

## ILLUSTRATIONS

Figure	Description	Following Page
1	Solar and Heliospheric Observatory, NASA and ESA, <i>Comet McNaught</i> , <a href="http://sohowww.nasacom.gov/hotshots/">http://sohowww.nasacom.gov/hotshots/</a> p. 2, [accessed 15/02/2007].	4
2	<i>The Great Comet of 1577</i> , Royal Observatory Edinburgh in P. Whitfield, <i>The Mapping of the Heavens</i> , London: The British Library, 1995, p. 69.	5
3	Vija Celmins, <i>Untitled # 3</i> , 1966, charcoal on paper, 17 by 22 inches, The Edward R. Broida Collection, in S. Sollins, <i>Art 21: Art in the Twenty First Century</i> , New York: Harry N. Abrams, 2003, p. 167.	5
4	Andrea Corsali, <i>First Printed Description of the Southern Cross</i> , 1516, manuscript on vellum, 29.5 by 22.5 cm., in <i>National Treasures from Australia's Great Libraries</i> , Canberra: National Library of Australia, 2005, p. 10.	14
5	Walter De Maria, <i>The Lightning Field</i> , 1977, stainless steel poles, av. height, 6.29 m. overall 1609.34 by 1,005.84 m., New Mexico in J. Fineberg, <i>Art Since 1940</i> , 2 <sup>nd</sup> . ed. London: Laurence King, 2000, p. 327.	17
6	Keith Soares/Bean Creative, <i>Looking Deeper in the Universe, Looking Further Back in Time</i> , National Air and Space Museum, Smithsonian Institution, in <i>Beyond Earth – Mapping The Universe</i> , ed. D. de Vorkin, Washington: National Geographic, 2002, p.137.	25
7	Thomas Stephanson, <i>Warriors of the Net</i> , 1999, Erikson. Medialab. Sweden, in M.Dodge and R. Kitchin, <i>Atlas of Cyberspace</i> , London: Pearson Education, 2001, p. 239. <a href="http://www.warriorsofthe.net">http://www.warriorsofthe.net</a>	29
8	Gordon Bennett, <i>Panorama with floating point of identification</i> , 1993, synthetic polymer paint on canvas, 137.0 by 167.0 cm., National Gallery of Australia, purchased 1994, in exh. cat. ed. M.Eagle <i>Virtual Reality</i> , Canberra, Australian National Gallery, 1995, p.14.	30

9	Felicity Spear, <i>Night Journeys</i> , 2004, installation (detail), oil on canvas on industrial strength cardboard columns, 208 by 47 cm., oil on canvas on wood, 201 by 36 by 7 cm., Stephen McLaughlan Gallery, Melbourne.	37
10	Felicity Spear, <i>Night Journeys</i> , 2004, installation (detail), oil on canvas, on industrial strength cardboard column and panels, projected light, dimensions variable, Stephen McLaughlan Gallery, Melbourne.	38
11	Felicity Spear, <i>Night Journeys</i> , 2004, installation (detail), convex mirror, oil on canvas on panels, projected light, dimensions variable, Stephen McLaughlan Gallery, Melbourne.	38
12	Felicity Spear, <i>Night Journeys</i> , 2004, installation (detail), oil on canvas on panels, 220 by 30 by 5 cm., and 180 by 30 by 7 cm., Stephen McLaughlan Gallery, Melbourne.	38
13	Felicity Spear, <i>Night Journeys</i> , 2004, installation (detail), oil on canvas, on panel, 240 by 30 by 5 cm., Stephen McLaughlan Gallery, Melbourne.	38
14	Felicity Spear, <i>Night Journeys</i> , 2004, installation (detail), mirror reflection view, convex mirror, 75 cm. diam., vinyl lettering co-ordinates of Gallery, oil on canvas on industrial strength cardboard columns, oil on wood, pigmented ink jet print on cotton rag paper, sheet size 120 by 90 cms., Stephen McLaughlan Gallery, Melbourne.	38
15	Felicity Spear, Sarah Winfrey, <i>Which Way Is Up?</i> , 2005, installation (detail), Felicity Spear, <i>Out There</i> , archival pigmented inkjet print, sheet size 120 by 88 cm. edition of 10, Sarah Winfrey, <i>Missing 1</i> , <i>Out of Square</i> , computer etching and inks on metal, dimensions variable, Fermynwoods Contemporary Art Gallery, United Kingdom.	39
16	Felicity Spear, Sarah Winfrey, <i>Which Way Is Up?</i> , 2005, installation (detail), Felicity Spear, <i>Deep Field</i> , archival pigmented inkjet prints, 5 sheets, each 3.5 by 1.1 m., Sarah Winfrey, <i>Missing 1</i> , computer etching and inks on metal, dimensions variable, Fermynwoods Contemporary Art Gallery, United Kingdom.	39
17	Felicity Spear, <i>Which Way Is Up?</i> , 2005, installation (detail), <i>Deep Field</i> , archival pigmented inkjet prints, 5 sheets, each 3.5 by 1.1 m., Fermynwoods Contemporary Art Gallery, United Kingdom.	40

18	Felicity Spear, Sarah Winfrey, <i>Which Way Is Up?</i> , 2005, installation (detail), Felicity Spear, <i>Deep Field</i> , archival pigmented inkjet prints, 5 sheets, each 3.5 by 1.1 m., Sarah Winfrey, <i>Missing 1</i> , computer etching and inks on metal, dimensions variable, Fermynwoods Contemporary Art Gallery, United Kingdom.	40
19	Felicity Spear, <i>Which Way Is Up?</i> , 2005, installation (detail), <i>Deep Field</i> , archival pigmented inkjet prints, 5 sheets, each 3.5 by 1.1 m., Fermynwoods Contemporary Art Gallery, United Kingdom.	41
20	Felicity Spear, <i>Which Way Is Up?</i> , 2005, installation (detail), <i>Deep Field</i> , archival pigmented inkjet prints, 5 sheets, each 3.5 by 1.1 m., Fermynwoods Contemporary Art Gallery, United Kingdom.	41
21	Felicity Spear, <i>Which Way Is Up?</i> , 2005, installation (detail), <i>Deep Field</i> , archival pigmented inkjet prints, 5 sheets, each 3.5 by 1.1 m., Fermynwoods Contemporary Art Gallery, United Kingdom.	41
22	Felicity Spear, <i>Which Way Is Up?</i> , 2005, installation (detail), <i>Deep Field</i> , archival pigmented inkjet prints, 5 sheets, each 3.5 by 1.1 m., Fermynwoods Contemporary Art Gallery, United Kingdom.	41
23	Felicity Spear, <i>Which Way Is Up?</i> , 2005, installation (detail), <i>Deep Field</i> , archival pigmented inkjet prints, 5 sheets, each 3.5 by 1.1 m., Fermynwoods Contemporary Art Gallery, United Kingdom.	41
24	Felicity Spear, <i>Which Way Is Up?</i> , 2005, installation, <i>Deep Field</i> , archival pigmented inkjet prints, 5 sheets, each 3.5 by 1.1 m., University of Hertfordshire Art Gallery, United Kingdom.	42
25	Felicity Spear, 2004-5, <i>Sphere</i> , 1 m. diam., wood, paint stain, light.	42
26	Felicity Spear, <i>Out There</i> , 2005, archival pigmented inkjet print on Bright - Cube, sheet size, 120 by 88 cm., edition of 10.	42
27	Felicity Spear, <i>Bipolar 1</i> , 2005, archival pigmented inkjet print on Bright - Cube, sheet size, 120 by 88 cm., edition of 10.	43

28	Felicity Spear, <i>Bipolar 2</i> , 2005, archival pigmented inkjet print on Bright - Cube, sheet size, 120 by 88 cm, edition of 10.	43
29	Felicity Spear, <i>A Remote Possibility</i> , 2006, installation (detail), <i>OutThere</i> oil on canvas on wood, 35 by 200 by 7 cm., Stephen McLaughlan Gallery, Melbourne.	43
30	Felicity Spear, <i>A Remote Possibility</i> , 2006, installation (detail), <i>Zoom</i> , archival pigmented inkjet print on soft cotton paper, sheet size, 61 by 620cm., edition of 5, Stephen McLaughlan Gallery, Melbourne.	44
31	Felicity Spear, <i>A Remote Possibility</i> , 2006, installation (detail), <i>South</i> , archival pigmented inkjet print on soft cotton paper, sheet size, 230 by 112 cm., edition of 10, Stephen McLaughlan Gallery, Melbourne.	44
32	Felicity Spear, <i>A Remote Possibility</i> , 2006, installation (detail), archival pigmented inkjet prints, <i>Zoom</i> , sheet size, 61 by 620, and <i>South</i> , sheet size, 230 by 112 cm., Stephen McLaughlan gallery, Melbourne.	44
33	Felicity Spear, <i>A Remote Possibility</i> , 2006, installation (detail), <i>Turbulence</i> , DVD, television monitor, and <i>Out There</i> , oil on canvas on wood, 35 by 200 by 7 cm. Stephen McLaughlan Gallery, Melbourne.	44
34	Gerard Grisey, <i>Music for Percussion and Pulsar, Le Noir de l'étoile</i> , 1991, in M. Lachieze-Rey, J.P. Luminet, <i>Celestial Treasury</i> , England:Cambridge University Press, 2001, p. 60.	47
35	<i>Northeastern USA taken August 13, 2003 at 9:21 p.m. EDT and August 14, 2003, at 9:03 p.m. EDT.</i> <a href="http://antwrp.gsfc.nasa.gov/apod">http://antwrp.gsfc.nasa.gov/apod</a> NASA, Astronomy Picture of the Day, [accessed13/04/0436].	52
36	Olafur Eliasson, <i>The Weather Project</i> , 2003, (detail), lights, mirrors, dimensions variable, the Tate Modern, London, photograph, Felicity Spear.	55
37	Olafur Eliasson, <i>The Weather Project</i> 2003, (detail), lights, mirrors, dimensions variable, the Tate Modern, London, photograph, Felicity Spear.	55
38	Yves Klein, <i>Planetaire Bleu</i> , 1961, pigment and synthetic resin on board, 31 by 24 inches, courtesy of Sidney Janis Gallery, New York in <i>The Map Room</i> , ed. R. Storr, New York: Museum of Modern Art, 1994, p.14.	57

39	<i>Distorted space-time</i> in G. Sparrow, <i>The Universe and How We See It</i> , London: New Burlington Books, 2001, p. 168.	59
40	L. Delesalle, M. Lachieze-Rey, J.P. Luminet, <i>Infinitely curved - The Newtonian System and the Relativist Universe</i> , 1992, video still in M. Lachieze-Rey, J.P. Luminet, <i>Celestial Treasury</i> , England: Cambridge University Press, 2001, p. 65.	60
41	Julie Mehretu, <i>Retropisitics – A Renegade Excavation</i> 2001, ink and acrylic on canvas, 2.59 by 5.49 m., in B. Taylor, <i>A New Complexity:1999-2004 Art Today</i> , London, Laurence King, 2005, p. 219.	63
42	Nike Savvas, <i>Atomic: full of love, full of wonder</i> , 2003, polystyrene, nylon wire, paint, electric fans, dimensions variable, in Juliana Engberg, Nike Savvas – <i>Atomic: full of love, full of wonder</i> , Melbourne: Australian Centre for Contemporary Art, 2003, np.	67
43	Felicity Spear, <i>Hyphen</i> , 1999, installation (detail), oil in canvas on panels, floor piece, 150 by 230 by 35 cm., Westspace Gallery, and the Gossard Building Gallery, RMIT University, Melbourne.	71
44	Felicity Spear, <i>Sounding</i> , 1998, installation (detail), mixed media, dimensions variable, St. Stephen's Church, Melbourne.	72
45	Felicity Spear <i>Lodged</i> , 1998, (detail), <i>Evidence</i> , mural size photocopy of digitally manipulated pin-hole photograph, three sheets, total sheet size, 360 by 720 cm., Sarah Winfrey, <i>Intimate Apparel</i> , 42 by 35 cm. <i>Check</i> , 33 by 33 cm., radiographs and fluorescent light, Temple Gallery, Melbourne.	73
46	Felicity Spear and Sarah Winfey, <i>Illuminating Evidence</i> , 2000, (detail), constructed room, mixed media, dimensions variable, Geelong Gallery.	75
47	Felicity Spear, <i>Illuminating Evidence</i> , 2000, (detail), view through peep hole of constructed room, photocopy of digitally manipulated pin-hole photograph of room in Geelong Gallery.	75

48	Felicity Spear, <i>Illuminating Evidence</i> , 2000, (detail), pin-hole photograph of room in Geelong Gallery.	75
49	Felicity Spear, <i>Paris</i> , 2000, pin-hole photograph, 30 by 40 cm.	76
50	Felicity Spear, <i>Untitled</i> , 1997-2000. oil on canvas on panels, perspex tube, laser printed images, dimensions variable.	76
51	Felicity Spear, <i>Traversing Space</i> , 2002, installation (detail), oil on canvas on panels, mirror, dimensions variable, Stephen McLaughlan Gallery, Melbourne.	78
52	Felicity Spear, <i>Traversing Space</i> , 2002, installation (detail), <i>Map 1-X</i> , contact photographic prints, mirrors, overall size 164 by 93 cm., Stephen McLaughlan Gallery, Melbourne.	78
53	Felicity Spear, <i>Traversing Space</i> , 2002, installation (detail), <i>Sighting</i> , contact print of paper negative, analogue photograph, 40 by 30 cm., Stephen McLaughlan Gallery, Melbourne.	78
54	Felicity Spear, <i>Traversing Space</i> , installation (detail), <i>Untitled</i> , contact print of negative analogue photograph and map, 30 by 40 cm., Stephen McLaughlan Gallery, Melbourne.	79
55	<i>The Farnese Atlas</i> , 200 AD, marble, National Archaeological Museum, Naples, in P. Whitfield, <i>Mapping The Heavens</i> , London: British Library, 1995, p. 22.	90
56	James Turrell, <i>Roden Crater</i> , 2003, (interior View), in <i>Lightening Strikes</i> , ed. Rebecca Wilson, London: <i>Art Review</i> , 2006, p. 10.	92
57	Gulumbu Yunupingu, <i>Gan'yu - Stars</i> , 2005, pigment on bark, image courtesy Gulumbu Yunupingu and <i>Alcaston Gallery</i> , Melbourne.	94
58	Hitoshi Nomura, <i>Cowara (cosmic waves and radiation)</i> , 1987-1992, exh. cat. Anthony Bond, <i>The Boundary Rider – 9<sup>th</sup> Biennale of Sydney</i> , 1992, p. 181.	97
59	<i>Wheel Calendar</i> , 14 <sup>th</sup> .C., Bibliotheque Nationale, Paris in P. Whitfield, <i>Mapping The Heavens</i> , London: The British Museum, 1995, p. 50.	103

60	Fra Mauro's <i>mappae mundi</i> , 1459, Biblioteca Nazionale Marciana, Venice in P.Whitfield, <i>The Image of the World</i> , London: The British Library, 1997, p. 33.	103
61	Albrecht Durer, <i>Melancolia</i> , or the <i>Spirit of Man in Search of the Secret of the Universe</i> , etching, 1514, Bibliotheque Nationale, Paris, in M.Lachieze-Rey, J.P. Luminet, <i>Celestial Treasury</i> , England: Cambridge University Press, 2001, p. 14.	108
62	Johannes Kepler, <i>The Cosmic Bowl</i> , 1596, engraving, Bibliotheque Nationale, Paris in M. Lachieze-Rey, J.P. Luminet, <i>Celestial Treasury</i> , England: Cambridge University Press, 2000, p. 15.	114
63	<i>Remnant of a Supernova in Large Magellanic Cloud, SN1987A</i> , courtesy of NASA in J. Gribbin, <i>Space – Our Final Frontier</i> , London: BBC: 2001, p. 67.	118
64	Galileo Galilei, <i>Six Phases of the Moon</i> , watercolour, 1616, Biblioteca Nazionale Centrale, Florence in H. Robin, <i>The Scientific Image</i> , New York: Harry N.Abrams, 1992, p. 22.	119
65	Dorothea Rockburne, <i>Open Sesame Sky Chart</i> , pencil on photograph, 1990-1999, courtesy of the artist at <a href="http://www.artnet.com">www.artnet.com</a> .	121
66	Jan Vermeer, <i>The Art of Painting</i> (detail), c. 1666-1673, oil on canvas, 130 by 110 cm., Kunsthistorisches Museum, Vienna, N. Schneider, <i>Vermeer</i> , Cologne: Benedikt Taschen, 1994, p. 34.	123
67	Martin Waldseemuller's Terrestrial Globe Gores, 1507, woodcut, in <i>The world first that put America on the map</i> . D. Alberge, <i>The Australian</i> , (The World), Friday April 15, 2005, p. 8.	126
68	John Flamsteed, <i>Atlas Coelestis</i> , 1729, (detail), The British Library, in P. Whitfield, <i>Mapping The Heavens</i> , London: British Librar, 1995, p. 100.	128
69	Rene Descartes, <i>Study of the Formation of a Rainbow</i> , 1637, in 'Discours sur la Method', Special Collections Division, University of California Research Library, in <i>The Scientific Image</i> , H. Robin, New York, Harry N. Abrams, p. 56.	133

70	Wenyon and Gamble, <i>The Fringes of the Shadows of the Knives</i> , 1987, hologram, easel, in <i>Space Odyssey</i> : <a href="http://wengam.com/mito2001ja.html">http://wengam.com/mito2001ja.html</a> [accessed 22/04/2007] also <a href="http://wengam.com/balken.html">http:// wengam.com/balken.html</a> p. 2, 8/02/2006.	136
71	William Herschel, <i>Diagram of the Milky Way Galaxy</i> , 1785, The British Library, in P. Whitfield, <i>Mapping The Heavens</i> , London: The British Library, 1995, p. 115.	138
72	Alan Sandage and John Blake, <i>Galaxies Useful For measuring the Cosmological Distance Scale</i> , 1988, NASA SP 496, 41 by 52 cm., Library of the Paris-Meudon Observatory, Paris in M Lachieze-Rey, J.P. Luminet, <i>Celestial Treasury</i> , England: Cambridge University Press, 2001, p. 117.	140
73	<i>The Palomar Survey</i> , (detail), 1951, Library of the Paris-Meudon Observatory, Paris in M. Lachieze-Rey, J.P. Luminet, <i>Celestial Treasury</i> , England: Cambridge University Press, 2000, p. 182-3.	141
74	Amade Guillemin, <i>The Colour of the Stars</i> , 1865, The British Library, in P. Whitfield, <i>The Mapping of the Heavens</i> , London: British Library, 1995, p. 125.	141
75	Amade Guillemin, <i>The Night Sky over Paris</i> , 1865, in P. Whitfield, <i>The Mapping of the Heavens</i> , London: British Library, 1995, p. 123.	141
76	<i>A Protective Shroud</i> , G. Sparrow, <i>The Universe and How We See It</i> , London: New Burlington Books, 2001, p. 182.	143
77	Keith Soares/Bean Creative, <i>The Spectrum</i> , National Air and Space Museum, Smithsonian Institution, in <i>Beyond Earth – Mapping The Universe</i> , ed. D, de Vorkin, Washington: National Geographic, 2002, p.141.	144
78	David Malin, Planetary Nebular AAT110 NGC 6781, astro-photograph: Anglo Australian Observatory: <a href="http://www.ast.cam.ac.uk/AAO/images.html/">http://www.ast.cam.ac.uk/AAO/images.html/</a> [accessed 24/05/04].	148
79	<i>The Hubble Deep Field</i> , (detail), courtesy NASA in M.Lachieze-Rey , J.P.Luminet, <i>Celestial Treasury</i> , England: Cambridge University Press, 2001, p. 125.	152



80	<i>Multi-wavelength All-Sky Images, (detail), courtesy NASA</i> in M. Lachize-Rey, J.P. Luminet, <i>Celestial Treasury</i> , England: Cambridge University Press, 2001, p. 120.	154
81	<i>A Schematic Representation of the Hertzsprung-Russell Colour Magnitude Diagram</i> , courtesy BBC Worldwide Ltd. in J. Gribbin, <i>Space – Our Final Frontier</i> , BBC: London, 2001, p. 51.	155
82	<i>WMAP The First Detailed Full Sky Picture of the Oldest Light in the Universe.</i> <a href="http://map.gsfc.nasa.gov/mm.html">http://map.gsfc.nasa.gov/mm.html</a> .	156
83	Malcolm Godwin, <i>The Distribution of Galaxies</i> , in S. Hawking, <i>The Universe in a Nutshell</i> , S. Hawking, Bantam Press: London, 2001, p. 72.	158
84	<i>The Sloan Digital Sky Survey 3 D. Universe Map:</i> <a href="http://antwrp.gsfc.nasa.gov/apod/ap031028.html">http://antwrp.gsfc.nasa.gov/apod/ap031028.html</a> [accessed 15/02/05].	158
85	<i>Chart of the Web-Like Topography of the Large Scale Structure of the Universe.</i> , in New Cosmos in D. Berry, Sydney: ABC Books, 2006,p. 152.	159
86	Tim Otto Roth <i>Redshift 6.4 Quasar:</i> <a href="http://www.photograms.net/kunstfassade2003/tor/quasar.html">http://www.photograms.net/kunstfassade2003/tor/quasar.html</a> p.1, [accessed 20/02/2007].	160
87	Felicity Spear, <i>Flight EK 405</i> , digital photograph, pigmented inkjet print, 120 by 90 cm., March 2004.	160
88	Dan Holdsworth, <i>Untitled from Hyperborea</i> , 2006, photograph: <a href="http://www.nmm.ac.uk/server/show/ConWebDoc.20911">http://www.nmm.ac.uk/server/show/ConWebDoc.20911</a> p.1, [accessed 8/06/2006].	161
89	Wenyon and Gamble, <i>The Haystack Radome Mapped With Its Own Telescope</i> , 2000, (detail), iris print on tyvek, 40 by 200 inches, in S. Bender, I. Berry, <i>Mapping Art and Science</i> , New York: Tang Teaching Museum and Art Gallery, Skidmore College, 2001, p.77.	162