconinc@yahoo.com for exhibition announcements, solo shows, and related events

art.illinois.edu [Submitting your email address is not a guarantee of any additional offers or opportunities]