

A response to Luca Lana's "Eclipse 1"

The Abrahamic religions – Christianity, Judaism, and Islam – all attach an unrivalled degree of sacredness to the city of Jerusalem. Even today for their followers it remains a symbolic source of theological, scientific and aesthetic purity.

But nothing of religion, science or art is natural – *all* ideas and institutions are constructed by human society. Put another way, Jerusalem is in a very real sense just another city.

Predictably then, modern scientific sites like Greenwich and the Hadron Collider are beginning to be held in a similar form of spiritual and aesthetic reverence. For in them – like the Egyptian pyramids before them – one can see the very limits of human creation and knowledge.

In *Eclipse 1*, Luca Lana demonstrates how aesthetic representations of our world produce equally valid ideas as both Religion and Science. He does this through interpreting a solar eclipse in the form of a physical monument, rather than a scientific model or a divine intervention.

Where once the solar system was viewed as a pure act of God's will, now its beauty is explained away by Science. Lana's *Eclipse 1* seems to me to make the claim that it is the aesthetic arts – not Science or Religion – that is the next frontier of human discovery of our world, and more importantly still, our place in it.

NAJ Taylor

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The following statement was written to accompany a rather novel – meaning tiny – installation by Luca Lana, titled "Eclipse 1". The installation is set into the wall in the back lanes of Melbourne, and measures just 20x30cm. Showing at [TwentyByThirty Gallery](#), Melbourne @ 20 Presgrave Place, off Little Collins Street. Until 31 March.