



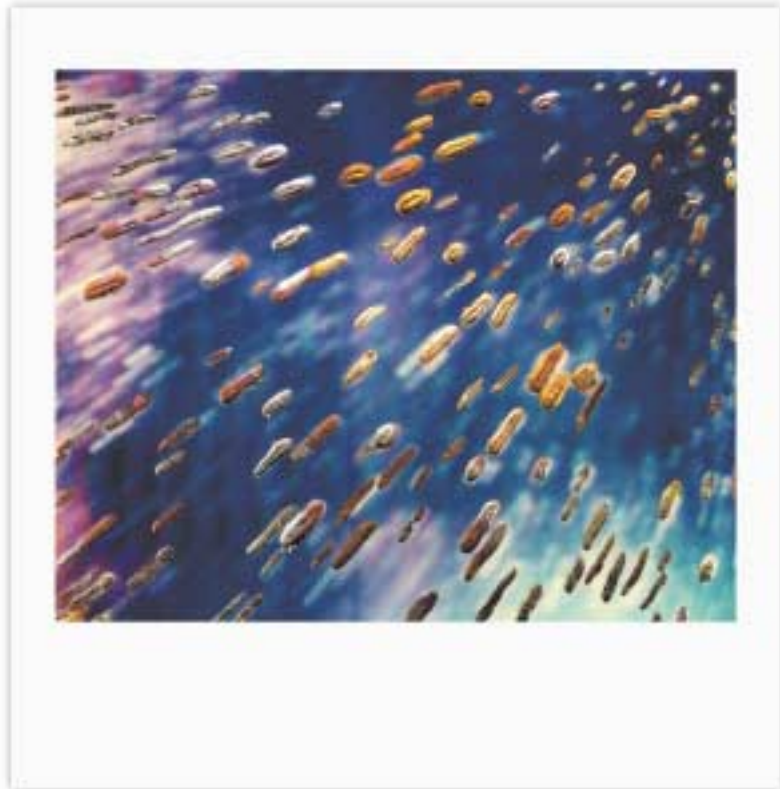
# Victor Raphael

Envisioning Space

Frederick R. Weisman Museum of Art

Pepperdine University

# Victor Raphael



## Envisioning Space

May 20 - July 23, 2000

**Frederick R. Weisman Museum of Art**

**Pepperdine University**

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I am personally grateful to the collectors who agreed to lend their art to the exhibition. Their willingness to share their art with others is commendable and should be exemplary.

**Michael Zakian**

Director

Frederick R. Weisman Museum of Art

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Victor Raphael, Los Angeles studio, 2000

Photo: Alan Raphael

## Victor Raphael: Inner and Outer Space

Every aspect of an artist's life mysteriously coalesces to produce works of art at any given point in time. While we are all unique in the details of our biographies, Victor Raphael's journey encompasses experiences and enthusiasms unusual in their range, profundity, and timeliness.

Raphael speaks about growing up in Los Angeles in the 1950's excited by the prospect of being an astronaut and voyaging into space. This early desire is surely the sublimating force behind a linked series of works in which the artist imaginatively explores both inner and outer space.

Raphael graduated from UCLA in 1973, and had successful and overlapping careers first as a printer for Triad Graphics and Cirrus Editions, and then as an actor, which eventually lead to producing and directing independent documentaries and videos. All of these experiences prepared Raphael to be able to integrate and master complex multimedia projects.

Raphael's half dozen years as the curator of the Platt Gallery of the University of Judaism reveals yet another facet of the artist's persona. The shaping and selection of other artist's oeuvre is something like the editing of documentaries; they both take an exceptional eye and an empathetic understanding of their subject. The mature artist also brings these skills of editing and shaping to their own work. The task of editing is especially crucial in Raphael's case as his work often involves multiple levels of images captured from photography, video transmissions, and electronic scanning in imaginative and innovative ways. His formats and means vary from intimate pieces based on the elaboration of Polaroids to his ambitious interactive CD-ROM, "Victor Raphael @ ZZYZX A Creative Journey."

Most importantly, Raphael has carved out a unique and important aesthetic territory that encompasses the exploration of cosmic spaces and the human response to this immensity. Using very sophisticated technology to generate photo-based imagery, the artist elaborates images of stars, novas, and galaxies, to produce work at the intersection of the scientific and the spiritual. This is a challenging concept as Raphael is dealing with two disembodied realms, yet in his hands the results are rigorous, sensual, and deeply engaging. The viewer is pulled into deep space, and at the same time is invited to contemplate a spirituality based on aspects of the infinite. As in the teachings of Jewish mysticism, we are invited to a glimpse of eternity. It is not surprising to discover that Raphael's identity is rooted in his Sephardic heritage. However, his application of gold leaf stems from a wide variety of art historical and religious associations. It functions as a witty subtext as well as a visual seduction. Raphael's work encompasses sometimes discordant realms, which have not been juxtaposed or harmonized by others. For example, his traditional embellishment of surfaces using metal leaf and swirls of gold and silver paint is seen in combination with the hyper real colors and visual effects of high technology replication.

Indeed, Victor Raphael's art, while consciously seductive in its surfaces, is marked by paradox and contradiction. It is both absolutely of this moment and accompanied by a long lineage of art historical associations: it is tactile and disembodied, abstract and physical. Most of all, it demonstrates the rewards of being true to one's own history and uniqueness, and at the same time willing to engage the viewer in a journey of the spirit and the imagination.

Ruth Weisberg  
Artist and Dean  
University of Southern California  
School of Fine Arts







## Victor Raphael: Envisioning Space

“I paint what I cannot photograph and photograph what I cannot paint.”

– MAN RAY

“The modern artist is living in a mechanical age and we have a mechanical means of representing objects in nature such as the camera and the photograph. The modern artist, it seems to me, is working and expressing an inner world – in other words – expressing the energy, the motion, and other inner forces.”

– JACKSON POLLOCK, 1950<sup>1</sup>

Although his art is remote from the existential turbulence of Abstract Expressionism, Victor Raphael has consistently drawn inspiration from Jackson Pollock. He even visited Pollock’s studio in 1985 and produced a series of works that pay him homage. Considering this affinity of sensibilities, it is not surprising that Pollock’s remarks about the condition of the modern artist provide a frame for understanding Raphael’s art. One need only substitute the word “postmodern” for “modern.”

For Pollock, a prime challenge to a painter at mid-twentieth century was the camera, which had usurped art’s primary function of picturing the world. He proposed to battle this impersonal machine by turning inward and expressing “the energy, the motion, and other inner forces” behind visual reality, that is, the forces that the camera could not see or capture. Maturing as an artist in the 1980s, just decades after Pollock’s death, Raphael turned to the camera to accomplish this same goal, using photographs to reveal the dynamics that propel his world.

Raphael was six years old when Pollock died in 1956. Although their lives overlapped, their worlds – and the conditions of their creativity – could not have been more different. Pollock worked at a time when America was at its height as an industrial power. It was natural for him to oppose the dehumanization of the machine by using the physical gestures of his body, applying the natural resources of a laborer to chart a new direction for painting. By the time Raphael began making art, America had already

moved from an industrial economy to one based on information. Raw physical gesture – and the fear of instruments such as the camera – had become as obsolete as the factories lying dormant along the nation’s Rust Belt.

The strength of Pollock’s art resided in the connections he established between his inner thoughts and the outer world. Although his seminal drip paintings were highly subjective, drawing freely upon the artist’s troubled unconscious, they transcended his personality and appeared as objective networks of interconnected forms. Pollock created majestic webs that fused the subjective and the objective, collapsing the classic division between exterior and interior, between appearance and essence, between sign and significance. He helped close the doors on the modernist project and open the threshold to the postmodern.

Victor Raphael also creates webs, but they are based on the interconnections between media. As an artist, he grew up in the postwar cultural world Pollock helped create. It was a world of images. Part of the Baby Boomer generation, Raphael matured in an age that saw the growth and eventual domination of the media – first, television, magazines, movies, and later, video, computers, Internet. While Pollock saw the camera as a threat, as an inadequate means to capture life, Raphael saw it as a necessary tool that reflects what is most vital and stimulating in contemporary culture. In a world of mass-produced, photo-based images, the camera becomes an essential link. It is the foundation that unites numerous technologies and systems of visual information.

Raphael chose Polaroid photography as his primary medium. He likes it because it is instantaneous and accessible, a fast medium geared for a fast-paced world. In an era of immediate gratification and spontaneous spectacles, Polaroid allows someone to arrest a scene and have an immediate souvenir. As a simple point and shoot device, it requires no special talents or skills, offering accessibility in place of sophistication. Critic Pierre Bourdieu called photography as a whole a middlebrow art, a medium geared



to popular needs and desires.<sup>2</sup> Within this populist medium, Polaroid is especially prosaic. “The Polaroid is something that everybody understands,” Raphael once said. “There is a democratic nature to it. I make something special out of something common.”

Polaroid photography is both modern and archaic. Although it utilizes up-to-date technology, it is old-fashioned in that it creates only one image for every snapshot taken. In this way, it most resembles a primitive daguerreotype. Raphael appreciates the paradox that his medium of choice is popular and accessible to everyone, but also rare, producing only solitary images.

He further capitalizes on the unique quality of Polaroids by altering each one by hand. Applying various metallic paints, as well as actual gold and metal leaf, he obscures and heightens certain features of each photograph, thereby personalizing his anonymous medium. Each image is truly one-of-a-kind. From the common, Raphael makes the One. Embellished with gold, each manipulated Polaroid resembles a small Medieval icon and functions as a compact image of modern, secular devotion.

While his medium is ordinary, his subjects are not. Raphael has always retained a Romantic desire to tap the universal. He focuses on subjects of grand import – the cosmos, water, artistic genius, religious doctrine, monuments in the history of art. Each in its own way declares a field of portentous meaning, a subject that transcends the mundane by addressing the timeless and the eternal.

Raphael prefers to obtain his imagery from indirect sources. For example, he produced his Space Field series, consisting of cosmic imagery, by aiming his camera not at the stars but at his television screen. His source material was NASA photographs broadcast on educational TV. His art becomes a commentary on the way our culture processes and disseminates images. In our Information era, pictures are continually taken, edited, broadcast, received and interpreted in a vast web of media communication. In his altered Polaroids, Raphael consciously manipulates his images, in the same way the media modifies and puts a spin on whatever it creates and distributes.

One recurrent motif in Raphael’s imagery is the field. They appear not only in the Space Field series, but also as fields of water, architectural decoration, semiotic codes, and electronic static. To the artist, the field symbolizes any vast arena, ranging from circles of human interaction, to immense territories opened up by new media technology. The field is the condition of the Postmodern world – a great continuum comprised of individual parts subsumed within a larger all-embracing system. Frankfurt School philosopher Theodor Adorno used the term “constellations” – a reference to cosmic imagery that has particular meaning to Raphael – to refer to these shifting networks of information.

His work matured in the 1980s, an era when Postmodernism arose as a critique of essential propositions behind modernism, questioning long-cherished beliefs in a coherent style, a stable identity of self, and clear origins. Jean Baudrillard, who postulated a new world order based on the exchange of information, advanced the idea that “Our private sphere has ceased to be the stage where the drama of the subject at odds with his objects and his image is played out: we no longer exist as playwrights or actors but as terminals of multiple networks.”<sup>3</sup> Jackson Pollock represents the old modern world where the artist used art to work out his personal psychological dramas. As Postmodern artist, Victor Raphael doesn’t create as much as he re-creates, reprocessing the visual data that permeates our culture. He uses his camera to move between the surface and depth of this media universe. His manipulated Polaroids, which reflect multiple levels of cultural communication, appear as conduits of social meaning.

#### UFOs

Raphael’s first mature works were a series of modified Polaroids and photocollages from 1978 through 1981 on the theme of UFOs. The question of intelligent life beyond the confines of our planet has been an undercurrent of American popular culture since 1947 when an alien craft was rumored to have crashed at Roswell, New Mexico. The subject was



Victor Raphael, Chatsworth, California, 1978

Photo: Alan Raphael

given new life in 1970 with the publication of Erich von Däniken's *Chariots of the Gods? Unsolved Mysteries of the Past*, a highly speculative book that argued that the great unexplained engineering feats of ancient civilizations were technological gifts from alien space travelers.

UFO, 1980 (pg 18) began with an evocative, unidentifiable mass Raphael noticed within one of his Polaroid photographs. Intrigued by questions of how people “read” or understand borderline pictures – images that seem to resemble something but look like nothing in particular – he used copper paint to embellish his mysterious image, creating an engaging shape that resembles both a flying saucer and, at the same time, nothing more than a series of random spots.

Another group of UFO images were based on a series of photographs of the ancient temple at Teotihuacan Raphael took while on a honeymoon to Mexico in 1978 (pg 18). By cutting out and then inverting the bottom portion of the temple, Raphael turned the stately pyramid into an unstable lozenge, a powerful saucer-like shape that appears ready to lift off from the earth. These photocollages probe the notion of physical and cultural displacement, musing upon the origins and fate of the people who built these

majestic structures, but also – and more to the point – raising questions about travel through time and space in the present.

In spirit these inversions of Mexican temples have parallels to Robert Smithson's mirror displacements which were published in “Incidents of Mirror-Travel in the Yucatan” in 1969.<sup>4</sup> Smithson's article focused on how the car – the ultimate personal space vehicle of the twentieth century – functions as a self-enclosed transportation pod that can take one to the most remote realms on earth. Raphael's Teotihuacan UFOs arose directly from his personal wanderlust, which led him to travel widely and frequently through the late 1960s and 1970s. They pose the same philosophical questions surrounding travel that obsessed Smithson. How can you be in a single, fixed body and have that body transported to strange places? How much of you is preserved with each trip? More importantly, how much is changed?

Raphael's UFOs also deal with displacements in communication within contemporary culture. In the photocollage *Griffith Park Observatory UFO, 1980*, he created a flying saucer-shape by duplicating and inverting the curved top of the landmark Los Angeles planetarium. The work is a comment on how facts – in this case, scientific “truths” about the cosmos – are

shaped and manipulated by the people and methods used to gather and disseminate information. Considering that the Mayan calendar is said to have been more accurate than our modern calendar, can one claim that Griffith Observatory contains better astrological knowledge than the temple at Teotihuacan?

#### **JEWISH SUBJECTS**

As a descendant of Sephardic Jews with roots in Spain as well as in Greece and Turkey, Raphael grew up thinking about the gulf that exists between his European ancestors and his life in Los Angeles. The strong bond he feels with his past is a link that exists through blood – genetics – and by belief – religion. He has produced a series of works addressing Jewish themes, particularly the idea of wisdom passed on through generations and centuries.

*The Three Triangles*, 1983 (pg. 19) is one of a series of works based on the Kabbalistic idea of the Tree of Life. The Kabbalah is an ancient aspect of mystical knowledge codified by Jewish and some Christian scholars in the twelfth century. It emphasized revelation focusing on the nature of the universe and the destiny of man. The Tree of Life is a graphic model of these divine attributes that exist in a complex spatial relationship to one another. Each point or sphere – an allusion to celestial spheres – serves as a point of access to a realm of knowledge. The entire tree is a protean structure, capable of being expanded and enlarged as one attains higher levels of understanding. In a Polaroid *Alph Bet*, 1988, letters from the Hebrew alphabet, which according to the Kabbalah represent a system of numerology, float freely in a golden space. To Raphael, the Tree of Life and the Hebrew alphabet were rudimentary forms of mass media, ancient broadcast systems for communicating timeless truths.

Although he made art with clear reference to specific Jewish subjects, all of Raphael's art deals with Diaspora or displacement as a condition of contemporary life. Although the Diaspora originally referred to

the Hebrews' Biblical exile from Palestine during the Babylonian Captivity, the term describes any state of wandering or homelessness. The condition of the Wandering Jew, the medieval outcast who has no place in the world, has been absorbed into a highly mobile contemporary world where people often choose freedom of movement over stability. Raphael documented his personal experience with social displacement in a series of monosilkscreens depicting the Breed Street Shul and Wilshire Boulevard Temple, the later which he attended with his family. These buildings mark two phases in the migration of the Jewish community in Los Angeles, which was originally located in Boyle Heights, then moved to the mid-Wilshire area and moved again to the West side. Raphael produced his silkscreens at the Self-Help Graphics Atelier, a community-based art center in East Los Angeles that reflects the rich cultural values and spirit of the local Chicano community.

#### **COLOR CODES**

Raphael's Color Codes from the late 1970s to the early 1980s explore the arbitrary quality of the sign. He was inspired by Structuralist thought, which arose to dominate cultural analysis during the 1970s, and adopted their method of studying the human sciences as a way of making art. The Structuralists believed that language – and any aspect of human behavior – consists of a series of social conventions, made up of various "signs." Each sign is a two-part carrier of meaning consisting of a signifier (a sound, image, act or written word) and what it signifies (its meaning). The relationship of signifier to signified is arbitrary and largely a matter of social convention. Signs possess meaning through our ability to differentiate one from the other within the larger system.

Raphael created the Color Codes as an arbitrary system of signification. He began the series with a color alphabet that he created by selecting a stick of oil pastel from a box at random and assigning it to a letter of the alphabet. "A" was ultramarine blue. "B" light green. "C" dark green, and so on. Because



there were only twenty-four different colors in the box, two colors were used twice. Hardly an arcane game, Raphael's Color Code points to the capricious state of color symbolism at the end of the twentieth century. The first generation abstract artists firmly believed in the psychological, expressive aspects of color. Kandinsky could announce with certainty that "vermilion stimulates like a flame," and that "bright yellow looks sour,"<sup>5</sup> but by the end of the twentieth century, an over-stimulated media had dulled people's senses to the point where colors were received as mute visual facts, shorn of any deep psychological associations. To make color meaningful Raphael had to prescribe meaning, to create a system where color would point to a specific predetermined meaning.

In *Ellipse-Eclipse*, 1985 (pg. 21) Raphael employed the colors that spell these two words. The composition, which owes much to Jackson Pollock, consists of broad, arcing ellipses that the artist drew using large sweeps of his arm. *Evolution-Revolution*, 1987 (pg. 21) features bars of color that spell the title. These

works – represented in the exhibition by Polaroids of the original drawings – while beguiling as pure sensuous form, are admittedly difficult to decipher. To discover their meaning, one would need the color codes and then take the time to find the letter matching each color. In the case of *Ellipse-Eclipse*, and many similar works, the composition undermines any sense of a clear order, making their meaning hard to determine. They are obscure and opaque, reminding us that most systems of information are convoluted and arcane.

#### ABSTRACTIONS

Although today it is taken for granted as a part of our cultural scene, abstraction appeared in art only as recently as the early twentieth century. The first generation abstract painters – Kandinsky, Mondrian, and Malevich – struggled to establish nonobjective art as a meaningful alternative to a centuries-old tradition of Renaissance realism. By the end of the century,



Victor Raphael, Los Angeles, California, 1989

Photo: Don Weinstein

abstraction had been assimilated into culture at large where it functioned as a pictorial option open to anyone.

Raphael was always comfortable with abstraction because his approach to making art is itself abstract. He works in independent stages, first taking a photograph, and then altering it. He thinks of his materials and subjects in a deliberate, studied manner, contemplating the nuances of meaning surrounding every act. His art-making process begins with intense concentration on a problem, which soon gives way to a Zen-like acceptance of accident and chance. He looked at the vast world of art and found a host of images that spoke directly to him and to his work. Wanting to assimilate these achievements, he found ways of appropriating icons from the history of modern art.

In a loosely defined series that he calls simply his Abstractions, Raphael rejected the camera's usual purpose of recording visual reality and set out to incorporate the vocabulary of nonobjective art into his work. He embarked on a series of conscious homages to other artists. *Gold Field*, 1984 (pg. 22), which consists of a Polaroid entirely covered with gold leaf, is a tribute to Yves Klein, who wanted to create a world of monochrome objects. *Abstraction #2*, 1986 (pg. 22) was inspired by Jackson Pollock's *Blue Poles*, a late work where the Abstract Expressionist used two-by-fours dipped in paint to make a series of linear, quasi-figurative forms. Altering Pollock's method to suit the small size of the Polaroid, Raphael created a mass of similarly painterly lines by using toothpicks dipped in copper metallic paint.

*Video Volcano*, 1988 (pg. 23) is a still from "Video Feedback" an abstract video created by shooting a video camera into an active monitor. The distortion from the resulting feedback loop creates an explosive shutter that resembles an erupting volcano. If the medium is the message, as Marshall McLuhan has noted, then the medium can distort the message, influencing the outcome simply through its involvement in the process.



"One Gesture of the Heart: A Tribute to Jackson Pollock", 1986, produced by Ben Adams and Victor Raphael.

## POLLOCK

Raphael's concern with abstraction led him to confront Jackson Pollock, the most powerful and problematic of American nonobjective painters. He went beyond an interest in the art and focused on Pollock as a cultural phenomenon. He wondered about the form and substance of Pollock's art and legend. Is it found within his canvases or does it belong to the way society celebrates his myth?

Raphael's interest in Pollock assumed a new dimension when he noticed that he bore a striking physical resemblance to the Abstract Expressionist painter. He pondered questions of what does it mean when a younger artist "identifies" with a famous figure? Is the relationship merely pictorial, a question of borrowing the look of someone else's work? Or does the identification exist on another level?

Pollock himself spoke of the need to be in the painting, to physically become one with the creative act. His prime pictorial device was the web, a field of twisting skeins of paint that has the artist's body at its core. This web became the locus of his self, the place where he could get a handle on his unruly emotions and articulate a coherent identity. Despite Pollock's haunting demons, being at the center of his drip paintings allowed him to momentarily overcome them and produce an image of ideal balance and order.

Raphael explored ways of entering into Pollock's art and psyche. In 1985 he visited the artist's home in Springs, Long Island – before the studio officially opened to the public – and took a series of photographs of his own body there. In *Self-Portrait at Pollock's Studio*, 1986 (pg. 25) Raphael captured his shadow spreading over the famous barn-studio where the ground-breaking drip paintings were made. Raphael turns homage into an act of willful projection, by asserting the presence of his self at the site of Pollock's creativity.

Another series of Polaroids feature stills from the Hans Namuth film capturing Pollock in the act of making a painting on glass. The artist is immersed in

dense outpourings of paint, recalling Robert Smithson's comment that "Jackson Pollock's art tends towards a torrential sense of material that makes his paintings look like splashes of marine sediments."<sup>6</sup> They also look cosmic. Pollock painted to be one with the universe. Raphael's Polaroids reveal the extent to which he achieved this goal.

In a two-minute video, "One Gesture of the Heart: A Tribute to Jackson Pollock," Raphael assumed the stance, posture, and facial expressions of Pollock, trying to dissolve the distance between his physical existence and Pollock's life. By entering into the older artist's skin, he sought to gain insight into his consciousness. Raphael became not a follower of Pollock but his postmodern double, a doppelganger, one who strives to inhabit and heart and body of another.

## GETTY SERIES

While museums seem to gather the world's great masterpieces in reverential displays of genteel taste and passive beauty, in truth these institutions function as great engines of cultural displacement. To show examples of historic world art at one locale – and at a particular point in time and space – means that these objects were dislodged from their original time and place. Removed from its context and natural point of reference, museum art is homeless art, art without a clear sense of belonging.

For Raphael this sense of impropriety was particularly keen at the original J. Paul Getty Museum in Malibu. Housed in a structure on the California coast that recreates a first century AD Roman villa from Pompeii, the museum building itself embodies an extreme violation of the space-time continuum. Walking through its galleries, Raphael was struck by the peculiarity of seeing artifacts from ancient Europe sitting in display cases in modern Los Angeles, not far from the world of Hollywood fiction.

His Polaroids of various masterpieces use metal leaf to alter their appearance and context. The battered and broken features of the face in *Roman Man*, 1991 (pg. 28) make him seem like a tired refugee from an apocalyptic cataclysm. In *Getty Kourou*, 1995 a



pristine white marble figure stands within a glimmering field of gold, as if it had just emerged from a time machine. *Vestibule Ceiling*, 1992 (pg. 28) shows a complex decorative scheme filled with Roman images of abundance, a celebration of commercial goods for a material world not very different from our own.

#### **GETTY WATER SERIES**

Raphael embarked on another series based on the ornamental peristyle pool at the entrance to the first Getty Museum. The artist, who was born under the sign of Virgo (an earth sign) has always found water to be liberating. A native of Los Angeles, he grew up in and around water. The grandson of a couple who were born on the island of Rhodes, Raphael feels that water is part of his Mediterranean heritage.

Water is timeless. Yet, it is also distinctly modern in its transience. It is dynamic and protean, always in flux – an apt metaphor for changeable times. Water also has a paradoxical appearance. It is transparent but forms reflective surfaces that mirror whatever appears above it. Because of these reflective qualities, water can be thought of as the first recording instrument, a natural but impermanent camera.

Raphael used his Polaroid camera to capture ephemeral reflections. He focused on fleeting ripples, fugitive fields of glowing light captured in water. He used metal leaf to emphasize the patterns of these reflections, creating golden icons out of transient phenomena. These Getty Water Polaroids (pg. 29) reminded Raphael of the late water lily paintings of Claude Monet, an artist who made grand decorative cycloramas depicting the meeting point between earth and water. Inspired by these great works of late Impressionism, Raphael produced a series of large Getty Water paintings (pgs. 30 - 31) using metal leaf on canvas that aspire to the environmental scope of Monet's project.

#### **SPACE FIELDS**

The most sustained body in the artist's oeuvre is his Space Field series. As a young boy, Raphael wanted to be an astronaut, sharing the dream of many

who grew up in the space age. As an adult he channeled this preoccupation with the universe into his art. He was hardly alone in his delight with the stars. The theme of outer space has been persistent throughout human history. It inspired some of the earliest works of permanent art and architecture, such as Stonehenge, and continues to occupy modern observers.<sup>7</sup>

The images in the Space Field series fall into two broad categories of fields and objects. The objects can be further broken down into groups distinguished by the type of heavenly body: star, planet, galaxy, asteroid field, and so on. They also may be classified by the object's primary shape: orbs, rings, spirals, clusters, accretions. This range of forms mirrors the types of objects and structures we encounter within any system on earth: unitary, linear, circular, non-sequential. For Raphael the sky is a vast network, a metaphor for the complex realms of man-made information.

In an essay entitled "Of Other Spaces," Michel Foucault postulated that while the nineteenth century was an era dominated by a concern with history, the postmodern era is obsessed with space: "The present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the era of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed."<sup>8</sup> The new unit of measurement is not distance but the "site", which Foucault "defined by relations of proximity between points or elements." The Space Field series functions as "sites" in this vast cosmic dialogue of highly charged and portentous images.

Raphael's celestial imagery is highly dramatic. Unlike the art of photographer Thomas Ruff, which resembles passionless astronomical charts, Raphael's space images are deeply emotional, even melodramatic. It is worth remembering that their source was NASA photographs broadcast on educational television. Television producers had selected these images for their visceral impact on the general public. As one might expect, they are breathtakingly beautiful, eliciting feelings of awe for the vastness and complexity of the cosmos. With a background in filmmaking,

Raphael understands how to reach a potentially indifferent audience with maximum dramatic effect. He readily accepts the role of dramaturge, one who presents and orchestrates pictorial dramas.

The Space Field series also explores one of Raphael's favorite themes – the relationship of the infinitely small to the infinitely large, of the microscopic to the macroscopic. His interest in this relationship led him to explore ways of enlarging his

Polaroids. He turned to digital technology, using various computer printing devices to increase the size of his images. Some of these large pieces are further embellished with metal leaf, exploring how his handworkmanship functions on another scale. These computer enlargements create new links in his great chain of interlocking, communicating images.

Michael Zakian  
Director  
Frederick R. Weisman Museum of Art

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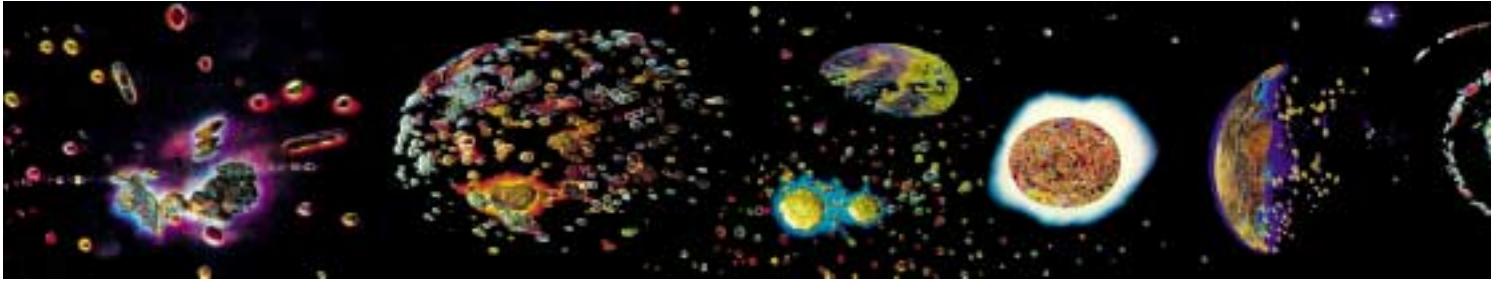
#### FOOTNOTES

1. "An Interview with Jackson Pollock" (1950) in Francis V. O'Connor, *Jackson Pollock*, New York: The Museum of Modern Art, 1967, p. 79.
2. Pierre Bordieu, *Photography: A Middle-Brow Art*, Palo Alto: Stanford University Press, 1996.
3. Jean Baudrillard, *The Ecstasy of Communication*, New York: Semiotext(e), 1987, p. 16.
4. Robert Smithson: *The Collected Writings*, Los Angeles: University of California Press, 1996, pp. 119-33.
5. Wassily Kandinsky, "The Effect of Color" (1911) in Herschel Chipp, *Theories of Modern Art*, Los Angeles: University of California Press, 1968, p. 153.
6. Robert Smithson, p. 110.
7. A large art exhibition assembled by the Montreal Museum of Fine Arts in 1999 to mark the new millennium was "Cosmos: From Romanticism to the Avant-garde," which traced the prevalence of astral imagery throughout the nineteenth and twentieth centuries. See Jean Clair, editor, *Cosmos: From Romanticism to the Avant-garde*, New York: Prestel, 1999.
8. Michel Foucault, "Of Other Spaces," in Nicholas Mirzoeff, *The Visual Culture Reader*, New York: Routledge, 1998.



Victor Raphael, Goldstone, California, 1998

Photo: Glen Phipps



## Victor Raphael @ ZZYZX A Creative Journey

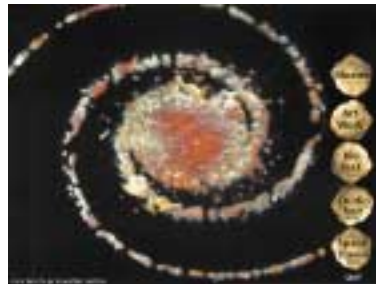
Sometimes the title of a work of art is inextricably connected to the work. This is the case with “Victor Raphael @ ZZYZX A Creative Journey”, a work of art that is a living process, an exploration of very late twentieth and very early twenty-first Century art and technology. Victor's journey is physical and metaphysical in that he's dealing with photographs, paint, paper, video, music, computers and software, in addition to exploring the timeless issues of our relationship to the universe. Like an explorer, he sets out into the unknown, imagining what lies ahead, but never really knowing what his creation will be until it's completed.

I first met Victor in 1995 when I was President of ZZYZX Visual Systems, one of the pioneers in Iris digital fine art printing and advanced digital capture techniques, based in Los Angeles. Victor had been working with photographic and traditional art media: Polaroid prints, film transparencies, acrylic paint, gold and metal leaf; and he wanted to explore the creative possibilities of digital printing technology. Victor and I immediately began experimenting with his images, marveling at the heretofore unseen beauty that was revealed by viewing the high resolution digital files we created from his Polaroid artworks. We discovered that Victor's work not only transferred beautifully to IRIS ink jet prints on various substrates, but that his art also manifested itself profoundly in soft display, on the computer screen. This was an unexpected and thrilling discovery.

1995 was a year of greatly accelerated change in digital imaging Apple Computer had just debuted a technology called QuickTimeVR (QTVR) which allowed creation of 3D interactive images which could be navigated to simulate traveling through real spaces. QTVR was a perfect



Opening Movie



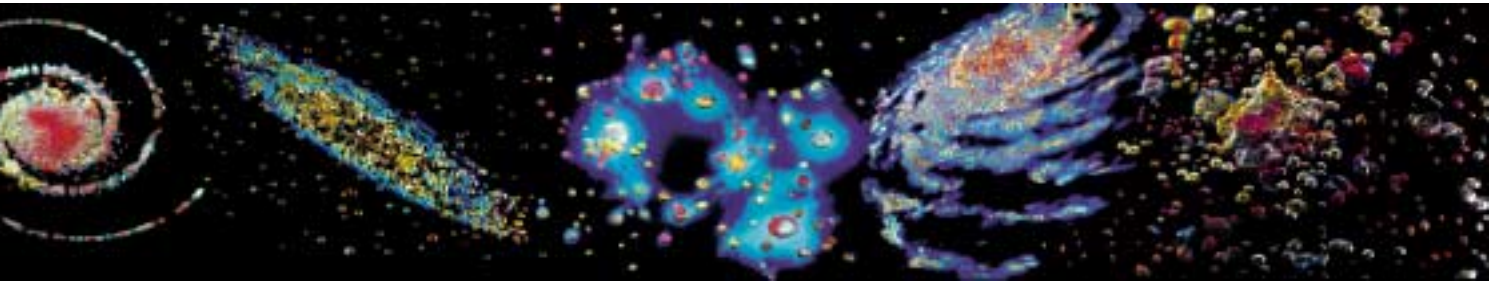
Main Menu



Movie Section

Screen captures from the the CD-ROM, *A Creative Journey*.



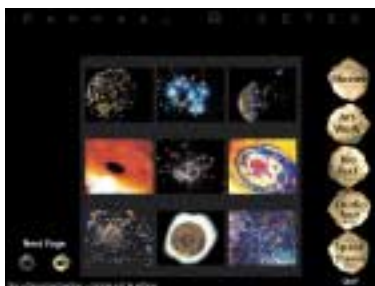


*Space Travel*, 2000, Chromogenic print mounted on aluminum, 7-3/4" x 82", published by Muse X Editions.  
From the Space Travel section of the CD-ROM "A Creative Journey."

match for Victor's Space Field series. It transformed an essentially flat, two dimensional image into a 3D universe that viewers could "travel" through. The interactive version of Victor's work could only be viewed on a computer, so we needed to create a context for its presentation and, because in 1995, the World Wide Web was only just emerging as a mass medium, we decided to enlist the staff of ZZYZX in creating a CD-ROM, "Victor Raphael @ ZZYZX A Creative Journey." Our goal was to present as many facets of Victor's work as possible and document his creating that work. Interestingly, Victor's work, now informed and transformed by digital technology, remained analogue, as he continued to photograph and then paint on his images. As a teaching and historical reference, we also documented all of the technical and creative processes that our staff utilized in collaborating with Victor in producing the digital versions of his work.

Victor's evolution as an artist, using digital technology to communicate his art in new ways, continues to this day. We are exploring new technologies which will further enhance the Space Field series and planning new work which combine Victor's interest in digital cameras and video. Victor has presented the material in many forums. Much of the work on the CD-ROM has migrated to the Web. Art and technology in this new century are inextricably linked, and Victor Raphael's work reflects this, while retaining the classic elements which speak to the heart.

*Bob Goldstein, digital consultant and founder of Goldtop.com*



Artwork Section



Studio Tour (QuickTime VR)



Space Travel (QuickTime VR)

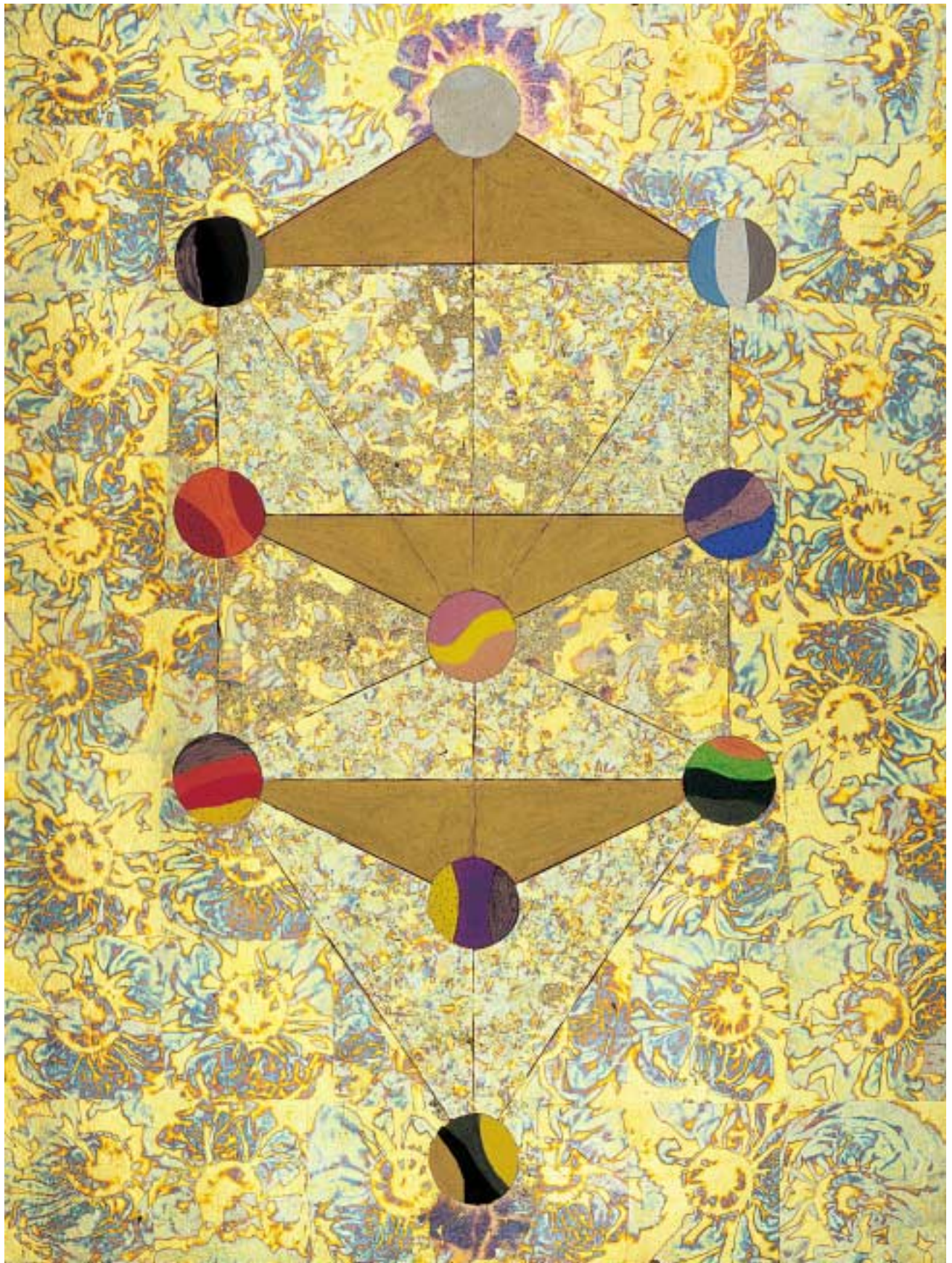


UFO, 1980  
Acrylic paint on 600 Polaroid  
4-1/4" x 3-1/2"



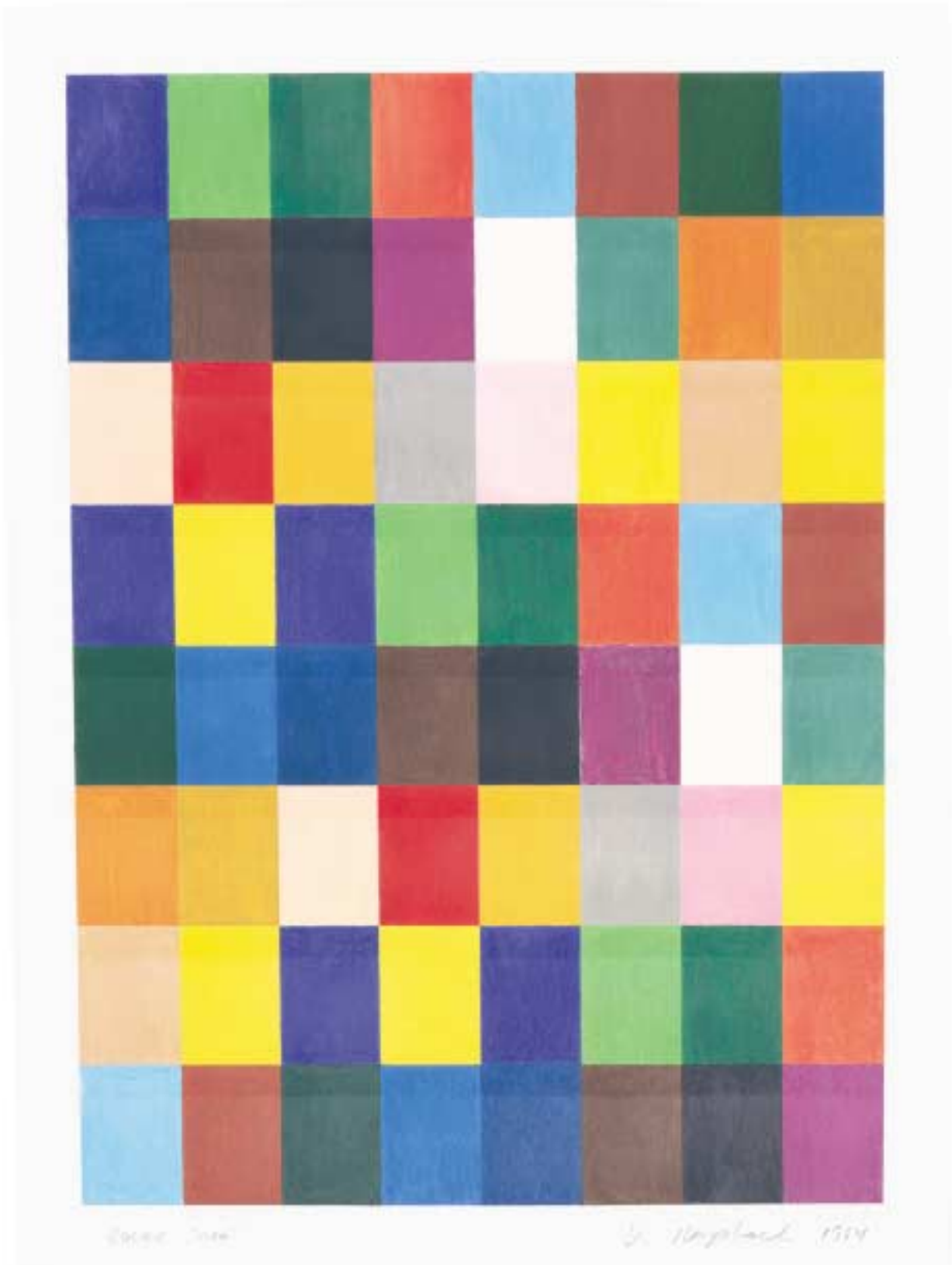
Totihuacan UFO II, 1979  
Photocollage  
4-3/4" x 6-3/4"





The Three Triangles, 1983  
Oil pastel and metal leaf on rag board  
40" x 30"

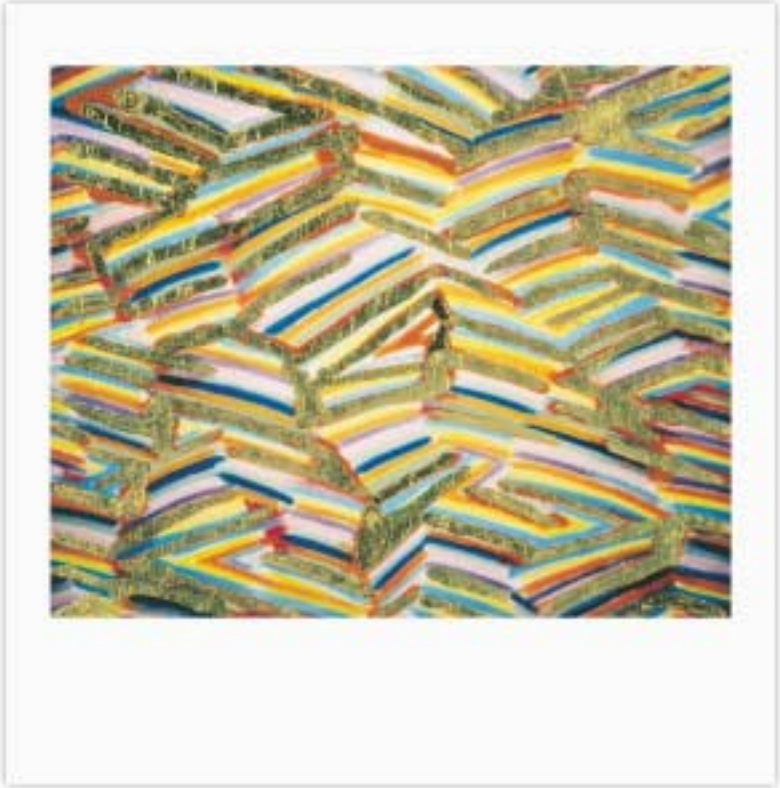




Color Code, 1984  
Oil pastel on Rives BFK  
30" x 22"



Ellipse-Eclipse, 1985  
Acrylic on 600 Polaroid  
41/4" x 31/2"



Evolution-Revolution II, 1987  
Gold leaf on Spectra Polaroid  
4" x 4"



Abstraction #2, 1987  
Acrylic on 600 Polaroid  
4-1/4" x 3-1/2"  
Collection: Sarajejan & David C. Ruttenberg



Untitled (Gold Field), 1984  
Gold leaf on 600 Polaroid  
4-1/4" x 3-1/2"  
Collection: Marjorie & Leonard Vernon



Rocket, 1988  
Gold leaf on 600 Polaroid  
4-1/4" x 3-1/2"



Video Volcano, 1988  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Helen Reid & Saul Brown





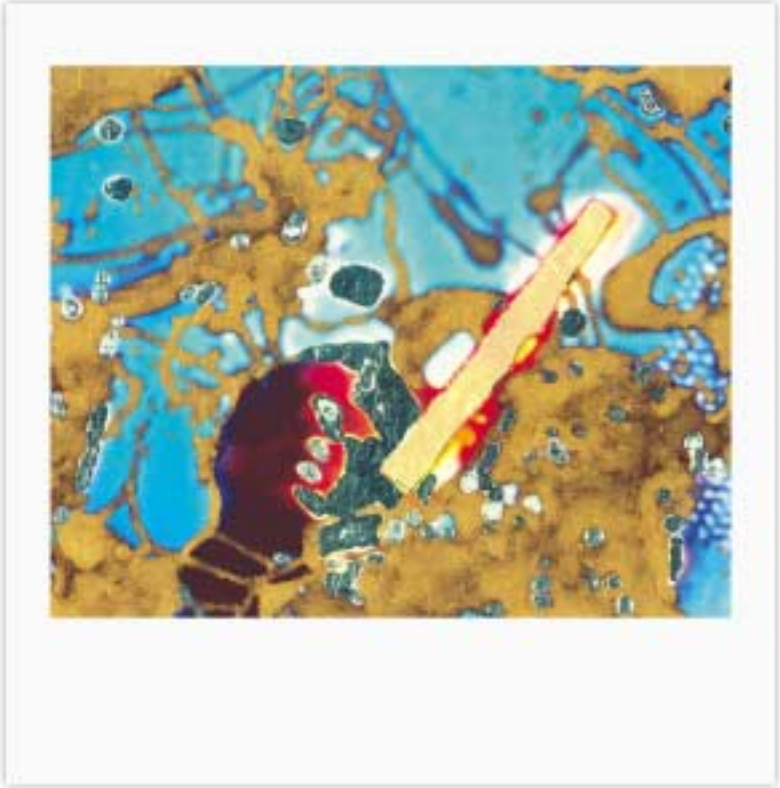
*Pollock Profile I*, 1985  
Acrylic on 600 Polaroid  
4-1/4" x 3-1/2"  
Collection: Sarajejan & David C. Ruttenberg



*Out Of The Web I*, 1987  
Acrylic on Spectra Polaroid  
4" x 4"  
Collection: Barbara & Avram A. Jacobson



Self Portrait at Pollock's Studio, 1986  
Acrylic on 600 Polaroid  
4-1/4" x 3-1/2"



Out of The Web II, 1987  
Acrylic and metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Nancy Berman & Alan Bloch



Untitled, 1988  
Gold and metal leaf on canvas  
60" x 40"



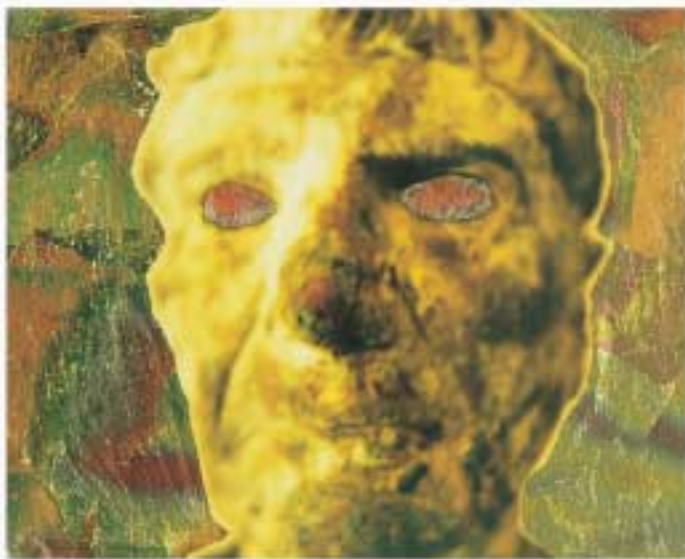


Untitled, 1989  
Metal leaf on canvas  
60" x 40"





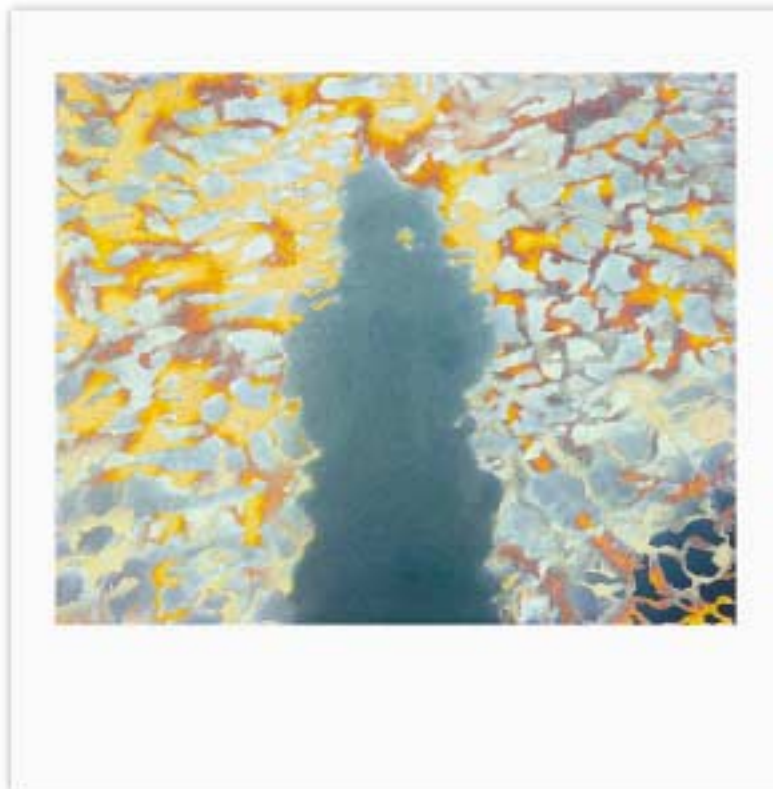
Vestibule Ceiling, 1992  
Gold leaf on Spectra Polaroid  
4" x 4"  
Collection: Cheryl & Don Weinstein



Roman Man, 1991  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Diane & Sol Rosenthal



Getty Water Study, 1993  
Gold leaf on Spectra Polaroid  
4" x 4"



Self Portrait in the Peristyle Pool, 1990  
Metal leaf on Spectra Polaroid  
4" x 4"

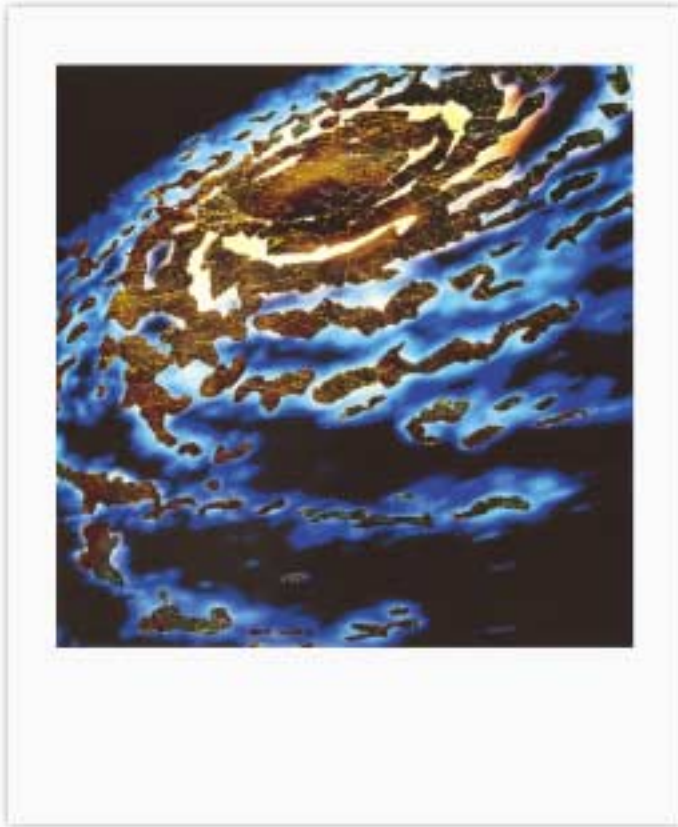


Getty Water Painting # 8, 1993  
Gold and metal leaf on canvas  
36" x 42"

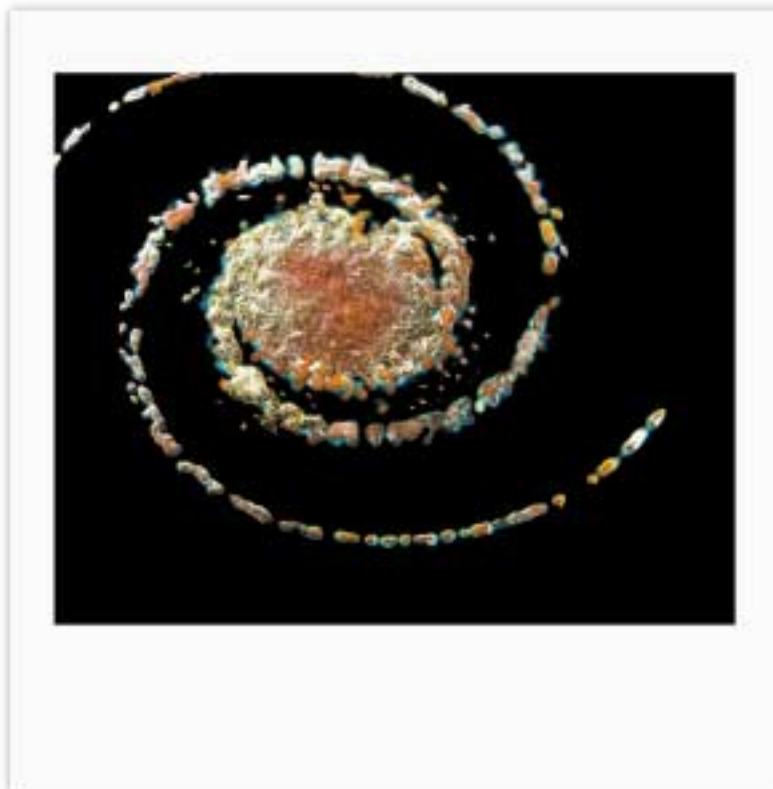




Getty Water Painting #9, 1993  
Gold and metal leaf on canvas  
36" x 42"

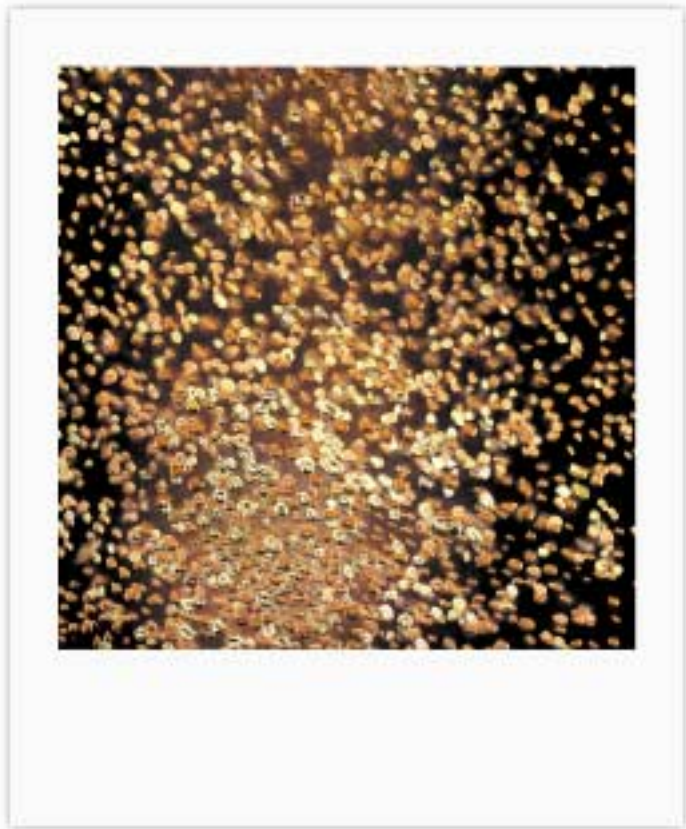


Spiral Nebula VIII, 1991  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Harriet & Manny Glaser

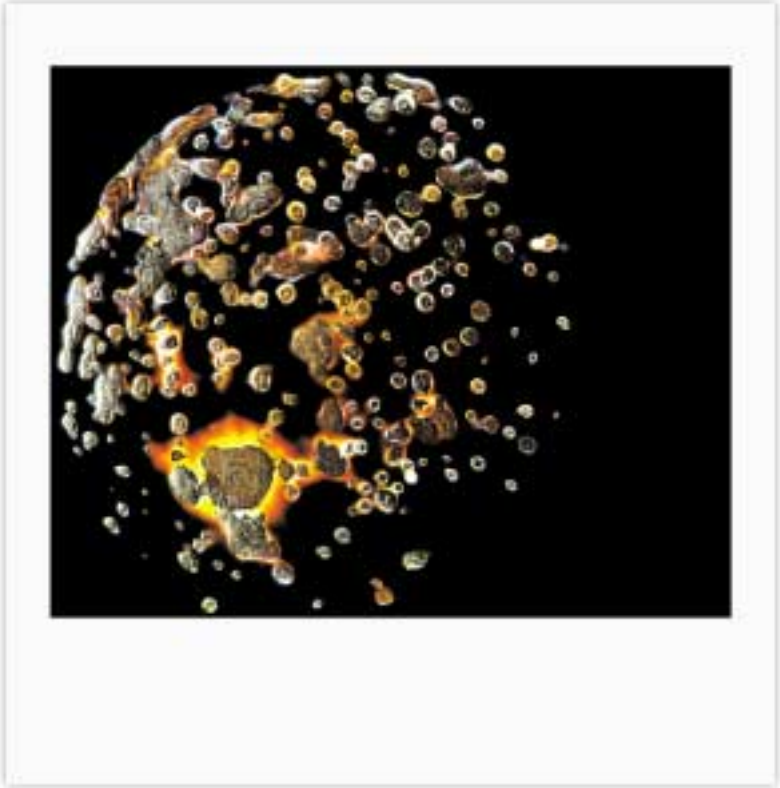


Spiral Nebula X, 1992  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Sarajejan & David C. Ruttenberg

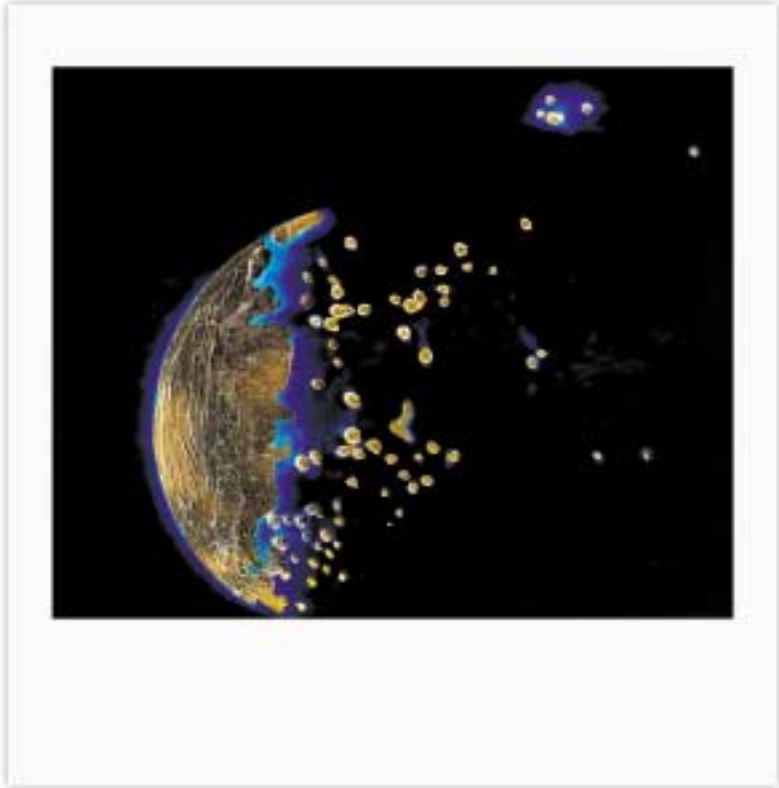




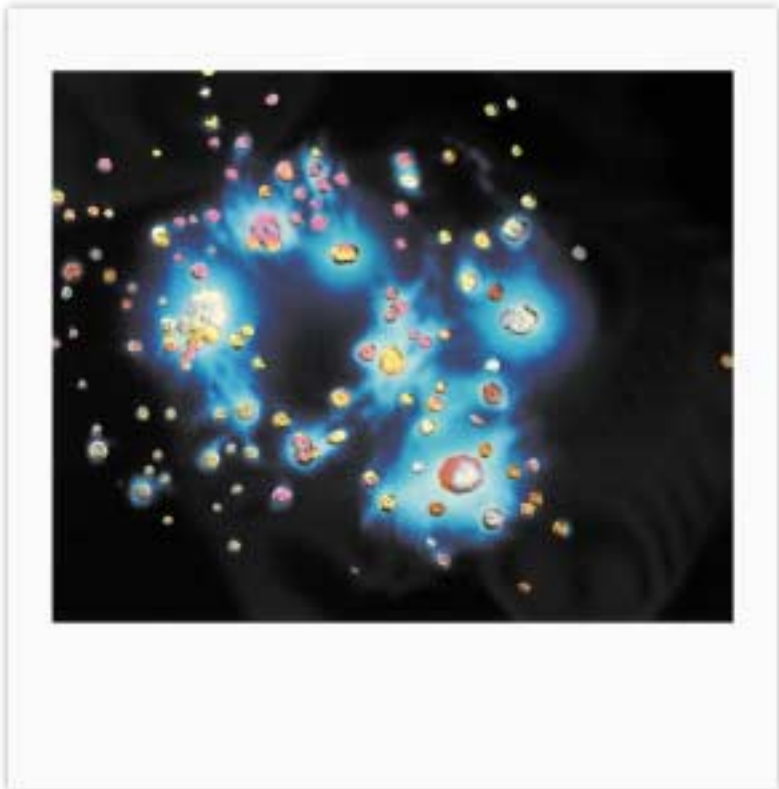
Space Field, 1992  
Gold and copper leaf on 600 Polaroid  
4-1/2" x 3-1/2"  
Collection: Sarajejan & David C. Ruttenberg



Planet Field, 1992  
Metal leaf on Spectra Polaroid  
4" x 4"



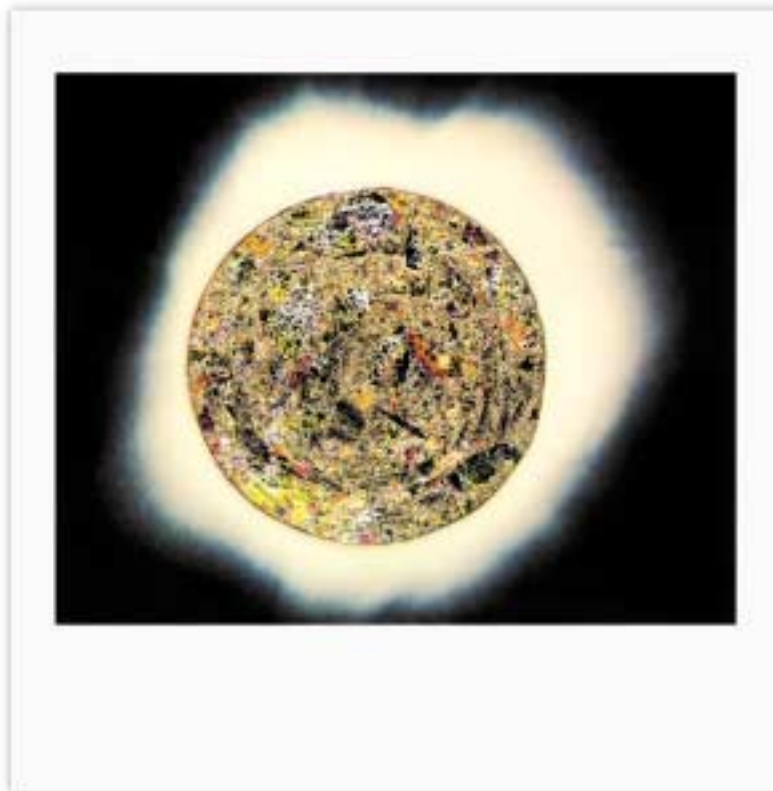
Particle Planet, 1991  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Sarajejan & David C. Ruttenberg



Space Field, 1992  
Metal leaf on Spectra Polaroid  
4" x 4"



Art Eclipse, 1991  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Lisa Cohen

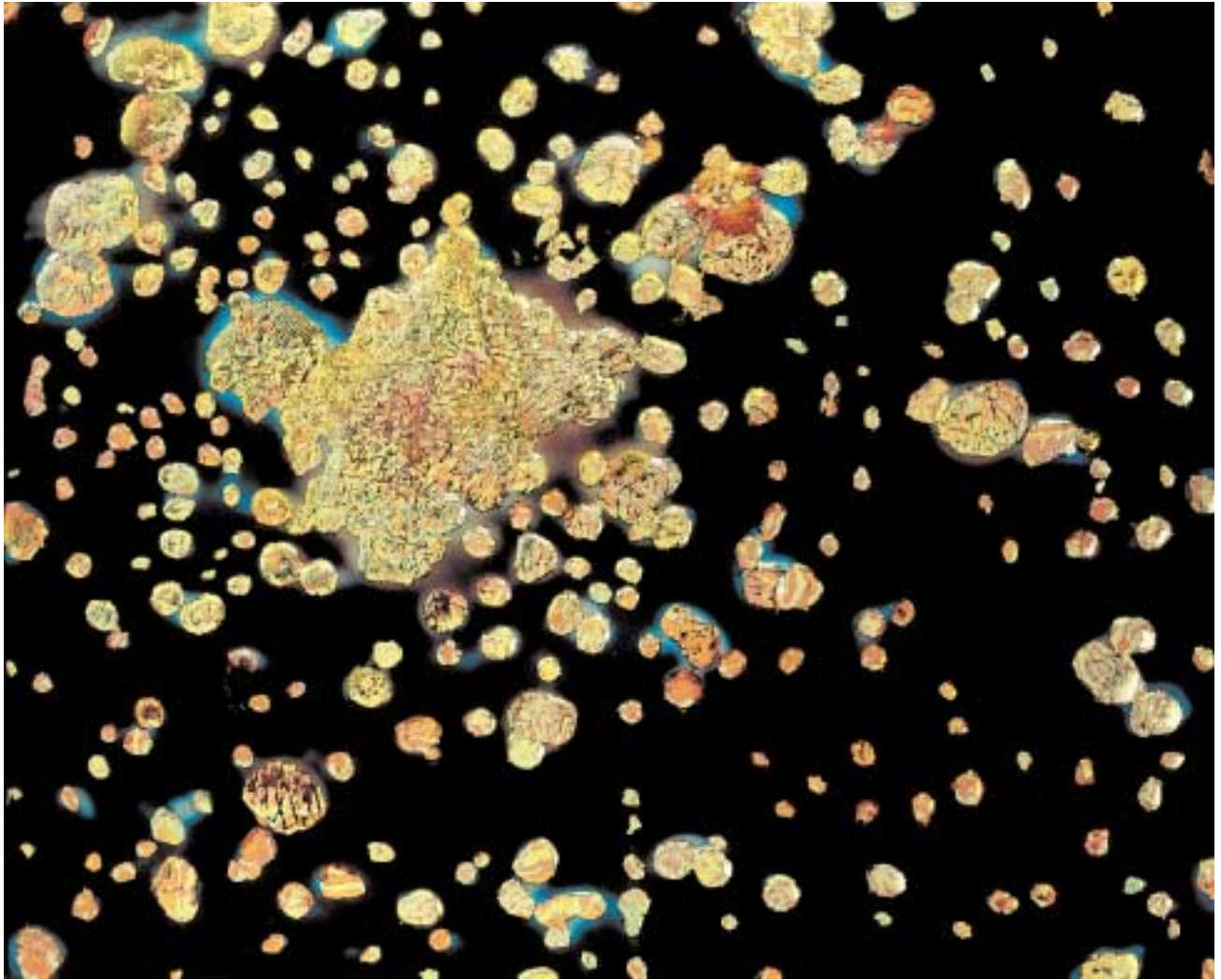


Eclipse, 1992  
Metal leaf on Spectra Polaroid  
4" x 4"

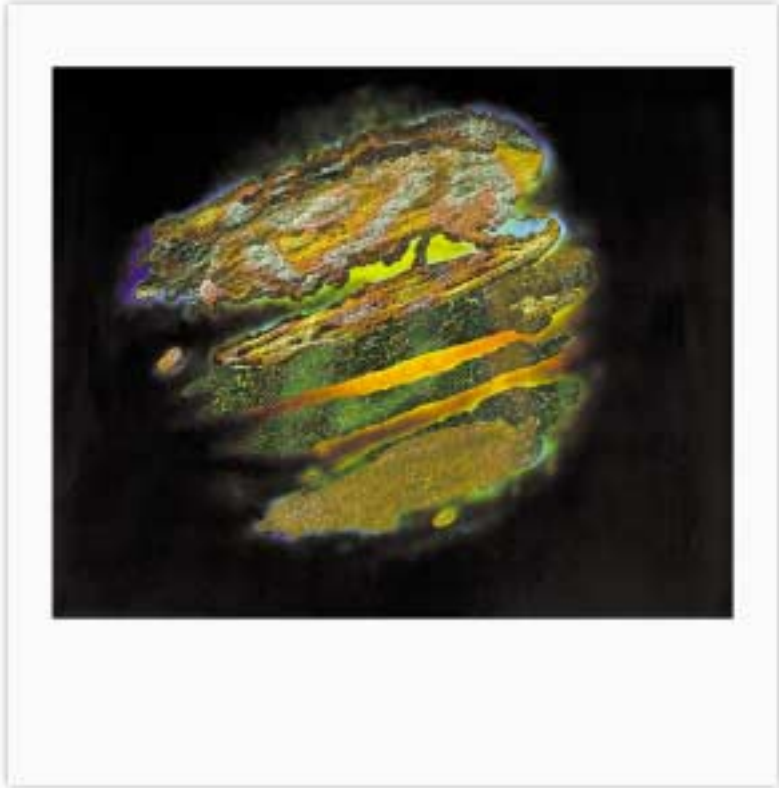


Space Field, 1995  
Unique Iris on canvas with metal leaf  
28-1/2" x 35-1/2"

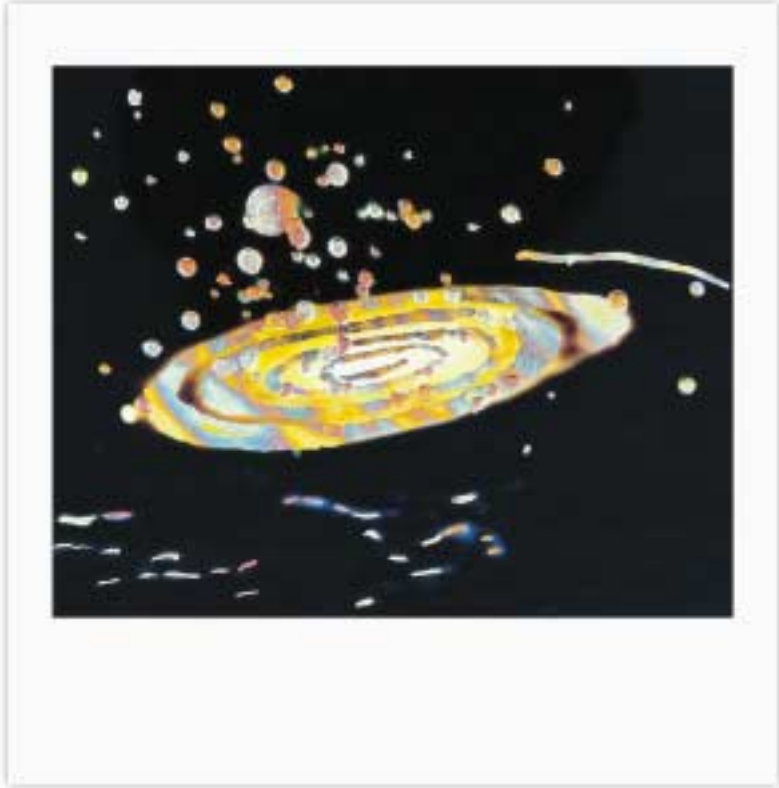




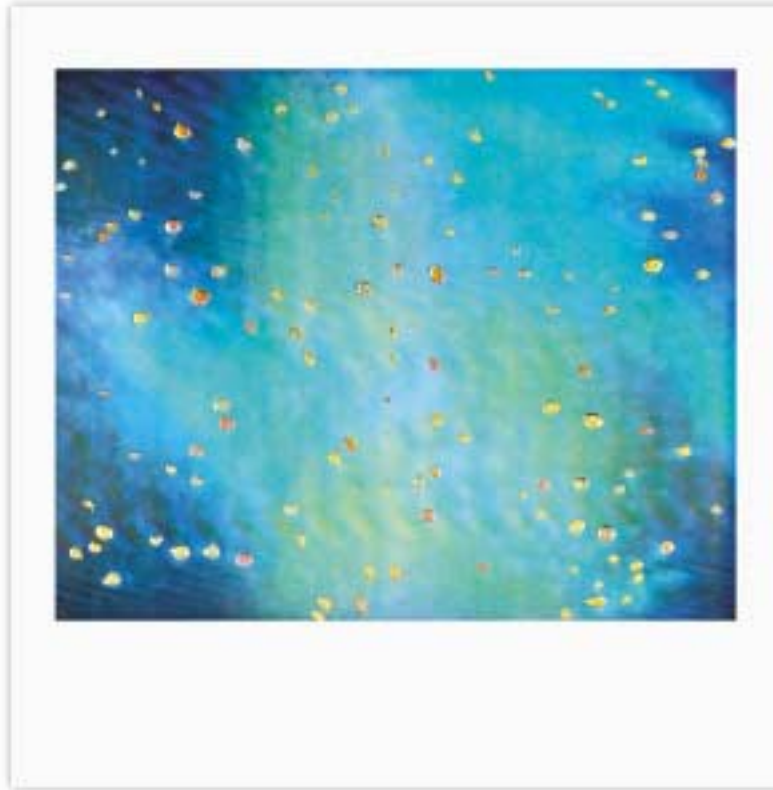
Space Field I, 1996  
Unique Iris on canvas with metal leaf  
30" x 36-1/2"



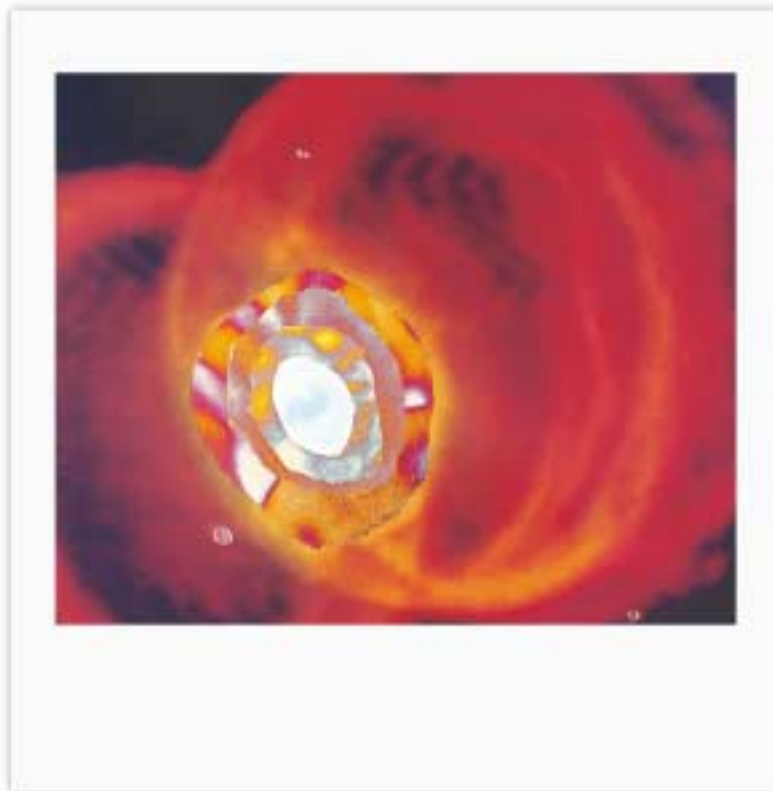
Electromagnetic Planet, 1996  
Metal leaf on Spectra Polaroid  
4" x 4"



Gyroscope Nebula, 1997  
Metal leaf on Spectra Polaroid  
4" x 4"



Aqua Field, 1997  
Metal leaf on Spectra Polaroid  
4" x 4"



Eagle Eye Nebula, 1998  
Metal leaf on Spectra Polaroid  
4" x 4"

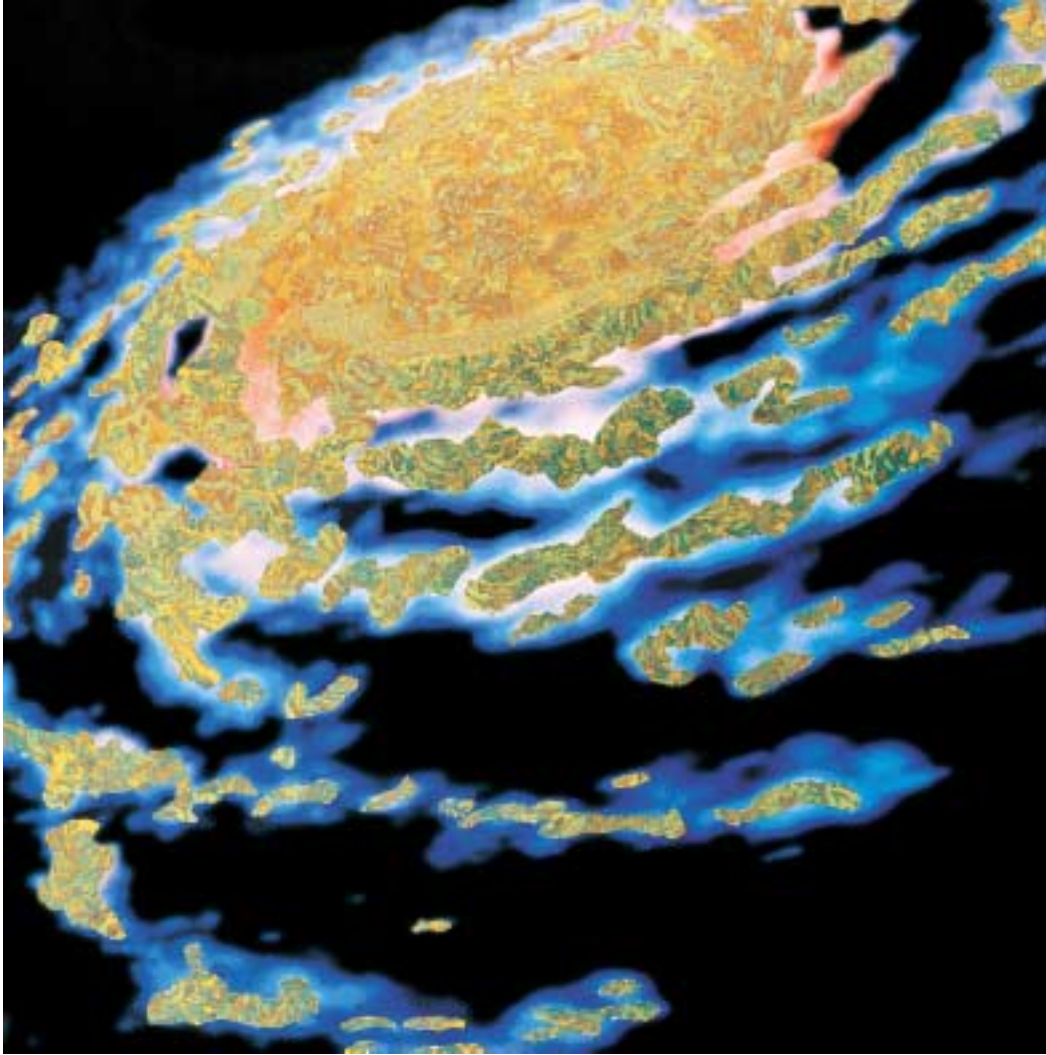


Comet Nebula, 1997  
Unique Iris on canvas with metal leaf  
29" x 35-1/2"

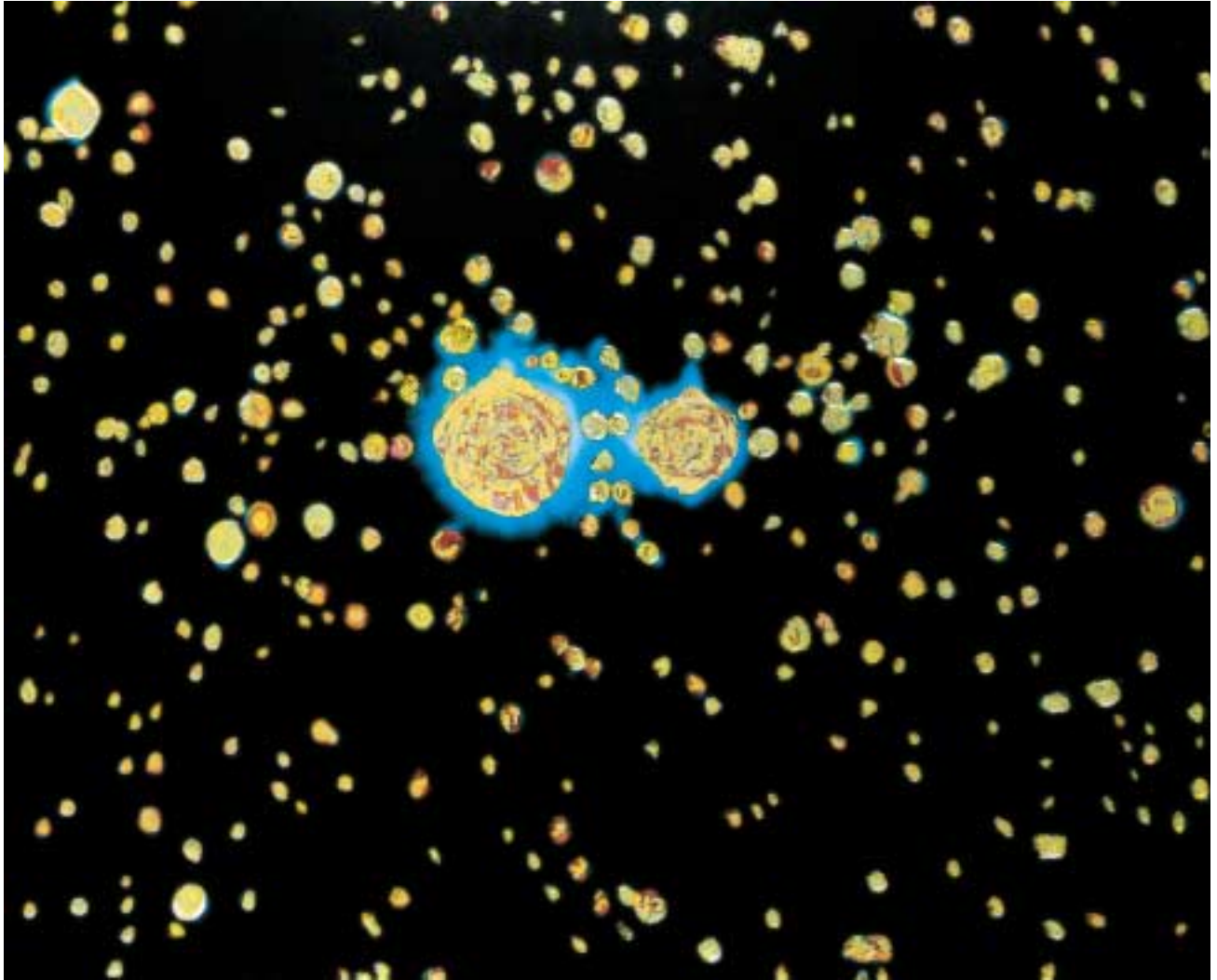




*Nebula In Metal Field*, 1998  
Unique Iris on canvas with metal leaf  
29" x 35-1/2"

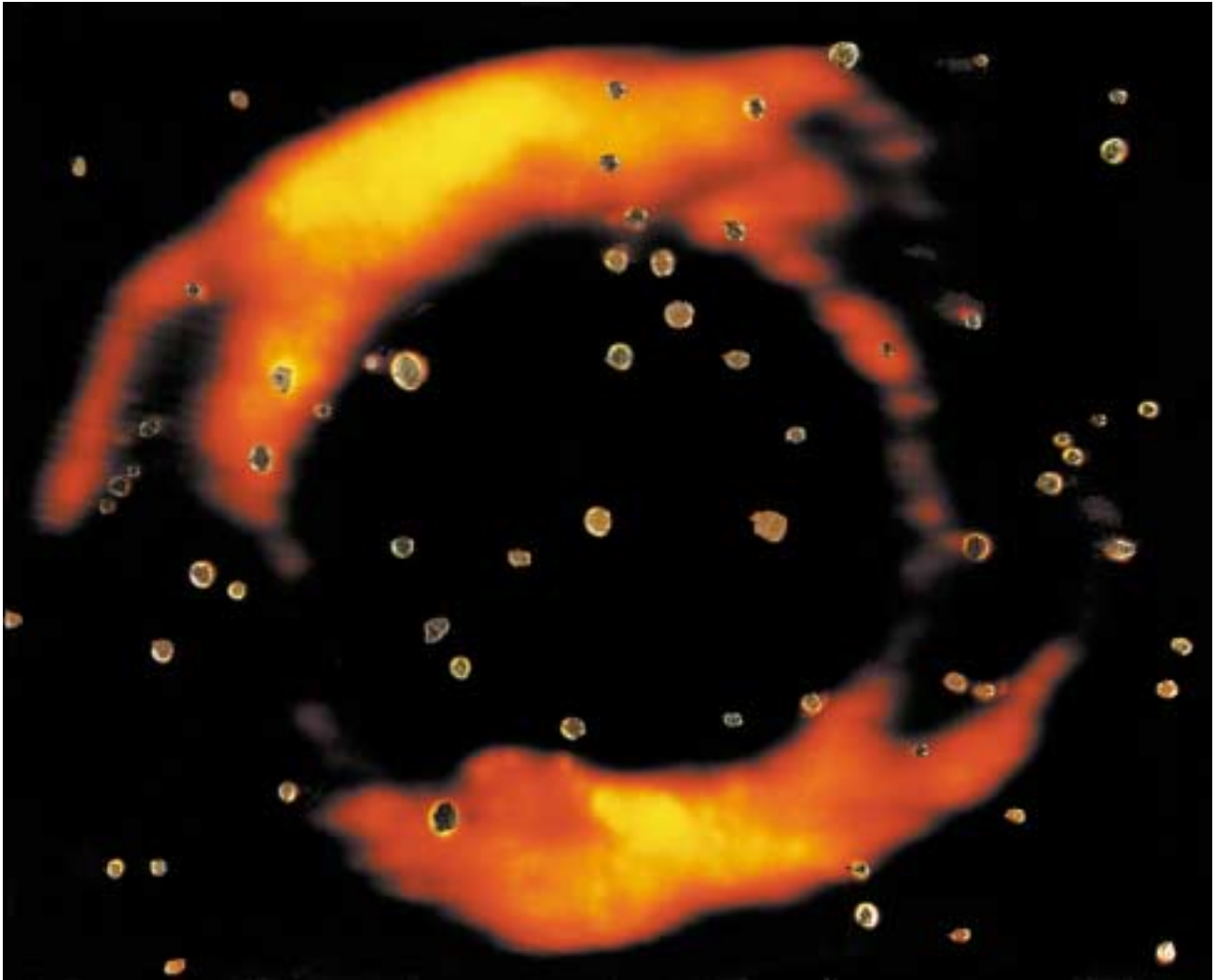


Spiral Nebula, 1997  
Unique Iris on canvas with metal leaf  
29" x 28-1/2"



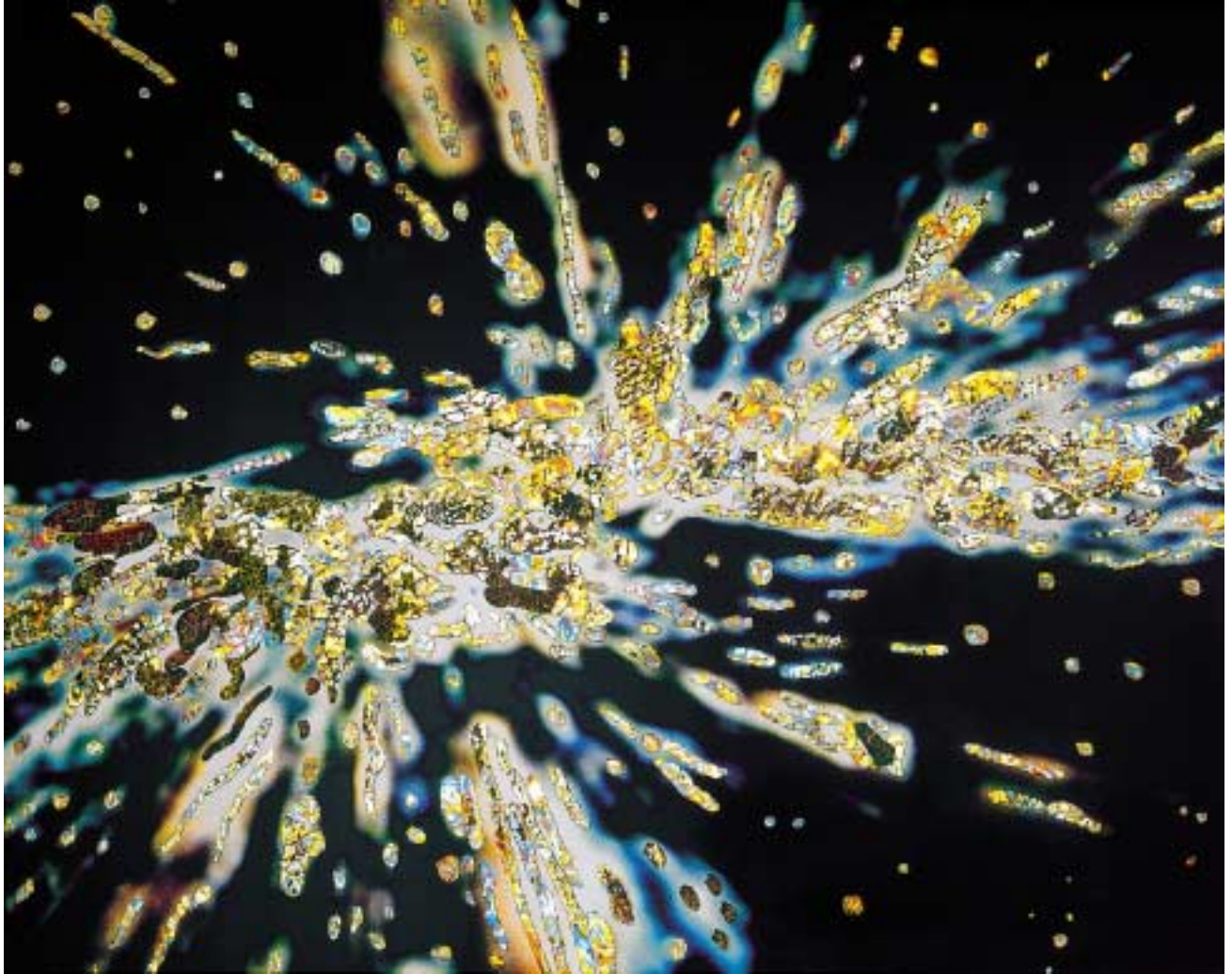
Binary Star, 1999  
Unique Iris on canvas with metal leaf  
29" x 36"





Fire Ring Nebula, 1998  
Unique Encad on canvas with metal leaf  
45" x 55"





Cosmic Explosion, 2000  
Unique Colors on canvas with metal leaf  
43" x 53-3/4"

# Exhibition Check List

## UFO SERIES

1. *Teotihuacan UFO I*, 1979  
Acrylic paint on Ektachrome print  
8-1/2" x 11"
2. *Teotihuacan UFO II*, 1979  
Photocollage  
4-3/4" x 6-3/4"
3. *Holiday UFO I*, 1979  
photocollage with acrylic paint  
6" x 9"  
Collection: Marge Lakin Erickson
4. *UFO*, 1980  
Acrylic paint on 600 Polaroid  
4-1/4" x 3-1/2"
5. *Griffith Observatory UFO*, 1980  
Photocollage  
13-1/2" x 9-1/2"

## JEWISH THEMES

6. *The Three Triangles*, 1983  
Oil pastel and metal leaf on rag board  
40" x 30"
7. *Double Tree Of Life*, 1987  
Gold and acrylic on 600 Polaroids  
4-1/4" x 7"
8. *Aleph Bet (Alphabet)*, 1988  
Gold and acrylic on Spectra Polaroid  
4" x 4"  
Collection: HUC Skirball Cultural Center  
Museum Collection, Museum Purchase
9. *From Breed Street to Wilshire Blvd.*, 1998  
Monosilkscreen  
26" x 20"  
Printed at Self-Help Graphics and Art

## COLOR CODE SERIES

10. *Arbitrary Alphabet II*, 1981-82  
Oil pastel on Rives BFK  
22" x 30"  
Collection: Lynn & Jeff Rudin
11. *Tracer*, 1984  
Oil pastel on mylar  
30" x 42"  
Collection: Rita & Arnold Rifkin
12. *Color Code*, 1984  
Oil pastel on Rives BFK  
30" x 22"
13. *Sinkhole II*, 1985  
Oil Pastel on mylar  
42" x 30"
14. *Ellipse-Eclipse*, 1985  
Acrylic on 600 Polaroid  
41/4" x 31/2"
15. *Evolution-Revolution II*, 1987  
Gold leaf on Spectra Polaroid  
4" x 4"
16. *Core*, 1987  
Acrylic on Spectra Polaroid  
4" x 4"

## ABSTRACTION SERIES

17. *Untitled (Gold Field)*, 1984  
Gold leaf on 600 Polaroid  
4-1/4" x 3-1/2"  
Marjorie & Leonard Vernon Collection
18. *Sea World*, 1985  
Acrylic on 600 Polaroid  
4-1/2" x 3-1/2"
19. *Untitled (Aqua & Copper Field)*, 1985  
Acrylic on 600 Polaroid  
4-1/4" x 3-1/2"  
Collection: Ken Cave
20. *Abstraction #2*, 1987  
Acrylic on 600 Polaroid  
4-1/4" x 3-1/2"  
Collection: Sarajejan & David C. Ruttenberg
21. *Nuclear Blast*, 1987  
Acrylic on 600 Polaroid  
4-1/4" x 3-1/2"
22. *Homage to Jasper Johns*, 1987  
Acrylic on Spectra Polaroid  
4" x 4"
23. *Rocket*, 1988  
Gold leaf on 600 Polaroid  
4-1/4" x 3-1/2"
24. *Hand*, 1988  
Gold leaf on Spectra Polaroid  
4" x 4"
25. *Untitled*, 1988  
Gold and metal leaf on canvas  
60" x 40"
26. *Video Volcano*, 1988  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Helen Reid & Saul Brown
27. *Untitled*, 1989  
Metal leaf on canvas  
60" x 40"
28. *Moon Drawing*, 1992  
Spectra Polaroid  
4" x 4"
29. *Leaf*, 1995  
Gold leaf on sycamore leaf  
12" X 12"  
Collection: Cheryl & Don Weinstein

## POLLOCK SERIES

30. *Pollock Profile I*, 1985  
Acrylic on 600 Polaroid  
4-1/4" x 3-1/2"  
Collection: Sarajejan & David C. Ruttenberg
31. *Double Portrait*, 1985  
(photo: Ben Adams)  
Photocollage with acrylic on 600 Polaroid  
4-1/4" x 3-1/2"
32. *Self Portrait at Pollock's Studio*, 1986  
Acrylic on 600 Polaroid  
4-1/4" x 3-1/2"

33. *Portrait At Pollock's Studio*, 1986  
(photo: Alan Raphael)  
Metal leaf on 600 Polaroid  
4-1/4" x 3-1/2"
34. *Portrait With Drawing*, 1986  
(photo: Ben Adams)  
Photocollage with acrylic on 600 Polaroid  
4-1/4" x 3-1/2"
35. *Portrait At Pollock's Grave*, 1986  
(photo: Alan Raphael)  
Acrylic on 600 Polaroid  
4-1/4" x 3-1/2"
36. *"One Gesture Of The Heart,  
A Tribute To Jackson Pollock"*, 1986  
Two minute video  
Produced by Ben Adams & Victor Raphael
37. *Out Of The Web I*, 1987  
Acrylic on Spectra Polaroid  
4" x 4"  
Collection: Barbara & Avram A. Jacobson
38. *Out Of The Web II*, 1987  
Acrylic and metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Nancy Berman & Alan Bloch
39. *Out Of The Web III*, 1987  
Metal leaf on Spectra Polaroid  
4" x 4"
40. *Out Of The Web II*, 1991  
Gold and aluminum leaf on Cibachrome  
30" x 40"

## GETTY SERIES

41. *Peristyle Garden Floor*, 1988  
Metal leaf on Spectra Polaroid  
4" x 4"
42. *East Vestibule Floor*, 1990  
Gold leaf on Spectra Polaroid  
4" x 4"
43. *Roman Man*, 1991  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Diane & Sol Rosenthal
44. *Column*, 1991  
Gold leaf on Spectra Polaroid  
4" x 4"  
Collection: Helen Reid & Saul Brown
45. *Mazzarin Venuis*, 1991  
Gold leaf on Spectra Polaroid  
4" x 4"
46. *Vestibule Ceiling*, 1992  
Gold leaf on Spectra Polaroid  
4" x 4"  
Collection: Cheryl & Don Weinstein
47. *Self Portrait on the South Terrace*, 1992  
Gold leaf on Spectra Polaroid  
4" x 4"
48. *Getty Kourous*, 1995  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Ruth Weisberg

## GETTY WATER SERIES

49. *Self Portrait in the Peristyle Pool*, 1990  
Metal leaf on Spectra Polaroid  
4" x 4"
50. *Getty Water Triptych*, 1991  
Metal leaf on Spectra polaroids  
4" x 12"
51. *Getty Water Painting #3*, 1992  
Gold and metal leaf on mylar  
30" x 42"  
Collection: Ron Cohen
52. *Getty Water Painting # 8*, 1993  
Gold and metal leaf on canvas  
36" x 42"
53. *Getty Water Painting #9*, 1993  
Gold and metal leaf on canvas  
36" x 42"
54. *Getty Water Study*, 1993  
Gold leaf on Spectra Polaroid  
4" x 4"
55. *Getty Water Study*, 1993  
Gold and metal leaf on 600 Polaroid  
4-1/4" x 3-1/2"
56. *Getty Water Study*, 1994  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Nancy & Steven Ruben

## SPACE FIELD SERIES

57. *Neon Planet*, 1988  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Kim Saunders & Bruce Fier
58. *Spiral Nebula #3*, 1988  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Jane Raphael
59. *Space Field*, 1989  
Metal leaf on Spectra Polaroid  
4" x 4"
60. *Earthrise*, 1989  
Aluminum leaf on Spectra Polaroid  
4" x 4"  
Collection: Sam Erenberg
61. *Terrestrial Landscape*, 1989  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Carrie L. Ungerman  
& Arthur W. Pinchey
62. *Planet With Moon*, 1990  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Larry Neuberg
63. *Space Field*, 1991  
Metal leaf on Spectra Polaroid  
4" x 4"
64. *Space Field*, 1991  
Metal leaf on Spectra Polaroid  
4" x 4"

65. *Space Field*, 1991  
Metal leaf on Spectra Polaroid  
4" x 4"
66. *Neon Planet*, 1991  
Metal leaf on Cibachrome  
24" x 27"  
Collection: Nargues & Ronald Ovadia
67. *Arc Eclipse*, 1991  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Lisa Cohen
68. *Spiral Nebula VIII*, 1991  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Harriet & Manny Glaser
69. *Particle Planet*, 1991  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Sarajejan & David C. Ruttenberg
70. *Double Moonrise*, 1991  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Sharon & Robert Godwin
71. *Planet*, 1991  
Metal leaf on Spectra Polaroid  
4" x 4"
72. *Planet Field*, 1992  
Metal leaf on Spectra Polaroid  
4" x 4"
73. *Eclipse*, 1992  
Metal leaf on Spectra Polaroid  
4" x 4"
74. *Binary Star*, 1992  
Metal leaf on Spectra Polaroid  
4" x 4"
75. *UFO*, 1992  
Metal leaf on Spectra Polaroid  
4" x 4"
76. *Space Field*, 1992  
Metal leaf on Spectra Polaroid  
4" x 4"
77. *Ring Eclipse*, 1992  
Gold leaf on Spectra Polaroid  
4" x 4"  
Collection: Jane Raphael
78. *Spiral Nebula X*, 1992  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Sarajejan & David C. Ruttenberg
79. *Space Field*, 1992  
Gold and copper leaf on 600 Polaroid  
4-1/2" x 3-1/2"  
Collection: Sarajejan & David C. Ruttenberg
80. *Spiral Nebula*, 1995  
Unique Iris on paper with metal leaf  
35" x 30"  
Collection: Glen Phipps
81. *Space Field*, 1995  
Unique Iris on canvas with metal leaf  
28-1/2" x 35-1/2"
82. *Fire Ring Nebula*, 1996  
Metal leaf on Spectra Polaroid  
4" x 4"  
Collection: Linda & Dr. David Tonnemacher
83. *Electromagnetic Planet*, 1996  
Metal leaf on Spectra Polaroid  
4" x 4"
84. *Ring Nebula*, 1996  
Metal leaf on Spectra Polaroid  
4" x 4"
85. *Space Field I*, 1996  
Unique Iris on canvas with metal leaf  
30" x 36-1/2"
86. *Space Field II*, 1996  
Unique Iris on canvas with metal leaf  
29" x 35-1/2"
87. *Planet Field*, 1996  
Unique Iris on canvas with metal leaf  
29" x 36"
88. *Eclipse*, 1996  
Iris print on Somerset paper  
Edition of 50  
23-1/2" x 27-1/2"  
Published by Muse X Editions
89. *UFO*, 1996  
Iris print on Somerset paper  
Edition of 50  
23-1/2" x 27-1/2"  
Published by Muse X Editions
90. *Half Lit Planet*, 1997  
Metal leaf on Spectra Polaroid  
4" x 4"
91. *Cosmic Explosion*, 1997  
Metal leaf on Spectra Polaroid  
4" x 4"
92. *Gyroscope Nebula*, 1997  
Metal leaf on Spectra Polaroid  
4" x 4"
93. *Aqua Field*, 1997  
Metal leaf on Spectra Polaroid  
4" x 4"
94. *Spiral Nebula*, 1997  
Unique Iris on canvas with metal leaf  
29" x 28-1/2"
95. *Comet Nebula*, 1997  
Unique Iris on canvas with metal leaf  
29" x 35-1/2"
96. *Eagle Eye Nebula*, 1998  
Metal leaf on Spectra Polaroid  
4" x 4"
97. *Nebula In Metal Field*, 1998  
Unique Iris on canvas with metal leaf  
29" x 35-1/2"
98. *Gold And Copper Field*, 1998  
Iris print on Somerset paper  
30" x 29-1/2"  
Printed at Duganne Atelier
99. *Fire Ring Nebula*, 1998  
Unique Encad on canvas with metal leaf  
45" x 55"
100. *Mars Scape*, 1998 (Moorhead Series)  
Laser print embedded in handmade paper  
15" x 8-1/2"
101. *Cosmic Explosion*, 1998 (Moorhead Series)  
Laser print embedded in handmade paper  
15" x 8-1/2"  
Collection: Lynn & Jeff Rudin
102. *Double Spiral Nebula*, 1998 (Moorhead Series)  
Laser print embedded in handmade paper  
15" x 8-1/2"
103. *Electromagnetic Planet*, 1998 (Moorhead Series)  
Laser print embedded in handmade paper  
15" x 8-1/2"
104. *Spiral Nebula*, 1998 (Moorhead Series)  
Laser print embedded in handmade paper  
15" x 8-1/2"
105. *Electromagnetic Planet*, 1998 (Moorhead Series)  
Laser print embedded in handmade paper  
15" x 8-1/2"
106. *Binary Star*, 1999  
Unique Iris on canvas with metal leaf  
29" x 36"
107. *Spiral Nebula*, 1999  
Monosilkscreen with metal leaf  
26" x 20"  
Printed at Self-Help Graphics and Art
108. *Spiral Nebula*, 1999  
Monosilkscreen with metal leaf  
26" x 20"  
Printed at Self-Help Graphics and Art
109. *Spiral Nebula*, 1999  
Monosilkscreen  
26" x 20"  
Printed at Self-Help Graphics and Art
110. *Spiral Nebula*, 1999  
Monosilkscreen  
26" x 20"  
Printed at Self-Help Graphics and Art
111. *Cosmic Explosion*, 1999  
Monosilkscreen with metal leaf  
20" x 26"  
Printed at Self-Help Graphics and Art  
Collection: José Alpuche
112. *Cosmic Explosion*, 1999  
Monosilkscreen with metal leaf  
20" x 26"  
Printed at Self-Help Graphics and Art
113. *Cosmic Explosion*, 1999  
Monosilkscreen with metal leaf  
20" x 26"  
Printed at Self-Help Graphics and Art
114. *Cosmic Explosion*, 1999  
Monosilkscreen  
20" x 26"  
Printed at Self-Help Graphics and Art
115. *Particle Planet*, 1999  
Unique Encad on canvas with metal leaf  
45" x 55"
116. *Cosmic Explosion*, 2000  
Unique Colorspan on canvas with metal leaf  
43" x 53-3/4"
117. *Space Travel*, 2000  
Chromogenic print mounted on aluminum  
Edition of 25  
7-3/4" x 82"  
Published by Muse X Editions
118. *Electromagnetic Planet*, 2000  
Unique Colorspan on canvas with metal leaf  
44-1/2" x 54-1/2"



# Victor Raphael Biography

Born: Los Angeles, California 1950

## EDUCATION

University of California, Los Angeles, B.A.,  
Magna Cum Laude, 1971-1973  
California State University, Northridge,  
1968-1970

## SOLO EXHIBITIONS

- 2000 Frederick R. Weisman Museum of Art, Pepperdine University, "Envisioning Space"  
1995 Santa Monica College, "The Getty Series"  
1991 Santa Monica College, "Space Fields, Abstractions and Jackson Pollock 1980-1991"  
1989 Richard Green Gallery, Los Angeles, "The Space Field Series"  
1987 Richard Green Gallery, Los Angeles, "Small Paintings"  
1981 Azurite Exhibitions, Los Angeles, "Paintings, Drawings and Photocollages 1978-1981"

## SELECTED GROUP EXHIBITIONS

- 2000 • Metropolitan Museum of Photography, Tokyo, Japan  
"American Perspectives: Photographs from the Polaroid Collection" (exhibit will travel to Museum Kyoto, Takamatsu City Museum, and Museum of Contemporary Art, Sapporo)  
• ACAA (Association for the Cultural Advancement through Visual Art), London, England, "A TransAtlantic Millennium Exchange"  
• Self-Help Graphics, East Los Angeles, "A TransAtlantic Millennium Exchange" (Exhibit will travel to Watts Towers Art Center, Angels Gate Cultural Center and California State University Northridge)  
1999 • El Camino College Art Gallery, "Cross Currents"  
• Santa Monica College, "SIGGRAPH Traveling Art Show" (and other venues)  
• Finegood Art Gallery, West Hills, California, "Beacon of Light"  
• SIGGRAPH 99, Los Angeles, "Art Gallery: technoasis"  
1998 • Skidmore Contemporary Art, Malibu, "Gold"  
• Philip and Dorothy Lyon Gallery, Los Angeles, "Thrills and Shpiels"  
• Plains Art Museum, North Dakota, "Plein Aire"  
• Northland College, Thief River Falls, Minnesota, "Plein Aire"

- Museet for Fotokunst, Odense, Denmark, "Polaroid 50"  
• Photo Museum, Zarautz-Guipuzcoa, Spain, "Polaroid 50"  
1997 • La Maison Europeenne de la Photographie, Paris, France, "Polaroid 50"  
• Jewish Museum, San Francisco, "A Kiddush Cup Invitational"  
• Century Gallery, Los Angeles, "Quarks to Quasars"  
• Brandeis-Bardin Institute, Simi Valley, California, "Shelter"  
1996 • Skirball Cultural Center and Museum, Los Angeles, "Blessings and Beginnings"  
• Photokina, Cologne, Germany, "Polaroid 50: Art and Technology"  
• Armand Hammer Museum of Art, Los Angeles, "LA Current"  
1995 • Jewish Museum, San Francisco, "Light Interpretations"  
• Transamerica Galleries, Los Angeles, "The Art Of Contemplation"  
• FACT Contemporary Exhibitions, Laguna Beach, "Spiritual Connections"  
• Armand Hammer Museum of Art, Los Angeles, "The California Focus"  
1994 • Sharon Truax Gallery, Venice, CA, "Inward Bound"  
• Jan Baum Gallery, Los Angeles, "The Sacred and The Profane"  
• Merging One Gallery, Santa Monica, "What's Next?"  
1993 • Platt Gallery, Los Angeles, "Artists of the Fine Arts Council"  
1992 • Paul Kopeikin Gallery, Los Angeles, "Small is Beautiful"  
• Skirball Museum, Los Angeles, "Contemporary Art On View"  
• Cirrus Gallery, Los Angeles, "The Day The Earth Stood Still"  
1991 • Turner/Krull Gallery, Los Angeles, "Photo Salon"  
1990 • Photo Impact Gallery, Hollywood, "Works on Polaroid"  
• Photo Impact Gallery, Hollywood, "The L.A. Nude II"  
1989 • Ohio University, Athens, Ohio, "Alternatives 89"  
1988 • Diane Nelson Gallery, Laguna Beach, "Contemporary Masters"  
1987 • ART/LA 87, "The 2nd International Contemporary Art Fair"  
1986 • S.P.A.R.C. Gallery, Venice, CA, "The Spiritual in Contemporary Art"  
1985 • Cedars-Sinai Medical Center, Los Angeles, "An Exhibition of 12 Artists"

- 1984 • Roger Morrison Gallery, Los Angeles, "Gallery Inauguration, Group Show II"  
1983 • Old Cabrillo Beach Museum, San Pedro, CA, "Pacific Regional 83"  
1982 • Conejo Valley Art Museum, "First Annual Photo Show"  
• California Museum of Science and Industry, Los Angeles, "Union Artists"  
1981 • California Museum of Science and Industry, Los Angeles, "Union Artists"

## PUBLIC COLLECTIONS

Bibliotheque national de France  
Cedars-Sinai Medical Center, Los Angeles  
Executive Life  
Monsanto Corporation  
Museum of Modern Art, New York  
Polaroid Collection  
Pollock-Krasner Study Center  
Skirball Museum, Los Angeles  
Scitex Corporation  
U.S. Trust Company  
William Morris Agency

## SELECTED BIBLIOGRAPHY

- Coombe, Deborah, *Digital Fine Art Magazine*, "Explorations: Fields of Space", Volume II, Issue 1, 2000.  
Minotta, Mauricio, *Long Beach Press Telegram*, "A New Dimension in Space Exploration" January 31, 1998.  
Woodard, Josef, *Artweek*, "Quarks to Quasars at Century Gallery", June 1997.  
Frank, Peter, *L.A. Weekly*, "Art Picks of the Week", January 31 - February 6, 1997.  
Goggins, William, *Wired Magazine*, "Stardust", September 1996.  
Kandel, Susan, *Los Angeles Times*, "Art Reviews" March 9, 1995.  
Frank, Peter, *L.A. Weekly*, "Art Picks of the Week" November 25 - December 1, 1994.  
Walsh, Daniella, *Artweek*, "Challenging the Spirit to Rise," December 1, 1994.  
Butterfield, Jan, *Inward Bound Catalogue*, "Inward Bound: Spiritual Explorations of Three California Artists", 1994.  
Kapitanoff, Nancy, *Los Angeles Times*, "Display's Small Photos Demand A Closer Look", January 3, 1993.  
Kandel, Susan, *Los Angeles Times*, "Art Reviews", April 2, 1992.  
Pagel, David, *Santa Monica College Exhibition Catalogue*, "Images onto Infinity", 1991.  
Mckenna, Kristine, *Los Angeles Times*, "Galleries", April 7, 1989.  
Nicholson, Chuck, *Artweek*, "The Importance of Scale", July 11, 1987.  
Mckenna, Kristine, *Los Angeles Times*, "Galleries", June 19, 1987.