

“Gamma-Ray Burst” Triptych

*Ashok Sadrozinski
Dept. of Fisheries Biology,
Humboldt State University
Arcata, CA 95521 USA*

Abstract

Gamma-ray bursts, the most dazzling explosions in our universe, are visualized through gamma-ray, x-ray, radio and visible spectra.

Each of these spectra offers unique insights into gamma-ray events, e.g. resolution of the energy and temporal structure, and determination of the red shift.

Paintings, by juxtaposing wavelengths of the visible spectrum into dynamic two-dimensional arrangements, can lead the viewer into reflection on the dynamics of gamma-ray bursts.

Through the language of color, pictorial tension, and scale, painting is uniquely suited to engender a transcendental experience in the viewer, allowing him to appreciate the dynamics of gamma-ray bursts on an intuitive rather than purely intellectual plane.

This series of acrylic paintings on rice-paper depicts gamma-ray events as viewed through the “inner-eye”, allowing color and painterly abstraction to jolt the viewer into appreciation of the immense energies released during gamma-ray bursts.

The Triptych

This triptych attempts to convey a sense of the main features of gamma-ray bursts.

The narrow vertical format of the compositions alludes to the tightly collimated jet of matter ejected from the disk of accreting matter surrounding a black hole at the center of a recently collapsed Wolf-Rayet star.

I’ve attempted to incorporate relativistic color effects into these paintings
— blue swirls representing faster moving fragments within the jet
--- red patches representing slower moving fragments.



The left hand panel refers to the “afterglow” of less energetic photons produced by collisions between the shock wave of stellar material and intervening gas and dust following a gamma-ray burst.

The center panel alludes to collisions among pieces of the ejected matter, which result in gamma-ray bursts according to the “collapsar” model.

In the right-hand panel the fragmented patches of color depict a jet of matter shattering the outer shell of a star, resulting in a supernova.

Artist's Statement

Although qualitatively resembling abstract compositions, my paintings actually stem from concrete subjects.

I deal with (land)scapes, portraits, fishes, the texture of memory, specific moods I've wished to sustain, and new developments in astrophysics.

It is impossible to talk about color rationally, but nothing (for a painter) can compare with its infinite possibilities, its infinite seductions, the multiplicity of its possible meanings from the most profound to the exceedingly trivial.

Contact with the art of China and Japan has influenced my painting in much the same way as east-Asian aesthetics influenced Sam Francis, Franz Kline, Willem de Kooning and Mark Tobey—veils of semi-limpid color, gestural lines, splashes and chance drips of thinned paint, and the interplay between hard and indefinite edges have become prominent characteristics of my work.

Scale is an important consideration in constructing each composition—there is a certain magic to working in a small format (as in Paul Klee's watercolor abstractions or the compressed emotion of Indian miniatures), but I also paint on the large scale of Morris Louis, Barnett Newman and Mark Rothko to saturate the viewer's entire field of vision.

I'm a very traditional painter. My art asks old questions such as how can the ways in which we apprehend the world be communicated by a flat, painted image?

Please visit

<http://geocities.com/ashokfw@pacbell.net>

to view more examples of my paintings.

Ashok Sadrozinski received a B.S. in biology from UC San Diego and is currently in the Fisheries Biology graduate program at Humboldt State University.

