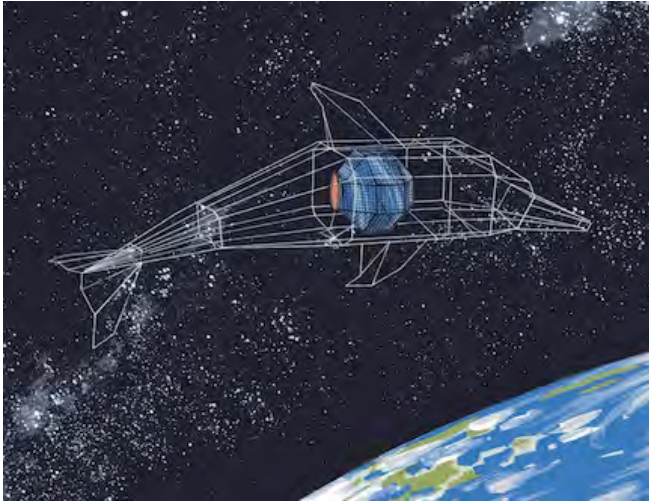


**For Immediate Release, January 7, 2013**



**UCR ARTSblock presents**

***Free Enterprise:  
The Art of Citizen Space Exploration***

**January 19 – May 18, 2013\***

***Saturday, January 19, Panel Discussion 3-5 p.m. and  
Reception 6-9 p.m., free admission for both events***

RIVERSIDE, Calif. – UCR ARTSblock presents ***Free Enterprise: The Art of Citizen Space Exploration*** is the first contemporary art exhibition in the U.S. to present an international array of artists and organizations who are exploring the potential democratization of space exploration and the intersection between artistic production and civilian space travel. The possibility of fulfilling the human dream to fly into space has been encouraged by a major political and cultural shift away from state-sponsored space activities—which are controlled by agencies such as NASA in the USA, JAXA in Japan and RKA in Russia —towards a private enterprise model. *Free Enterprise* is organized by UCR ARTSblock and curated by Tyler Stallings and Marko Peljhan. It will open on January 19 and run through May 18, 2013 (with staggered closing dates indicated below).

*Free Enterprise* has been in the planning stages since fall 2009. “Its presentation in 2013 arrives at a time when several private enterprise ventures have come to fruition,” says co-curator Tyler Stallings. They include the successful launch in May 2012 of the *Falcon 9* vehicle and the *Dragon* space capsule by *Space X*, a company based in Hawthorne, California, which rendezvoused with the International Space Station; the soon-to-be-completed spaceport in New Mexico that will be the launch site for *Virgin Galactic’s* space tourism program, and the burgeoning efforts of *XCOR Aerospace*, a Mojave based company represented in *Free Enterprise*. These developments are a clear sign that we are at a dawn of a new radical change in near-earth space exploration. Engaging artists directly in this discussion at an early stage is extremely important: it is the technology and capital that allow for exploration, but it is the imagination and the spiritual capital that create a new state of mind and allow for a broader awareness of humanity on Earth and beyond.

*Free Enterprise* is comprised of twenty-five artists, collectives, organizations, and initiatives, which includes several commissions for the exhibition and additions to the permanent collections at UCR ARTSblock. A variety of media will be represented: drawing, photography, video, sculpture, painting, and artifacts by: **The Arts Catalyst** (London, U.K.), **Lowry Burgess** (Pittsburgh, PA), **Center for Land Use Interpretation** (Culver City, CA), **Richard Clar** (Paris/Los Angeles), **Skeith De Wine** (Santa Ana, CA), **Kitsou Dubois** (Paris), **eteam** (New York), **European Space Agency Topical Team Arts and Science** (international participants), **Final Frontier Design** (New York), **Cultural Center of European Space Technologies / KSEVT** (Vitanje, Slovenia), **Agnes Meyer-Brandis** (Berlin), **MIR - Microgravity Interdisciplinary Research** (international participants), **Forrest Myers** (New York), **Trieste Constructivist Cabinet** (Italy/Slovenia), **Nejc Trošt** (Slovenia/Houston, TX), **Trevor Paglen** (New York), **Carrie Paterson** (Los Angeles), **Frank Pietronigro** (San Francisco), **Bradley Pitts** (New York), **Cosmokinetical Kabinet Noordung – Postgravityart** (Ljubljana, Slovenia), **Projekt Atol Flight Operations** (Santa Barbara, CA and Ljubljana, Slovenia), **Connie Samaras** (Los Angeles), **Christian Waldvogel** (Zurich, Switzerland), **Arthur Woods** (Zurich, Switzerland), and **XCOR Aerospace, Inc.** (Mojave, CA). *Short descriptions of each artist project may be found in the Addendum at the end of this press release.*

## Background

Humankind has looked to the sky, stars, and planets for millennia. Empirical observations of celestial movements have influenced religious ceremonies, agricultural production, navigation of the oceans, and a reconsideration of Earth as the center of the solar system. Since the 1960s, humankind has explored our celestial neighborhood with landings on the Moon, Mars, Venus and Titan, walks in the vacuum of space, and habitation on the Skylab, Salyut, MIR space stations and since 1998 the International Space Station (ISS). With the Space Shuttle program and the world’s first reusable spacecraft, we have gained a new sense of easy access to the cosmos since the 1980’s.

The artists in *Free Enterprise* have intersected with these technological achievements. “It has been their desire to go beyond the creation of metaphorical objects and events in order to be pioneering participants and citizens. Their spirit is akin to the days of the amateur, gentleman scientist, exemplified by Johannes Kepler, Isaac Newton, Benjamin Franklin, and Charles Darwin,” says co-curator Marko Peljhan. However, since the twentieth-century, science has been led by pure research at universities and government laboratories, and by private labs that are both concerned with discovery and profit. Today this research arena has expanded even further: public participation has increased through a

variety of crowdsourcing citizen science ventures made possible by broad citizen access to technology. One of the early examples is the SETI screen saver distributed computing system in which private citizens could help with the search for extraterrestrial intelligence. A more recent one is Zooniverse, a citizen science web portal that includes numerous projects that allow users to participate in scientific research including classifying galaxies, collating climate data, discovering exoplanets, monitoring endangered species, and mapping the human genome.

Space is no longer a remote frontier. It is now within reach to build space-faring hardware with ready-made components. Participation in space research is now accessible to people who see themselves as citizens, amateurs, and—as exemplified by *Free Enterprise*—as artists.

The exhibition’s structure of linking artists with the aerospace industry harkens back to the groundbreaking *Art & Technology* program at Los Angeles County Museum of Art in 1967-1971, almost the same time span as the flight years of the Apollo program. It paired artists with high technology and aerospace corporations of the time in the hope that new art forms might arise. The program was one of the milestones—with influence to this day—in probing the dense associations of art to technology and science.

Recent developments in the aerospace industry mark the dawn of a new space race. Space travel endeavors by private business and citizen initiatives represents a refocus from the cold war mentality of the 1960s in which space exploration was a grand, national assertion of collective identity, controlled by state ownership of the “final frontier.” In contrast, our government now emphasizes private development of commercial sub-orbital flight and lunar exploration, signaling a shift from space as an abstract concept for state exploration into a de-regulated realm, unconstrained, and exposed to both socialization and capitalization. International artists are already exploring these untested territories with aerospace experts, engineers, scientists, visionaries and entrepreneurs.

The center of these businesses is in the American Southwest, particularly in Southern California, with most of the research conducted at the Mojave Air and Space Port near Edwards Air Force Base, about 115 miles north of Riverside. Other ventures are nested in the defense industry cluster in El Segundo, adjacent to Los Angeles International Airport and some in Silicon Valley. But for the last half of the 20<sup>th</sup> century, Southern California has been at the center of the world aerospace industry. Now, it is poised to achieve another status in very different societal and political conditions. The location of these enterprises in the American Southwest also embody complicated, newly resurrected questions related to westward expansion, the frontier spirit, and free enterprise versus government regulation. These new realities open up a Pandora’s Box of discursive possibilities and vectors yet to be considered in the heady rush of technological/entrepreneurial adventure.

Although the private-public partnership is a somewhat novel model for space exploration, it is not new in the course of Western history. In fact, it has been the prime model for exploration and western expansion: the state sets goals and takes initial risks, followed by entrepreneurs, privateers or venture capitalists, who assume the ongoing burden of exploration. The legacy of this model is technological achievement, but one fraught with the exploitation and destruction of cultures and resources. It is exactly this schism on which *Free Enterprise* is focused, reflecting the current state of privately funded space exploration, and critically considering it from divergent perspectives, leaving room to explore utopian visionary roots where the arts and space collide.

Perhaps recognizing how fraught future space exploration may become, the *European Space Agency (ESA)* contracted in 2005 with *The Arts Catalyst* in London—an organization represented in *Free Enterprise*—to carry out a study of the “cultural utilization” of the *International Space Station (ISS)*, which included exploring artist residencies within the *Human Spaceflight, Microgravity and Exploration* directorate. In the report, *The Arts Catalyst* wrote that “one aspect of a cultural utilisation programme for the ISS could be thematic programmes, linking art-science-education-media. The environment is always a popular theme: the ozone layer, rising sea levels, changing weather systems, erosion of environment. Other themes might include orbital debris, meteors, Earth’s magnetic field, and then more broadly solar system exploration, the ISS as a symbol of international cooperation, the nature/benefits of microgravity, the social issues of long-duration spaceflight, the nature of habitat in space, and more purely aesthetic explorations. The study team recommends that a network is developed that can link up artists with space science experiments at an early stage, soon after experiment selection. Such a network could incorporate workshops at ESA ground-based facilities, bringing together groups of artists and scientists, focused on particular areas of science.”

One the most salient points made is the creation of an art-science network *at an early stage*. This recommendation is akin to the same issues with public art. Usually, the most interesting and successful work occurs when an artist is brought in early while architectural plans are in their planning stages and before construction begins. Similarly, the impetus for many of the artists in *Free Enterprise* is to be part of early integration with space exploration in order to make the best effort to keep the door open for not just private entrepreneurs, who may be more focused on a business model, but also for artists, who are focused on the larger cultural, ethical, and philosophical questions of what it means for humanity to reach beyond Earth.

## TIMELINE OF WORK REPRESENTED

The art represented in *Free Enterprise* includes work of early artistic pioneers. Here you will find work from the early twentieth-century: *Trieste Constructivist Cabinet* (Avgust Černigoj, Edvard Stepančič, Giorgio Carmelich and Josip Vlah), constructivists who envisioned an exhibition “ambient” with levitating sculptures in 1927—one of which has flown on the first arts-related parabolic flight in August 1999 and paved the way for the understanding of the meaning of non-gravitational spaces in the context of art. Another early flown space artwork is by Forrest Myers, the 1969 *Moon Museum*, a small, ceramic chip containing a variety of works by six artists including Andy Warhol and Robert Rauschenberg, that was sent up as an unauthorized, cultural, engineering and artistic “passenger” on the Apollo 12 lander. Other artists including Lowry Burgess’ project of mixing waters of the world for a project on the Space Shuttle with *Boundless Cubic Lunar Aperture*, Richard Clar’s interspecies satellite project *Space Flight Dolphin*, and Arthur Woods’ *Cosmic Dancer* sculptures aboard the Russian space station have been working since the early 1980s on space art projects and have flown them on the *Space Transportation System (a.k.a. Space Shuttle)* missions and on the *MIR* space station.

Also represented in *Free Enterprise* are the early explorations of choreography and dance in microgravity conditions by Kitsou Dubois in cooperation with the French space agency CNES and the first theatre performance with a public in a parabolic flight, the 1999 *Biomehanika Noordung*, which was staged by director Dragan Živadinov and his *Cosmokinetic Kabinet Noordung* in cooperation with *Projekt Atol Flight Operations* and the *Star City Gagarin Cosmonaut Training Center* with further development under the wider context of Postgravityart. Subsequently, *Projekt Atol*, with artist Marko Peljhan, co-curator for *Free Enterprise*, and Rob La Frenais from *The Arts Catalyst*, together with the

*V2 Institute for Unstable Media*, Leonardo Olats and the Multimedia Complex of Actual Arts started a series of parabolic flight campaigns under the heading of *MIR (Microgravity Interdisciplinary Research)* during which more than 30 artists and scientists took part in a series of flights from 2001 to 2008. Some of these are represented in *Free Enterprise*. Other artists in *Free Enterprise* who benefited from their efforts or arranged their own similar parabolic flights include Agnes Meyer-Brandis' blend of mythology and science, and Christian Waldvogel's success at remaining motionless above the Swiss Alps while the Earth continued spinning below.

In the U.S., artists began their own projects, inspired by the newly possible private-access to space: Frank Pietronigro has explored queer theory relative to creating diversity among future space travelers already in the late 90's and Trevor Paglen has recently launched a project on the EchoStar XVI communications satellite that may stay in orbit for millions of years; Carrie Paterson has developed perfumes for *Homesickness Kits* for future space farers; and Bradley Pitts has created an immersive video installation in which he attempts to capture the missed and often subtle experiences during a low-gravity, parabolic training flight. And now there are private companies, such as *XCOR Aerospace*, which will initiate sub-orbital flights, and *Final Frontier Design*—one of whose founding members comes out of costume design—that is developing garments for space travel.

Additionally, in this same time period several artists looked at the new developments from the viewpoint of a cultural anthropologist, such as *Center for Land Use Interpretation's* documentation of experimental plane sites at Edwards Air Force Base, which is adjacent to the Mojave Space and Air Port and Connie Samaras' large-scale photographs of Spaceport America under construction in New Mexico. One of the commissioned projects for *Free Enterprise* is by eteam. They traveled to the towns of Moon and Mars, both in Pennsylvania, and created a video work about how each town has embraced its celestial namesake.

Artists are now creating their own institutional frameworks for cooperative interaction with the wider space and culture communities. Two such projects and initiatives are represented in *Free Enterprise*. The Slovenian *KSEVT (Cultural Center of European Space Technologies)* from Vitanje, a unique transdisciplinary initiative and a remarkable architectural structure, brings culture and the arts to the forefront of space exploration paradigms. *ETTAS (European Space Agency Topical Team Arts and Science)*, provides a pragmatic approach for artists and scientists connected to the *European Space Agency Human Spaceflight* division to open up the ESA structures to artistic and cultural collaboration, intervention and creation. And artists have begun to chronicle the new developments in private space enterprise in creative and aesthetically inventive documents. The showcased book, *Chase for Space*, by Nejc Trošt is one recent example. Additionally, Skeith De Wine has created the *California Leonardo da Vinci Discovery* in an effort to create a modern day place where science, engineering, and the arts can coexist, just as they did in Leonardo's mind and speculative inventions, many of which included methods for human flight.

These initiatives by private citizens rather than state agencies that aim to fuse the science of space exploration with the speculations of artists is one reason that *Free Enterprise* does include an early twentieth-century constructivist conceptual work (conicidentally one elaborated by an international collective of artists in Trieste in 1927) that paved the way in the understanding of the meaning of non-gravitational spaces in the context of art; the unique conceptualization of the KSEVT Cultural Centre of European Space Technologies, the first institution devoted primarily to the connections between the arts and sciences of space in the world; and the fantastic and visionary work of XCOR engineers in the

same context. In essence, they all belong together as part of the same visionary paradigm.

The goal of this conceptual collaborative matrix between the industry and artists is to match the enthusiasm, sense of adventure, and creative process that is shared by both the space exploration entrepreneurs and visionaries and the artists who have explored the subject for many years. Both take the risk to expend personal intellectual, immaterial and material capital, never knowing quite what the return will be on their dreams to expand the reach of humanity beyond Earth—a dream, which has to be noted, historically started in the arts, philosophy and literature, and not in the basic or applied sciences and technology. From earliest times our sense of self has been defined by our sense of presence in the universe. The heavens have been our most significant metaphor for inspiration and vastness, voyage and possibility. *Free Enterprise: The Art of Citizen Space Exploration* demonstrates how artists, engineers and scientists are not only redefining that metaphor, but moving beyond metaphor by achieving innovative cultural and artistic expression.

## ORGANIZERS AND SUPPORT

*Free Enterprise* is organized by UCR ARTSblock at University of California, Riverside. It will be presented in all of its three venues in downtown Riverside: California Museum of Photography, Culver Center of the Arts, and Sweeney Art Gallery, encompassing approximately 8,600 square feet of gallery space. The exhibition is co-curated by Tyler Stallings, Artistic Director of the Culver Center of the Arts and Director of Sweeney Art Gallery at University of California, Riverside, and by Marko Peljhan, Associate Professor of Art and Media Arts and Technology at University of California, Santa Barbara.

Major support is provided by The Andy Warhol Foundation for the Visual Arts, University of California Institute for Research in the Arts, Projekt Atol, C-Astral, Republic of Slovenia - Ministry of Education Science Culture and Sport, City of Ljubljana Cultural Department, Moderna Galerija Ljubljana, French-American Cultural Exchange Program, City of Riverside, and UCR College of Humanities, Arts, and Social Sciences. Wendy Brown, Annick Bureaud, Greg Esser, Roger Malina, Azure Carter & Alan Sondheim, Dragan Živadinov, Miha Turšič, and Dunja Zupančič have provided individual in-kind support.

The exhibition is officially endorsed by The International Astronautical Federation Technical Activities Committee for the Cultural Utilization of Space (ITACCUS) and is part of Arizona State University's *Desert Initiative: Desert One* program.

A printed catalog of the exhibition is forthcoming. An extensive website with descriptions and images about each project may be found at <http://sites.artsblock.ucr.edu/free-enterprise/>.

### \*Staggered Closing Dates

#### Entire exhibition on view January 19-March 23, 2013

- Culver Center of the Arts & Sweeney Art Gallery, through March 23
  - (The Arts Catalyst, Lowry Burgess, Richard Clar, European Space Agency Topical Team Arts and Science, Cultural Center of European Space Technologies / KSEVT, MIR - Microgravity Interdisciplinary Research, Projekt Atol Flight Operations, Bradley Pitts, Nejc Trošt, and XCOR Aerospace, Inc.)

- California Museum of Photography, 2<sup>nd</sup> and 3<sup>rd</sup> floors, through April 20
  - (Center for Land Use Interpretation, Kitsou Dubois, Agnes Meyer-Brandis, Trevor Paglen, Cosmokinetic Cabinet Noordung - Postgravityart, Connie Samaras, Christian Waldvogel, and Arthur Woods)
- California Museum of Photography, 1<sup>st</sup> floor, through May 18
  - (Skeith De Wine, eteam, Final Frontier Design, Forrest Myers, Carrie Paterson, Frank Pietronigro, and Trieste Constructivist Cabinet)

## RELATED EVENTS

### **Panel Discussion, Saturday, January 19, 3-5 p.m., Free admission**

Prior to the reception, 6-9 p.m., join *Free Enterprise* co-curators Tyler Stallings and Marko Peljhan, along with artists Richard Clar, Rob La Frenais from The Arts Catalyst, Carrie Paterson, Frank Pietronigro, Bradley Pitts, Khaki Rodway from XCOR, Connie Samaras, and Dragan Živadinov, as they discuss their work and the concepts behind the show.

### **Reception, Saturday, January 19, 6-9 p.m., Free admission**

Following the panel discussion, join the curators and artists for a reception taking place throughout UCR ARTSblock, which includes Culver Center of the Arts, Sweeney Art Gallery, and California Museum of Photography.

### **Off-Site Visit, Saturday, March 16, 10 a.m.-2 p.m., Free admission**

Join *Free Enterprise* co-curators Tyler Stallings and Marko Peljhan during the monthly Plane Crazy event at the Mojave Space and Air Port. You will be led on a tour of some of the ground breaking experimental space craft that have been developed in the past decade, along with a focused tour of XCOR Aerospace, which will include an opportunity to hop into a full-scale replica of their Lynx sub-orbital spacecraft. This trip is self-organized in that interested members will meet the curators at a designated time and spot, and then the tour will begin from there. There is a restaurant on site and in the nearby town of Mojave. For more information on where we will visit, <http://mojaveairport.com>.

### **Lecture, Friday, March 22, 7:30 p.m., Free admission**

Artist and geographer Trevor Paglen spent four years interviewing scientists, philosophers, anthropologists, and artists about the profound contradictions that characterize contemporary civilizations. He collected one hundred images inspired by questions about the relationships among vision, knowledge, and power, the limits and possibilities of language, and our relationship to nature and the ways we try to control it. *The Last Pictures*, a project presented by Creative Time, is a multimedia performance/lecture chronicling a project intended to explain to someone—at some point in the distant future, long after the traces of human civilization have disappeared—what happened to the people who built a ring of derelict spacecraft around earth.



Paglen is the author of five books and numerous articles on subjects such as future warfare, state secrecy, experimental geography, anthropogeomorphology, deep-time, and cave art. One of the images selected is by Ansel Adams from UCR ARTSblock's California Museum of Photography's permanent collection.

**Film Series, Thursday-Saturday, March 21-23, 7 p.m., \$9.99 general admission and \$5 for students with I.D.**

This mini series of space films is shown in conjunction with the ARTSblock exhibition *Free Enterprise: The Art of Citizen Space Exploration*.

Thursday, March 21, **Moon UK 2009**

"In an age when our space and distance boundaries are being pushed way beyond the human comfort zone, how do we deal with the challenges of space in real time? How do our minds deal with long periods of isolation? Space is a cold and lonely place, pitiless and indifferent. What kind of a man would volunteer for this duty? What kind of a corporation would ask him to? *Moon* is a superior example of that threatened genre, hard science fiction, which is often about the interface between humans and alien intelligence of one kind or other, including digital." Roger Ebert, *Chicago Sun Times*.

Friday, March 22, **Alien (The Director's Cut) USA/UK 1979**

"The rerelease of *Alien* in a director's cut 24 years after its debut turns out to be a great corrective to prevailing warps in movie space and time. In one dimension, the classic sci-fi thriller's wide-screen grandeur and director Ridley Scott's verve in filling his huge canvas with elaborate, abstract landscapes is an upside-the-head rebuke to home viewing. And the movie's tantalizingly slow, oozing pace is a heartbeat-tripping reminder that today's sped-up blockbuster conventions may improve on speed, but not on thrills. Even the rib-ripping birth scene unfolds at a tempo more familiar to a waltz than a rupture. Pay attention to the enhanced sound mix, which may be the most important cleaning job of all; silence and score have never twined so hauntingly." Lisa Schwarzbaum, *Entertainment Weekly*.

Saturday March 23, **2001: A Space Odyssey USA/UK 1968**

"Stanley Kubrick's *2001: A Space Odyssey* is one of the greatest films of all time and it is the director's most profound and confounding exploration of humanity's relationship to technology, violence, sexuality and social structures. Kubrick's philosophical inquiries about the nature of humanity are explored throughout all his films but here he explored his preoccupations by examining the place that humans occupy in the universe, asking questions about the way humanity has evolved and suggesting what the next stage of our evolution will be like. But the ultimate meaning of the film is as deliberately ambiguous as the motives and origins of the black monoliths whose gift of intelligence gave humanity the tools it needed to both survive and self destruct." Thomas Caldwell, *Cinema Autopsy*.

**Conference, Thursday-Sunday, April 11-14, varying admission levels to the conference**

Concurrent with *Free Enterprise*, the bi-annual UC Riverside's Eaton Science Fiction Conference will take place in April 2013. It is a premier academic conference devoted to the study of all aspects of science fiction as a literary genre and social phenomenon. The 2013



Eaton Science Fiction Conference will be held April 11 to April 14, 2013 at the Riverside Marriott Hotel, and will examine science fiction in multiple media. The keynote speaker and filmmaker will take place at UCR Culver Center of the Arts on Friday, April 12, during which Craig Baldwin will discuss his film, *Spectres of the Spectrum*, which will be screened again the following night, April 13, though the filmmaker will not be present then. <http://eatonconference.ucr.edu>

**Special Eaton Conference Events held at Culver Center of the Arts**

**Film, Friday April 12 and Saturday April 13, 7 p.m., \$9.99 general admission and \$5 for students with I.D.**

**Spectres of the Spectrum USA 1999,**

“No American filmmaker has taken more advantage of the sheer breadth of media including vintage 16- and Super-8mm than Craig Baldwin, whose movies stitch together huge ranges of material—B-movies, commercials, kinescopes, quiz shows, A-movies, industrial films—to create indictments of contemporary culture. All of Baldwin’s movies are about information technologies. This 1999 epic is simultaneously a partially coherent science-fiction parable and a re-telling of the development of mass media.” Tom McCormack, *Fandor*. This film is being screened in conjunction with the UCR’s Eaton Science Fiction Conference, an academic conference devoted to the study of science fiction as a literary genre and social phenomenon. <http://eatonconference.ucr.edu>

**Performance, Thursday, April 11, 7:30 p.m., Free Admission**

A performance of **Alex Segade's *The Holo Library***, will coincide with the 2013 Eaton Science Fiction Conference. Segade (of My Barbarian) will present his performance *The Holo Library*, a multi-media performance exploring the relationship between screens and human beings. Set in a futuristic Los Angeles in a fascist state, the sci-fi narrative depicts a night in the life of a detective who becomes embroiled in a political intrigue when he is seduced in an online chat with a teen-age terrorist boy-band singer. Alexandro Segade, performing as Ace, directs the unfolding action through audience participation and readings enacted by volunteers and special guests as the performance shifts in a darkly humorous discussion of privacy, gender, sexuality, law, media and power. *The Holo Library* is the third part of Segade's *Rep/Sep Series* depicting a future world of wars over reproduction, cloning, mutation and mandated gay marriage. Organized by UCR English Professor, Jennifer Doyle, as part of a series of Queer Lab events at UCR.

**CONCURRENT RELATED EXHIBITIONS**

*Gravitational Pull*, January 19-March 16, 2013, features a selection of photographs of the moon and space from UCR ARTSblock California Museum of Photography's permanent collection. Included in the exhibition are a photograph by Ansel Adams, stereo cards by Keystone View Company, and snapshots made by an anonymous photographer while watching the Apollo 11 launch and moon landing. Together, these works illustrate the public's fascination with the moon as an object of beauty, science, and history. Curated by Leigh Gleason, Curator of Collections, UCR California Museum of Photography.

*Astronauts, Rockets & Robots: Spacetoys from the Collection of David Whitmire Hearst Jr. Foundation*, January 19-May 18, 2013, features a selection of spacetoys from the early 1960s to the present at UCR ARTSblock California Museum of Photography. Curated by Jonathan Green, Executive Director, UCR ARTSblock.

### Visitor Information and Press Inquiries

UCR ARTSblock is located at 3824 & 3834 Main St., Riverside, CA 92501, and includes three venues: California Museum of Photography, Culver Center of the Arts, and Sweeney Art Gallery, which are open Tuesday through Saturday, noon to 5 p.m., plus 6-9 p.m. for First Thursday ArtWalks. Admission is \$3, which includes entry to all three venues, and is free during First Thursday ArtWalks (6-9 p.m.). For film screenings, Culver Center opens 30 minutes prior to the start time. <http://artsblock.ucr.edu>

**Press inquiries: Tyler Stallings, 951-827-1463, [tyler.stallings@ucr.edu](mailto:tyler.stallings@ucr.edu).**

Images, page 1, left to right: **Richard Clar**, *Space Flight Dolphin*, rendering of deployed satellite / sculpture in low earth orbit, 1982. Originally planned for deployment in the 1980s, the dolphin was to be constructed from Nitinol, a "shape memory" alloy that is activated by sunlight in space. It was to be deployed via NASA's Get-Away-Special program before it was put on hold after the Challenger explosion in 1986. Illustration by Edgar Duncan. **Bradley Pitts**, Still images from the video installation *Singular Oscillations*, 2008. Photos courtesy of the artist. Pitts is floating and falling freely within the cabin of the Russian parabolic-flight aircraft with his eyes closed and ears blocked. The project explores the empty volume of the plane in and of itself.

Image, page 10: Installation view at UCR ARTSblock of **XCOR Aerospace**, Inc.'s modified EZ Rocket, XCOR's first demonstrator rocket-powered vehicle. They modified a "Long-EZ" homebuilt airplane, adding twin 400 lb. thrust regeneratively cooled rocket engines. It was the research predecessor to the *Lynx*, XCOR's entry into the commercial reusable launch vehicle (RLV) market. This two-seat, piloted space transport vehicle will take humans and payloads on a half-hour suborbital flight to 100 km (330,000 feet) and then return safely to a landing at the takeoff runway.

Image, page 16: **Forrest Myers**, *Moon Museum*, 1969, ceramic wafer, .75 x .5 inches. The *Moon Museum* was hidden in the layers of gold blankets that wrapped the bottom module of the Apollo 12 lander on the moon, 1969, that remained on the lunar surface. Photo courtesy of the artist.



See following pages for **Artist Descriptions** and **About the Curators**

## ADDENDUM

### PROJECT DESCRIPTIONS OF PARTICIPATING ARTISTS AND ORGANIZATIONS

Listed alphabetically under each category

#### PIONEERS

**Lowry Burgess** is an internationally renowned conceptual and environmental artist and educator. Presently, he is part of a team of scientists, engineers, and artists that make up one of the official teams, Astrobotic, aiming for the Google Lunar X Prize. Having an extended involvement with art developed upon space exploration, his 1989 piece entitled *Boundless Cubic Lunar Aperture* was the first non-scientific sanctioned payload launched into outer space by NASA. It included holograms and cubes made from all the elements known to science and water samples from all of the world's rivers. <http://artscool.cfa.cmu.edu/~burgess/>; <http://studioforcreativeinquiry.org/peoples/lowry-burgess>; <http://moonarts.org/people.html>; <http://www.googlelunarxprize.org/teams/astrobotic>

**Richard Clar** founded Art Technologies in 1987 as a liaison between the worlds of art and technology. His philosophically oriented artwork turned towards art-in-space in 1982 with a NASA-approved art payload for the U.S. Space Shuttle, *Space Flight Dolphin*. The dolphin sculpture/satellite would have transmitted a signal modulated by dolphin "voices" that may be detected or sensed by an extraterrestrial intelligence (ETI). *Space Flight Dolphin* adds to the history of human beings communicating through art with symbols that transcend the boundaries of time and culture. <http://www.arttechnologies.com>

**Forrest Myers** presents one of his best known works, *Moon Museum* from 1969, which is now on the moon. It is a small ceramic wafer three-quarters of an inch by half an inch in size, containing artworks by six prominent artists from the late 1960s: Robert Rauschenberg, David Novros, John Chamberlain, Claes Oldenburg, Forrest Myers, and Andy Warhol. This wafer was supposedly covertly attached to a leg of the Intrepid landing module, and subsequently left on the moon during Apollo 12. <http://www.forrestmyers.com>

**Trieste Constructivist Cabinet (Edvard Stepančić, Avgust Černigoj, Giorgio Carmelich, Josip Vlah)**, 1927, is a complex compilation and congenial summary of collective, universal intelligence in overcoming the last problematic planetary force – gravity. The Trieste Constructivist Cabinet is a structured artwork with many different functions. The central logic behind the Constructivist ambient is the working environment in which Constructivist groups work. In the Trieste Constructivist Cabinet, architecture as ambient and architecture as exhibit have come together. The Cabinet is also an extraordinary work of art because the artists built into the artwork a competitive stylistic formation, Suprematism, in a metaconstructive way. They transformed the productive energy of the work into supremate "pure functioning," which manifests itself in the ambient with a levitational construction.

**Arthur Woods** has initiated a number of "art-in-space" projects since the mid-1980s. On May 22, 1993, the *Cosmic Dancer* sculpture was the first of his artworks to be launched into outer space. Sent to the Russian Mir space station with the purpose to investigate the properties of sculpture in weightlessness, the *Cosmic Dancer* sculpture was the first three-dimensional artwork purposely designed and officially integrated into a human habitat beyond Earth. <http://www.cosmicdancer.com>

## SECOND GENERATION

**The Arts Catalyst** commissions art that experimentally and critically engages with science. In 2004 they were commissioned by the European Space Agency to develop the cultural utilization policy for the International Space Station, which resulted in the publication of a study. Since 2001, they have presented a variety of projects that explore sub-orbital space, outer space, the International Space Station (ISS), and more recently, the moon. <http://www.artscatalyst.org>

**Cosmokinetic Cabinet Noordung** was a theatre group lead by Dragan Živadinov, one of the founders of Neue Slowenische Kunst (NSK). In the 1990s Živadinov dedicated himself to telecosmism and teleology, and together with Dunja Zupančič and Miha Turšič initiated the project *Noordung 1995:2045, Biomechatronic projectile*, which is engaged in research into post-gravitational art with the help of high-technology tools and the logic of suprematism and constructivism. On 15 December 1999 *Gravitation Zero – Noordung Biomechanics*, the first theatre performance in alternating-microgravity conditions was staged in a IL-76MDK flying laboratory in Russia, and was directed by Živadinov, with the flight director being *Free Enterprise* co-curator Marko Peljhan. <http://www.postgravityart.org>

**Kitsou Dubois** creates experimental choreography with alternative environments such as the walls of buildings, factories, water and weightlessness. From 1990 onwards, she has worked with the Centre National d'Études Spatiales (CNES) on various programs (training astronauts using dance techniques, studying movement in zero gravity, and art projects). Since then she has pursued her relationship with scientific, academic and space organizations, experimenting with micro-gravity on parabolic flights with her team of dancers and acrobats. <http://www.kitsoudubois.com>

**MIR—Microgravity Interdisciplinary Research** was an initiative of The Arts Catalyst, V2 Rotterdam, Zavod Projekt Atol and Leonardo Olats, in the framework of which initially two parabolic flight campaigns (2001 and 2003) devoted to the common work and research between the arts, technology and science were realized. More than 30 artists and researchers from Russia, Slovenia, the United Kingdom, France, Spain, the Netherlands and United States have participated in the campaigns. The project was curated by the participating organizations, under the guidance of The Arts Catalyst (Nicola Triscott, Rob La Frenais). The flight director was Marko Peljhan. The project continued until 2008 under the guidance of Projekt Atol Flight Operations. [http://www.artscatalyst.org/projects/detail/mir\\_flight\\_001/](http://www.artscatalyst.org/projects/detail/mir_flight_001/)

**Frank Pietronigro** is the first American painter to create “drift paintings” where his body floated within a three-dimensional painting that he created in zero gravity aboard NASA’s KC135 turbojet. He is Co-Founder and Project Director of the Zero Gravity Arts Consortium. Pietronigro’s project, *Research Project Number 33: Investigating the Creative Process in a Microgravity Environment* was considered a performance collaboration produced by the artist as a part of the NASA Reduced Gravity Student Flight Program. <http://www.pietronigro.com/space/overview.htm>

**Projekt Atol Flight Operations** is the flight operations branch of the non-profit arts organization Projekt Atol Institute, founded in 1992 by Slovene conceptual and new media artist Marko Peljhan, and co-curator of *Free Enterprise*. Its activities range from art production to scientific research and technological prototype development and production. The technological arm of Projekt Atol, called PACT Systems (Projekt Atol Communication Technologies), was founded in 1995, and the flight operations branch, Projekt Atol Flight Operations, was founded in 1999 to support art and cultural

activities in the atmosphere, in orbit, and beyond. [http://www.culture.si/en/Projekt\\_Atol\\_Institute](http://www.culture.si/en/Projekt_Atol_Institute)

## NEW GENERATION

The **Center for Land Use Interpretation (CLUI)** is a research and education organization interested in understanding the nature and extent of human interaction with the earth's surface. CLUI's project, newly created for *Free Enterprise*, is *Fifteen Tri-bar Arrays, Photo Resolution Range, Edwards Air Force Base, California (from west to east)*. It consists of fifteen photo targets that lie in a row on the southeast side of Edwards Air Force Base in the Mojave Desert north of Los Angeles. They are used for aerial photography, to test, calibrate and focus cameras on board aircraft travelling at different speeds and altitudes. <http://www.clui.org>

**Skeith De Wine** has revived a lifelong fascination with the work of Leonardo da Vinci and is documenting and executing a body of artwork about da Vinci's lost and unknown experimentations with optics, and is creating the California Leonardo da Vinci Institute of Discovery, making its debut with its representation in *Free Enterprise*. For the show, the Institute presents its concept for economical missions to Mars.

**eteam** is the New York-based duo of German artists Franziska Lamprecht and Hajoe Moderegger. They conduct a kind of experimental geography for much of their work, exploring the social life of spaces. UCR ARTSblock commissioned a project by eteam for *Free Enterprise*, which is multi-media, two-channel video installation, *The back up tapes of Moon and Mars, July 2012*. For this work, they "explored" the real-named towns of Mars and Moon Township in Pennsylvania. Their approach was documentary, positioning themselves as cultural anthropologists, exploring the towns as if they were simulated environments on Earth as training for eventual living on the planet Mars and Earth's satellite, the Moon. <http://www.meineigenheim.org/>

The **European Space Agency Topical Team Arts & Science (ETTAS)** has been established to develop cooperations between the arts, sciences and ESA. Its aim is to foster and expand the human and cultural aspects of space exploration, and at the same time, offer a means of communication with a reach beyond traditional space-related channels. <http://www.esaartscience.com>

**Cultural Center of European Space Technologies / KSEVT** was founded to develop a cultural space program centered around the topics of culturalization of space and the composite of art and science, each from his own method of thought and, moreover, they establish composite diplomatic protocols between the fields of art and science, all serving the same cause – a more complete understanding of the question: "What is it like to be human in space?" <http://www.ksevt.eu>

**Final Frontier Design, LLC**, was founded as a partnership between Nikolay Moiseev and Ted Southern in 2010, after a successful entry in the NASA-sponsored 2009 Astronaut Glove Challenge. Together from the FFD studio in the Brooklyn Navy Yard, they are reinventing astronaut wear for a new era of space travel. Several examples are included in *Free Enterprise*. <http://www.finalfrontierdesign.com>

**Agnes Meyer-Brandis'** poetic-scientific investigations weave fact, imagination, storytelling and myth, past, present and future. In *The Moon Goose Colony* video the artist develops a narrative based on Godwin's book, *The Man in the Moone*, by bishop Francis Godwin, in which the protagonist flies to

the Moon in a chariot towed by “moon geese.” Meyer-Brandis has actualised this concept by raising eleven moon geese, giving them astronauts’ names, imprinting them on herself as goose-mother, training them to fly and taking them on expeditions and housing them in a remote Moon analogue habitat. <http://www.ffur.de/mga>

**Trevor Paglen** is an artist, writer, and experimental geographer whose work deliberately blurs lines between social science, contemporary art, journalism, and other disciplines to construct unfamiliar, yet meticulously researched ways to see and interpret the world around us. His most recent project is *The Last Pictures*, which is a collection of 100 images that was placed on permanent media and launched into space on EchoStar XVI, as a repository available for future civilizations (alien or human) to find. One of the images selected is by Ansel Adams from UCR ARTSblock’s California Museum of Photography’s permanent collection. <http://www.paglen.com>

**Carrie Paterson** has been conducting an experimental, spatial practice in visual art since 1993 with an emphasis on the fertile nexus between the disciplines of science, art, and engineering. Her current work combines horticulture, perfume, product design, and organic chemistry with a study of the cultural impacts of human use and imagination about outer space. Paterson’s *Homesickness Kits* are being developed to mitigate the psychological and physiological discomfort of space travel with time-lapse scent-journeys for both the space tourist and astronaut. <http://www.cpworks.org/>

**Bradley Pitts’** work is born out of his experience as an aerospace engineer at MIT and NASA where he conducted experiments aboard NASA’s parabolic-flight aircraft capable of producing 25-second periods of weightlessness and double-gravity. It was there that he realized that engineers and scientists ignored weightlessness in and of itself, as they used it to understand its affects on other phenomena, leading him to question the limitations of the positivist, scientific perspective in which only the observable / measurable is considered real. He explores these notions in *Free Enterprise* with his eleven-channel video installation, *Singular Oscillations: Playback* (2013). <http://www.bradleypitts.net>

**Postgravityart** is a fifty-year theatre performance, *Noordung 1995::2045*, presented by Dragan Živadinov, Dunja Zupančič, and Miha Turšič, With the help of high-technology tools and the logic of Suprematism and Constructivism, they are engaged in research of postgravity art, producing teleological mechatronic machines, biomechatronics and art satellites. In 1995, we began the 50-year theatre projectile NOORDUNG 1995::2045. During the fifth and last repeat performance, scheduled for 20 April 2045, Dragan Živadinov, a candidate cosmonaut since 1998 (Yuri Gagarin Cosmonaut Training Center, Star City), will use a spacecraft to convey 14 satellites / umbots into geostationary orbit, from where they will transmit signals to Earth representing the roles played by deceased actors, while at the same time sending high-resolution 3D syntapiens projections of their faces into deep space. <http://www.postgravityart.org>

**Connie Samaras** presents a selection of large-scale photographs from her *Spaceport America* series. It explores the new commercial outer spaceport being built outside Truth or Consequences, NM near White Sands Missile Range. This port will eventually service both tourists traveling to outer space (currently being pioneered by Virgin Air) as well as various future commercial space ventures. Samaras questions an imagined future that embodies a utopian desire for creating the perfect society through technological means. A survey exhibition of her work will be on view currently with *Free Enterprise* at the Armory Center of the Arts, Pasadena, California, March 1-June 16, 2013. <http://www.conniesamaras.com>

**Nejc Trošt** is an architect and designer who also works in the field of aerospace, art and technology. He completed his studies at the Faculty of Architecture, University of Ljubljana writing a thesis on future commercial space travel and its influence on the architecture discipline that later evolved in the *Chase for Space* book. Extreme environment design and aerospace design is one of his main fields of interest. Trošt is currently studying at the Sasakawa International Centre for Space Architecture in Houston, Texas. [www.chaseforspace.com](http://www.chaseforspace.com)

**Christian Waldvogel** works as an artist, architect, author and programmer. For *Free Enterprise*, he presents a multi-media installation, *The Earth Turns Without Me*. In this project, the Earth's rotation was cancelled by travelling westward across the Alps at the speed at which the Earth turns in Switzerland (1158 km/h). He worked with the Swiss Air Force, flying in a two-seated Tiger F-5F. While the Earth was turning from Glarus to Lucerne, so to speak, the plane did not turn along. Having transformed the rear cockpit into a pinhole camera, Waldvogel documented the four-minute long standstill by taking a picture of the Sun, which resulted in a point, and is documented on a print in the exhibition. Waldvogel would thus, from the perspective of the sun, stand still — and this is what can be seen in the video: the Earth as it turns. <http://www.waldvogel.com>

**XCOR Aerospace, Inc.** is located at the Mojave Air & Space Port in Mojave, California. The company is the path to the dream of spaceflight for its founders who recognize that the only way for them to get to space is to make it affordable for private citizens. XCOR is presently at work on the Lynx. It will be capable of carrying a pilot and a passenger or payload on the sub-orbital spaceflights over 100 kilometers (62 mi). Between 20 and 50 test flights of Lynx are planned, along with numerous static engine firings on the ground. *Free Enterprise* includes several prototypes and equipment associated with the development of their suborbital vehicle. <http://www.xcor.com/>

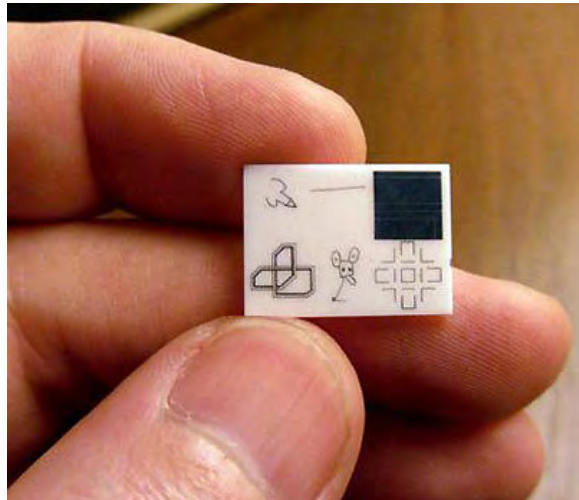
## ABOUT THE CURATORS

**Tyler Stallings** is the Artistic Director at Culver Center of the Arts and Director of Sweeney Art Gallery at University of California, Riverside. He was chief curator at Laguna Art Museum from 1999 to 2006. His curatorial projects focus on contemporary art, with a special emphasis on the exploration of identity, technology, photo-based work, and urban culture. Exhibitions that he has curated, most of which are accompanied by major catalogs and books, include *Free Enterprise: The Art of Citizen Space Exploration*, *Lewis deSoto & Erin Neff: Tahquitz*, *The Great Picture: The World's Largest Photograph & the Legacy Project*, *Margarita Cabrera: Puslo y Martillo (Pulse and Hammer)*, *Mapping the Desert/Deserting the Map: An Interdisciplinary Response*, *Intelligent Design: Interspecies Art*, *Your Donations Do Our Work: Andrea Bowers and Suzanne Lacy*, *Absurd Recreation: Contemporary Art from China*, *Truthiness: Photography as Sculpture*, and *The Signs Pile Up: Paintings by Pedro Álvarez*. He was a guest writer and co-curator for the book and exhibition, *Backyard Oasis: The Swimming Pool in Southern California Photography, 1945-1980*, organized by Palm Springs Art Museum, and is also the co-editor of the anthology, *Uncontrollable Bodies: Testimonies of Identity and Culture* (Seattle: Bay Press, 1994). He is a columnist for KCET-TV's *Artbound* program.

**Marko Peljhan** A native of Slovenia and a theatre and radio director by profession, Peljhan founded the arts and technology organization Projekt Atol in the early 90's and cofounded one of the first media labs in Eastern Europe in 1995, *LJUDMILA*. In the same year, he founded the technology branch of Projekt Atol, *PACT SYSTEMS*, where he developed one of the first Global Positioning Systems based



participatory networked mapping projects, the *Urban Colonisation and Orientation Gear 144*. He has been working on the *Makrolab*, a unique project that focuses on telecommunications, migrations and weather systems research in an intersection of art and science from 1997-2007, the *Interpolar Transnational Art Science Constellation* during the International Polar Year (project 417), and is currently coordinating the *Arctic Perspective Initiative* art/science/tactical media project focused on the global significance of the Arctic geopolitical, natural and cultural spheres with Matthew Biederman. Peljhan has also been the flight director of ten art/science parabolic experimental flights in collaboration with the Microgravity Interdisciplinary Research (MIR) initiative and the Yuri Gagarin Cosmonaut Training Centre, creating conditions for artists to work in alternating gravity conditions. He is the recipient of many prizes for his work, including the 2001 Golden Nica Prize at Ars Electronica together with Carsten Nicolai for their work, polar, and the UNESCO Digital Media Prize for Makrolab in 2004. During 2008, Peljhan was appointed as one of the European Union Ambassadors of Intercultural dialogue. His work was exhibited internationally at multiple biennales and festivals (Venice, Gwangju, Brussels, Manifesta, Johannesburg, Kassel), at the documenta X in Kassel, several ISEA exhibitions, several Ars Electronica presentations and major museums, such as the P.S.1 MOMA, New Museum of Contemporary Art, ICC NTT Tokyo, YCAM Yamaguchi and others. In 2007 he was the featured artist of Ars Electronica. Since 2009, he has been one of the series editors of the *Arctic Perspective Cahiers* series (Hatje Cantz). In 2010, he helped spearhead the founding of the SPACE-SI, the center of excellence for space sciences and technologies and has been closely associated with the Cultural Center of European Space Technologies / KSEVT in Slovenia. He also serves as a board member of the European Space Agency topical team Art Science. He holds joint appointments with the Department of Art and the Media Arts & Technology graduate program at the University of California Santa Barbara and was appointed as Co-Director of the UC Institute for Research in the Arts in 2009, where he is coordinating the art/science Integrative methodologies initiative..  
<http://www.arcticperspective.org>, <http://www.ucira.ucsb.edu>, <http://makrolab.ljudmila.org/>



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