



KÓSMOS #01/ 108 x 124 cm (print with frame)
White Sands National Park, gypsum crystal desert, Mescalero Apache tribes ancestral lands, Tularosa Basin, New Mexico.

Stories of Mescalero Apache tribes describe White Sands as a place of predilection of visions emergence.



KÓSMOS #02/ 43,7 x 38,5 cm (print with frame)
Meteor.

Scientists studying Earth and the solar system propose three mechanisms at the origin of the life, three origins that are not incompatible. An atmospheric origin, a geological origin and an extraterrestrial origin. Comets and meteorites constitute this third possible source of the origin of the molecules of life.



KÓSMOS #03/ 38,5 x 43,7 cm (print with frame)
Zabriskie Point, Timbisha Shoshone tribe ancestral and sacred land, California.

Sotuknang said: *“To build Tokpela, the first world, to shape these streams, to link the forces released by Taiowa the creator, I need a partner, a strength, an energy for this world to come.”* This was Kokyang-Whuti, “Spider Woman”, the feminine creative principle. Together they shaped the hot, bubbling, smoking mass called the Earth, and then Kokyang-Whuti wove the web of life on Earth.



KÓSMOS #04/ 69 x 78,5 cm (print with frame)
Optical telescope, Fred Lawrence Whipple Observatory, Arizona.

“Archaeologists of the Universe”, the astronomers “dig through the layers of light”, their eyes raised towards the sky, they are looking for the origins of the world. The desert of the American Southwest is a multi-memorial place, memory of the universe, of the cosmos through astrophysics, civilizational memory through archaeology, where different “doors to the past” emerge.



KÓSMOS #05/ 38,5 x 43,7 cm (print with frame)
Very Large Array, Radio Astronomy Observatory, comprises twenty-eight 25-meter radio telescopes, New Mexico.

The Very Large Array, allow investigations of many astronomical objects, including radio galaxies, quasars, pulsars, supernova remnants, gamma-ray bursts, radio-emitting stars, the sun and planets, astrophysical masers, black holes, and the hydrogen gas that constitutes a large portion of the Milky Way galaxy as well as external galaxies.



KÓSMOS #06/ 38,5 x 43,7 cm (print with frame)
Chelly Canyon, Arizona.

Chelly Canyon is made up entirely of land owned by the Navajo Nation and many sites are considered sacred to the Navajo people.



KÓSMOS #13/ 38,5 x 43,7 cm (print with frame)
Small Optical Telescope, Lowell Observatory, Flagstaff, Arizona.

The Lowell Observatory Near-Earth Object Search program focuses on the detection and characterization of near-Earth asteroids. It also focuses on the comets' origins and evolution. As the most primitive objects remaining since the formation of the solar system, comets provide a unique source of information on this subject.



KÓSMOS #15/ 108 x 124 cm (print with frame)
Meteor Crater, Arizona.

The Meteor Crater was formed 49,000 years ago, following the entry into the atmosphere of a meteorite. The earliest ancestors of Southwestern American native peoples were the first to explore the impact crater. Throughout the 1960s, the NASA used the topography of the Meteor Crater as lunar analogue and training site for the Apollo mission.



KÓSMOS #14/ 43,7 x 38,5 cm (print with frame)
Meteor.

The Anasazi (or “Hisatsinom”, Ancestral Puebloans), treated meteorites with reverence as sacred stones. One of these sacred stones was discovered in the Clear Creek remains at the top of a mesa in the Verde Valley in Arizona. Similar to the type used for the burial of infants, the tomb of this “child of the sky” who fell to the ground also contained a considerable amount of pottery.



KÓSMOS #07/ 69 x 78,5 cm (print with frame)
Blue Mesa, Petrified Forest, Arizona.

Hopi conceptualize cycles of time as ages of the world. Their narratives describe three previous worlds before ours, destroyed by global cataclysms. The first world, Tokpela was annihilated by fire, the second world Tokpa was annihilated by a major ice age, and the third world Kuskurza was submerged and destroyed by huge floods. A “world” would be a cycle of time.



KÓSMOS #08/ 69 x 78,5 cm (print with frame)
Carlsbad Caverns, New Mexico.

In all the Pueblo stories (Hopis, Zunis, Acoma, etc) about “the origins of the world”, the myth of emergence is central and recurrent. In Pueblo culture, the horn stalagmite is the symbol of the «cave of beginnings». It refers to the stalagmite of the Grand Canyon Salt Cave, the “Original Sipapu”, the place of emergence of the First Peoples in the Fourth World, our world today.



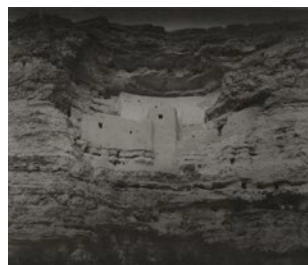
KÓSMOS #09/ 38,5 x 43,7 cm (print with frame)
Spiral petroglyph, Ancestral Puebloans, basaltic (volcano) rock fields, Petroglyph National Monument, New Mexico.

The spiral symbol can be found on numerous petroglyph sites in the southwest. It symbolizes a circular conception of time and represents the circular migration patterns of the Native American tribes to where they now live, a metaphor for the journey of life.



KÓSMOS #10/ 69 x 96,5 cm (print with frame)
Carlsbad Caverns, New Mexico.

In the traditional cosmological model of the Pueblos life is expressed in the matrix of the earth, represented as an immense cave, a hollow and fertile space. This living cave is the home of Muy'ingwa, the spirit of germination. Its breath of life (the hikwisi) emerges through the opening of the Sipapu, which designates a small hole in the ground of the kiva, the ceremonial chamber and worship place for Pueblos.



KÓSMOS #11/ 108 x 124 cm (print with frame)
Montezuma Castle, Sinagua Culture, Arizona.

The Sinagua was a pre-Columbian culture that occupied the center of Arizona between about 500 and 1425 CE. Combining hunting and gathering with subsistence agriculture, the Sinagua created a complex society in Montezuma Castle for over 300 years, which was very much inspired by nature. Archaeological and anthropological evidence demonstrate the continuity between Sinagua Culture and Hopi tribe.



KÓSMOS #12/ 38,5 x 43,7 cm (print with frame)
Sycamore tree from Arizona.

The ancestral peoples of the Sinagua Culture used the Arizona sycamore to make many of the supporting beams for the Montezuma Castle. Some of these beams, which were hoisted 30 meters above the valley floor, are estimated to weigh over two tons.



KÓSMOS #17/ 69 x 69 cm (print with frame)
Stone Circle, Terlingua, Texas.



KÓSMOS #18/ 38,5 x 43,7 cm (print with frame)
Ritual stone circle, Pueblo Alto Loop, "Anasazi" Culture (Ancestral Puebloans), Chaco Canyon, New Mexico.

Chaco Canyon became a very important religious place to Ancestral Puebloan Culture between 500 and 1300 AD. It was symbolically considered the center and cosmic axis of this Fourth World and the place of interconnection, between the horizontal axis of the cardinal directions and the vertical mundi axis connecting the subterranean worlds, the Middle World (the Earth) and the celestial worlds.



KÓSMOS #17/ 38,5 x 43,7 cm (print with frame)
Pueblo bonito, Chaco Canyon, "Anasazi" Culture ("Hisatsinom", Ancestral Puebloan), New Mexico.

Pueblo Bonito is the central site of Chaco Canyon. Built according to celestial movements, Chaco Canyon's buildings are oriented along cardinal points and aligned in accordance with the solar and lunar cycles. They reveal ancestral knowledge linked to astronomy and a circular concept of time.



KÓSMOS #19/ 108 x 124 cm (print with frame)
Chetro Ketl, Chaco Canyon, "Anasazi" Culture ("Hisatsinom", Ancestral Puebloans), New Mexico.

The kiva, this elliptical space built in the hollow of the earth, pierced with a Sipapu on its floor and a bay on the ceiling, is a scale model of the Pueblo cosmology. It is at the same time a memory of the first times, a general model of the universe, a lesson on the origin of beings and a place of connection linking the subterranean worlds, the Middle World and the celestial worlds.



KÓSMOS #20/ 38,5 x 43,7 cm (print with frame)
Flower petroglyph, Ancestral Puebloans, Petroglyph National Monument, New Mexico.

Puebloans songs, as well as their paintings and petroglyphs, describe the Sitáalpuva, a mythical "paradise". Metaphors of the regeneration of life or the breath of life (hikwisi), flowers petroglyph (but also dragonflies, butterflies and corn) serve as visual prayers to generate life. The flowers are considered as Sipapu.



KÓSMOS #21/ 69 x 78,5 cm (print with frame)
Awanyu (horned snake) and coyote, Ancestral Puebloans, Petroglyph National Monument, New Mexico.

Awanyu, is a Tewa deity. According to the ritual and metaphorical tradition of Pueblos, the lightning snake, or lightning arrow, are the fertilizing instruments used by Sho'tokúnũñwa (spirit that fertilizes lightning). Lightning snakes ritually fertilize the Sihchomo, the underworld's "Flower Hill" and the germination spirit Muy'ingwa home, through the Kiva's Sipapu.



KÓSMOS #22/ 38,5 x 43,7 cm (print with frame)
Geodetic house, Lowell Observatory, Flagstaff, Arizona

Richard Buckminster Fuller developed the "geodesic dome". He was one of the first to propagate a systemic view of the world. By his willingness to embrace within the same corpus microcosm and macrocosm, Fuller set out to formalize his Utopia by means of his "synergy".



KÓSMOS #23/ 38,5 x 43,7 cm (print with frame)
McMath-Pierce solar telescope, Kitt Peak National Observatory, Tucson, Arizona.

McMath-Pierce is the largest solar telescope and the largest unobstructed aperture telescope in the world. It is primarily used to study sunspots and their spectra and has taken exceptionally detailed images of sunspots.



KÓSMOS #24/ 38,5 x 43,7 cm (print with frame)
Arcosanti, Arizona.

An experimental micro-city, an "ideal city", Arcosanti was founded in 1970 by the architect Paolo Soleri following his concepts of Arcology, in search of a radical reorganization of the built environment through the integration of architecture and ecology. According to the principles of Arcology "Buildings and living things interact here as organs would in a highly evolved living being."



KÓSMOS #25/ 38,5 x 43,7 cm (print with frame)
Cinder lake crater Fields, Lunar analogue, Sunset crater volcano, Flagstaff, Arizona.

In the 1960s, the astrogeology branch of the United States Geological Survey built a lunar analogue at the base of the Sunset volcano reproducing the crater field of the Mare Tranquillitatis, the lunar landing site of the Apollo 11 mission, by simulating meteorite impacts by explosives. The final field contained 143 craters. This site became a NASA training area for the astronauts.



KÓSMOS #26/ 69 x 78,5 cm (print with frame)
Cinder lake crater Fields, Lunar analogue, Sunset crater volcano, Flagstaff, Arizona

NASA's space program reflects a cosmology and ethos that clashes with the Zuni cosmology, which reflects an all-inclusive vision of the individual in the universe, which includes personified celestial bodies. The Apollo program can be seen not only as the Zuni cosmology antithesis, but also as a translation of the historical opposition between Anglo-Americans and Native Americans.



KÓSMOS #27/ 38,5 x 43,7 cm (print with frame)
Cinder lake crater Fields, Lunar analogue, Sunset crater volcano, Flagstaff, Arizona

Because the analysis of a cosmology makes it possible to lay bare the ideological mechanisms involved in the organization of a society and its policies, the definition of the NASA's space program cannot ultimately be independent of the way in which a culture conceives the organization of the universe and the place of human beings in it.



KÓSMOS #28/ 108 x 124 cm (print with frame)
Biosphere II, Oracle, Arizona.

The Biosphere II experimental site built between 1987 and 1991 by Space Biosphere Ventures was part of the fantasy of colonization of other worlds. Its experimental hermetic dome aimed to reproduce a closed but viable artificial ecological system, with the terrestrial biosphere (Biosphere I) as its reference point. The objective was to assess the feasibility of identical biospheres during space colonization.



KÓSMOS #29/ 69 x 78,5 cm (print with frame)
Spaceport America, Virgin Galactic, New Mexico.

Virgin Galactic is a billionaire Richard Branson's company, whose aim is to sell suborbital flights to the public. Native Americans see a parallel with the American historical colonization in the use of the "unoccupied land" metaphor in discourses on the exploration and exploitation of cosmic space, which in part guide the space program. They fear that the Virgin Galactic space program exploitation bring disruption to the cosmos.



KÓSMOS #30/ 108 x 124 cm (print with frame)
Black Mountain "Terraformation", Paiute Nuwu tribes sacred lands, Ascaya, Nevada.

The Ascaya project of the billionaire developer Henry Cheng, a real "terraforming" project, aimed to create a set of luxurious residential districts overlooking Las Vegas in the Black Mountain, sacred land for the Paiute Nuwu tribes. To carry out this colossal project, the promoter leveled the mountain to the detriment of wildlife and its habitat, causing a sprawling environmental destruction.



KÓSMOS #31/ 38,5 x 43,7 cm (print with frame)
Black Mountain “Terraformation”, Paiute Nuwu tribes sacred lands, Ascaya, Nevada.

For the Southern Paiute Nuwu tribes, the mountains of southern Nevada are considered sacred land. Since time immemorial, their people have lived and traveled through these lands. Land they consider to have been stolen by white colonizers. They believe that just as their people are threatened by the loss of their land and traditional culture, mountain sheep are struggling to survive.



KÓSMOS #34/ 69 x 78,5 cm (print with frame)
Carlsbad Caverns, Guadalupe Mountains, New Mexico.

Carlsbad Cavern is a complex network of 300 limestone caves in a fossil reef laid down by an inland sea 250 to 280 million years ago. Excavations of some caves during the 1930s uncovered artifacts made of fiber, wood and feathers. Actual research seek whether the perishable artifacts can be linked to farmers of the Formative era, which dates from 1000 BC to 500 A.D., or to hunter-gatherer communities stretching back thousands of years.



KÓSMOS #36/ 43,7 x 38,5 cm (print with frame)
Totem bear, Chama, Northern New Mexico.

Among the Pueblo tribes, bears are considered one of the six directional guardians, associated with the west and the color blue. Bears are one of the most important and widespread clan animals in Puebloan Culture. Tribes with Bear Clans include the Hopi (whose Bear Clan is called Honngyam), the Navajo and Pueblo tribes of New Mexico. The Zunis ascribe healing powers to bears and carve stone bear fetishes to protect them and bring them luck.



KÓSMOS #40/ 69 x 107,5 cm (print with frame)
Animal skeleton, White Mountains, Apache National Forest, Arizona / New Mexico.

There would exist a primitive time, a biological, empirical, concrete, material time, an eternal, immemorial time which is also the time of the here and now, the earthly time intrinsic to earthly things which acts in a common, though singular way, in plants, animals, humans.



KÓSMOS #43/ 69 x 107,5 cm (print with frame)
Spiral petroglyphs, «Anasazi» Solar Observatory, Hovenweep National Monument, Southern Utah.

This solar observatory or astronomical clock “Anasazi” consists of two spiral-shaped petroglyphs. They are hidden under a cornice so that the solar rays point a “luminous dagger” at the precise periods of the summer and winter solstices, as well as at the spring and autumn equinoxes. The symbol of the migratory spiral symbolizes also a circular conception of time.



KÓSMOS #33/ 69 x 96,5 cm (print with frame)
Animal cadaver, Pinos Altos Mountain, New Mexico.

In contrast with Judeo-Christian beliefs which allows humans complete dominion over animals and contributes to the Western ideology of speciesism, in many tribal belief systems, animals are treated and revered as sentient beings, and humans are only one among many creatures deserving of reverence and respect. Colonization has affected the way in which humans and animals relate to one another in Native cultures.



KÓSMOS #37/ 69 x 151,5 cm (print with frame)
Forest edge, Apache Territory, New Mexico.

In Apache mythology, Hactcins are supernatural personifications of objects and natural forces. *“Everything is alive and living, rocks, trees, grass and plants, fire and water, all are conscious and alive.”* The Departure of the Hactcin and Prophecies Concerning the End of the Present World. Many of plants are believed to have power, and the more potent of these are personified and invoked in ritual and prayer.



KÓSMOS #39/ 38,5 x 38,5 cm (print with frame)
Mule deer leg, White Mountains, Apache National Forest, Arizona / New Mexico.

Deer are associated with fertility in many Native American cultures. Among Apaches, there can be no rigid boundaries between humans and non-humans, spiritual and physical; or, if such boundaries exist, they are fluid and permeable. They believe in the animal’s ability not only to deceive but to steal a man body.



KÓSMOS #41/ 69 x 107,5 cm (print with frame)
Tree trunk, entropy, Aspen Mountain, New Mexico.

The primitive time would be the time of the collapsed “primitive star” (the Big Bang) from which everything proceeds. Everything we are is stardust.



KÓSMOS #44/ 108 x 124 cm (print with frame)
Grand fall, Arizona.

Pueblo’s conception of time and space is close of relativistic physics, in which space and time exist in a single continuum relative to the observer. Time is cyclical, manifest in the ordered and regular movements and “returns” of the sun, moon and stars. Space and time are both organic and form continuous entities. One could thus say that, for the Native Pueblos, time is reversible: past, present and future coexist



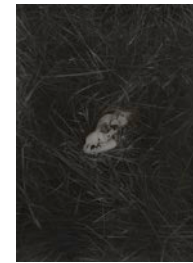
KÓSMOS #32/ 38,5 x 43,7 cm (print with frame)
Calcined Mountain, Wallow Fire, White Mountains, Apache National Forest, Arizona / New Mexico.

The Wallow Fire, a giant fire that started in the White Mountains and Apache National Forest near Alpine, Arizona, on May 29, 2011 and spread to western New Mexico. The fire was a disaster for the ecosystem that is home to many endangered species.



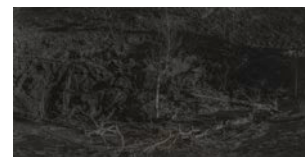
KÓSMOS #35/ 38,5 x 38,5 cm (print with frame)
Fresco, Lowell Observatory, Flagstaff, Arizona.

For nearly a quarter of a century, the Native American Astronomy Outreach Program at the Lowell Observatory has brought together in a common corpus, astronomy and the Navajo and Hopi tribal traditions of northern Arizona with the goal of building bridges between ancestral culture and modern science.



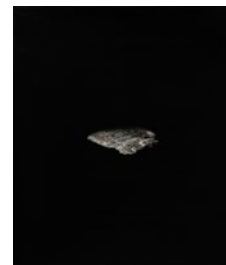
KÓSMOS #38/ 96,5 x 69 cm (print with frame)
Coyote skull, Navajo territory, Southern Colorado.

In the Navajo tradition, Coyote-Begochidi is the trickster and creator god. His creativity and healing power are inseparable from his cheating qualities. His unpredictability is linked to creativity. *«It is also in the White World that the true death appeared. Coyote threw a stone in a lake, stating that if it sank, the dead would return to the previous world.»* Among the Pueblo tribes, the coyote was believed to have hunting medicine. Coyotes are also used as clan animals.



KÓSMOS #42/ 69 x 120 cm (print with frame)
Lava Flow, living and dead trees, Sunset crater volcano, Flagstaff, Arizona.

The living would be this stellar force folded into a concrete form, an energy that is incarnated and that defines the living: time being the trace of this force present in all that exists.



KÓSMOS #45/ 43,7 x 38,5 cm (print with frame)
Meteor

The Native peoples of the American Southwest do not consider space and the beings who live in it as material objects that they can own, control or defeat. The cosmos is a single entity; the beings that make it up act according to the principles of continuity and similarity - principles that are evident in the unification of cosmic space.