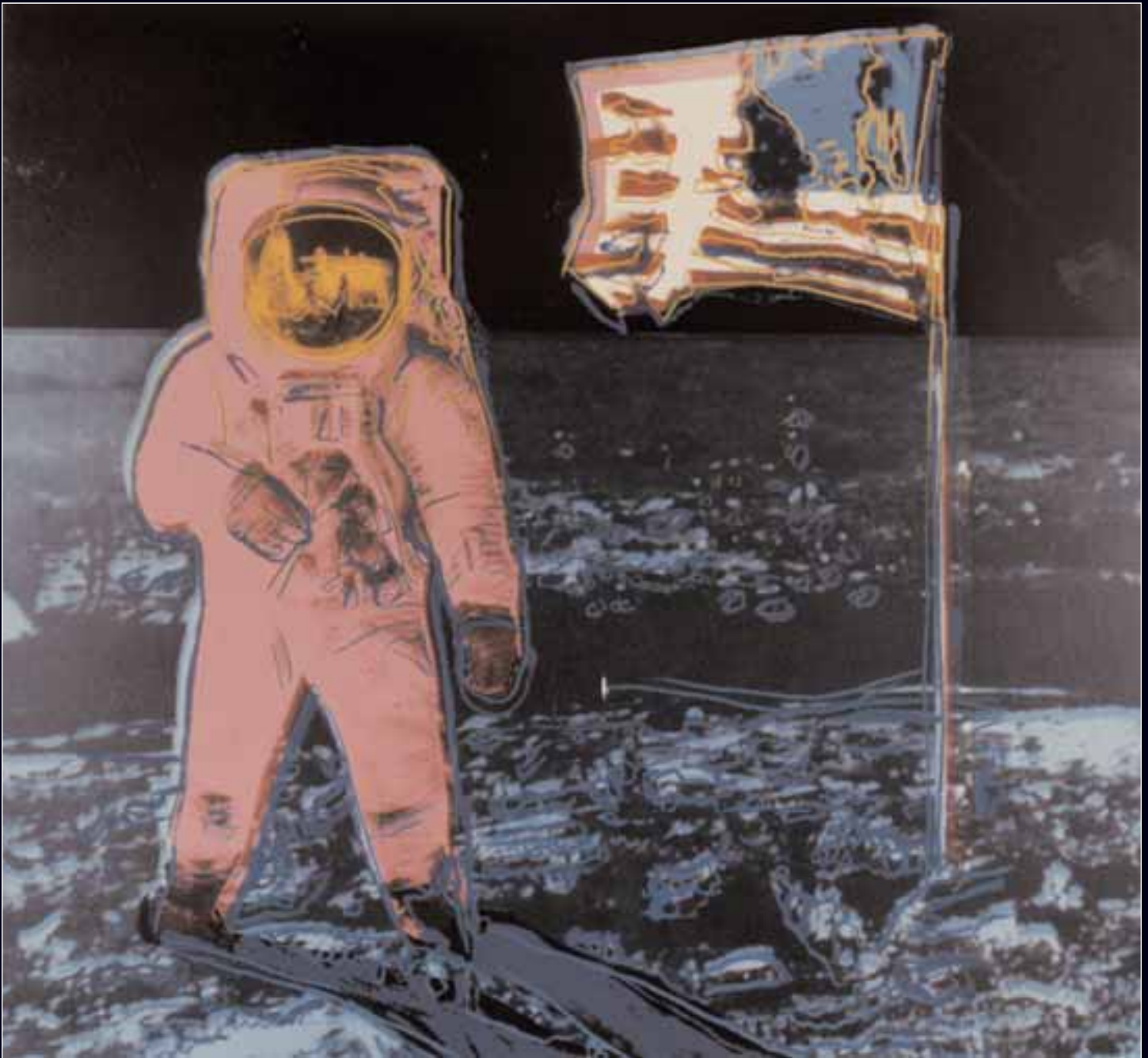


NASA | ART

50 Years of Exploration



EXHIBITION PROSPECTUS

A new exhibition organized by the Smithsonian Institution Traveling Exhibition Service and the National Aeronautics and Space Administration in cooperation with the Smithsonian's National Air and Space Museum



Smithsonian





EXHIBITION AT A GLANCE

- 65 paintings, photographs, works on paper, sculpture, video art, mixed media
- Text panels and labels
- High security
- 300 running feet
- \$33,000 plus prorated shipping
- Tours October 2008–August 2011

Jack Perlmutter, *Lift-off at 15 Seconds*, 1982, oil on canvas

The *Columbia* Space Shuttle lifted off on March 22, 1982. Perlmutter depicted a parallel strip of tropical foliage, paying homage to the Florida landscape *Columbia* was leaving behind.

Courtesy NASA Art Program

NASA | ART

Communicating the accomplishments, setbacks, and sheer excitement of space exploration

IN COMMEMORATION of the National Aeronautics and Space Administration's 50th anniversary, the Smithsonian Institution is proud to partner with NASA in sharing treasures from the space agency's unique art collections. Available through a limited national tour, *NASA | ART: 50 Years of Exploration* celebrates NASA's achievements with 65 works of art that communicate the accomplishments, setbacks, and sheer excitement of space exploration from its inception to the present.

Ranging from the illustrative to the abstract, these rarely seen works include paintings, photography, sculpture, and video by artists as varied as Norman Rockwell, Robert Rauschenberg, Annie Leibovitz, Andy Warhol, Nam June Paik, William Wegman, Vija Celmins, Jamie Wyeth, Robert McCall, Russell Crotty, E.V. Day, Doug and Mike Starn, Jaune Quick-to-See Smith, and Chakaia Booker, among others.

Of special interest to both art and science museums, *NASA | ART* offers exciting opportunities to reach new visitors, solidify specialized audiences, and form creative programming partnerships with schools and local arts and sciences organizations.

"Scientists, astronauts, and artists have one important quality in common," notes exhibition curator Bert Ulrich. "All share the inclination to explore, whether by means of scientific investigation, a mission to the moon, or a paint brush. These works of art provide a historical legacy for the public to behold. After all, art is often an important byproduct of any great era of history, including the space age."

In October 1958, a year after the Soviet launch of *Sputnik*, America's National Aeronautics and Space Administration began operations, escalating the "space race" between the two nations. Within three years, NASA sent Mercury astronaut Alan Shepard into orbit, and less than a decade later met President Kennedy's goal of sending an American safely to the moon. From the Mercury and Gemini projects in the 1960s, the lunar landings of Project Apollo and Skylab in the 1970s, and the Space Shuttle Program in the 1980s and 1990s to today's exploration of our solar system and beyond, NASA's history is replete with achievements in aeronautics and space research.

The NASA Art Program began in 1961 with NASA Administrator James E. Webb's belief that artists could contribute to the public's understanding of the agency's history-

making activities. The program was in place in time to document the last Mercury mission in 1963. Artists, some famous, others young and completely unknown, were invited to record whatever aspect of the space program appealed to them. With an honorarium of \$850 each, seven artists were sent to Cape Canaveral; an eighth went to Pearl Harbor, where he documented splashdown from an aircraft carrier and later painted astronaut Gordon Cooper's debriefing and medical exam.

Since then, the artists' special, behind-the-scenes access to scientists, astronauts, engineers, and other personnel continues to help them capture the wonder and magic behind the technology. Contemporary participants include E.V. Day and Chakaia Booker as well as recently commissioned artists Slater Bradley and Jason Middlebrook.

EXHIBITION SPECIFICATIONS

Contents: 65 works of art (paintings, photographs, works on paper, sculpture, video art, mixed media) plus text panels and labels

Participation fee: \$33,000 per 12-week booking period

Size: 300 running feet, est.

3,500 square feet, est.

Weight: 8,750 lb., est.

Crates: 25, est.

Security: High

Shipping: Prorated, SITES-designated carrier

Tour dates: October 2008–August 2011

EXHIBITION SUPPORT

As a host of *NASA | ART: 50 Years of Exploration*, you will receive the following:

- Complete curatorial and registrarial information
- Complete shipping, handling, and installation instructions
- Wall-to-wall fine-arts insurance coverage under the Smithsonian's policy
- Public relations support including sample press release, images, logos, and advice on promoting the exhibition and hosting special events
- Educational and programming resources
- Ability to link to and from the SITES website
- Exhibition brochures
- One complimentary copy of the companion book *NASA | ART* (Harry N. Abrams, Inc., 2007) and ordering information for museum shops.

REGISTRARIAL REQUIREMENTS

This exhibition has been designated High Security and will be offered only to institutions that are able to meet the Smithsonian's requirements below. (This exhibition has not yet been designed or fabricated. Additional requirements may be added to reflect the final checklist.)

Gallery Space

- Exhibitors must have a limited-access gallery of sufficient area and wall space to accommodate the exhibition. An open mall, hallway, or lounge area is not acceptable.
- Functioning fire prevention systems and fire protection devices that alert guards and/or local fire departments must be available in the exhibition gallery, staging areas, and storage spaces.
- Smoking, eating, and drinking are prohibited in the exhibition gallery, staging areas, and storage spaces.

Collections Management

- While sensitive objects are on display, light must be adjusted to the specified levels, temperature must be controlled at 68°–72° F, and relative humidity must be maintained at 45%–50%.
- A member of the exhibitor's professional collections management or conservation staff must make daily checks of the exhibition.

Protection

- Trained professional guards, whose sole duty is to protect the exhibition, must be present in sufficient numbers to protect the exhibition adequately throughout the time it is on site (during truck off-loading, unpacking, installation, de-installation, repacking, and truck loading) and on view.
- Security must be maintained during hours when the exhibition is closed to the public.

Installation and Takedown

- All handling, installation, and de-installation of artifacts must be performed by museum staff trained in handling, packing, and installing works of art.
- The exhibition is anticipated to be shipped to each venue in up to a 53-foot tractor trailer and may contain exhibition crates weighing up to 400 pounds. Exhibitors will need to have the facility and staff or the ability to hire skilled personnel for crate delivery and movement.





Left: Chakaia Booker, *Remembering Columbia*, 2006, rubber

Booker's sculpture pays tribute to the lost Space Shuttle *Columbia* and its crew using tire remnants preserved from one of *Columbia*'s earlier missions. Courtesy NASA Art Program

Above: Robert Shore, *Weightless*, 1965, oil on masonite
Gemini astronauts trained underwater to simulate the weightlessness of space. Shore's large painting captures the sense of wonder early astronauts experienced as they explored such foreign environments for the first time. Courtesy National Air and Space Museum

“There was a lot of public excitement about the space program in the 1960s. Although cameras photographed every nut and bolt of the launches, every second of activity, something was missing—the emotional impact, the electricity that you felt. We felt an artist could add something not evident in the photos.”

—JAMES DEAN
Founding director of the NASA Art Program and
co-curator of NASA | ART

Right: Norman Rockwell,
*Astronauts Young and Grissom
Suiting Up*, 1965, oil on canvas
Technicians dress astronauts
Virgil I. Grissom and John W.
Young for the first manned flight
of the Gemini mission.
Courtesy National Air and Space
Museum; licensed by Norman
Rockwell Licensing, Niles, IL

Below: Daniel Zeller, *Titan*, 2006,
ink on paper
Zeller based his abstract compo-
sition on a Cassini satellite image
of the surface of Titan, one of
Saturn’s moons.
Courtesy NASA Art Program

The National Air and Space Museum accepted responsibility for the NASA art collection not long before the museum opened its new building on the National Mall in 1976. Under new leadership, NASA continued its art program, retaining collections of new commissions; all artwork commissioned before 1976 remains at the Smithsonian.





EXHIBITION COLLABORATORS

National Aeronautics and Space Administration

The National Aeronautics and Space Administration was created by Congress in 1958 “to provide for research into the problems of flight within and outside the Earth’s atmosphere, and for other purposes.” The agency is headquartered in Washington, D.C., with 10 field centers and other facilities around the nation. NASA’s mission is to pioneer the future in space exploration, scientific discovery, and aeronautics research. www.nasa.gov

Smithsonian’s National Air and Space Museum

The National Air and Space Museum, composed of the flagship building on the National Mall in Washington and the Steven F. Udvar-Hazy Center in Chantilly, Virginia, is home to the world’s finest collection of artifacts of flight. From aircraft and space vehicles to engines, art, and models, the wide array of the museum’s holdings tells the story of the history and technology of air and space exploration. The museum is also a key institution for research into the history, science, and technology of aviation and space flight. www.nasm.si.edu

Smithsonian Institution Traveling Exhibition Service

SITES has been sharing the wealth of Smithsonian collections and research programs with millions of people outside Washington, D.C., for more than 50 years. SITES connects Americans to their shared cultural heritage through a wide range of exhibitions about art, science, and history, which are shown wherever people live, work, and play. www.sites.si.edu

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DRAFT CHECKLIST

The following artworks have been identified by NASA and the National Air and Space Museum for possible inclusion in the exhibition. Curatorial and conservation work is in progress. This checklist is provided to give potential exhibitors an idea of the scope, size, and possible artists who are being considered at this time. This is a draft checklist only and is subject to change. All measurements, in inches, are approximate.

Below: James Wyeth, *Gemini Launch Pad*, 1965, watercolor on paper

Wyeth painted this view of the concrete blockhouse from where technicians monitored the countdown of the Gemini 4 Titan rocket, which looms in the distance. In spite of the cutting-edge technology, a bicycle provided the best mode of transportation for check-up trips to the launch pad.

Courtesy National Air and Space Museum

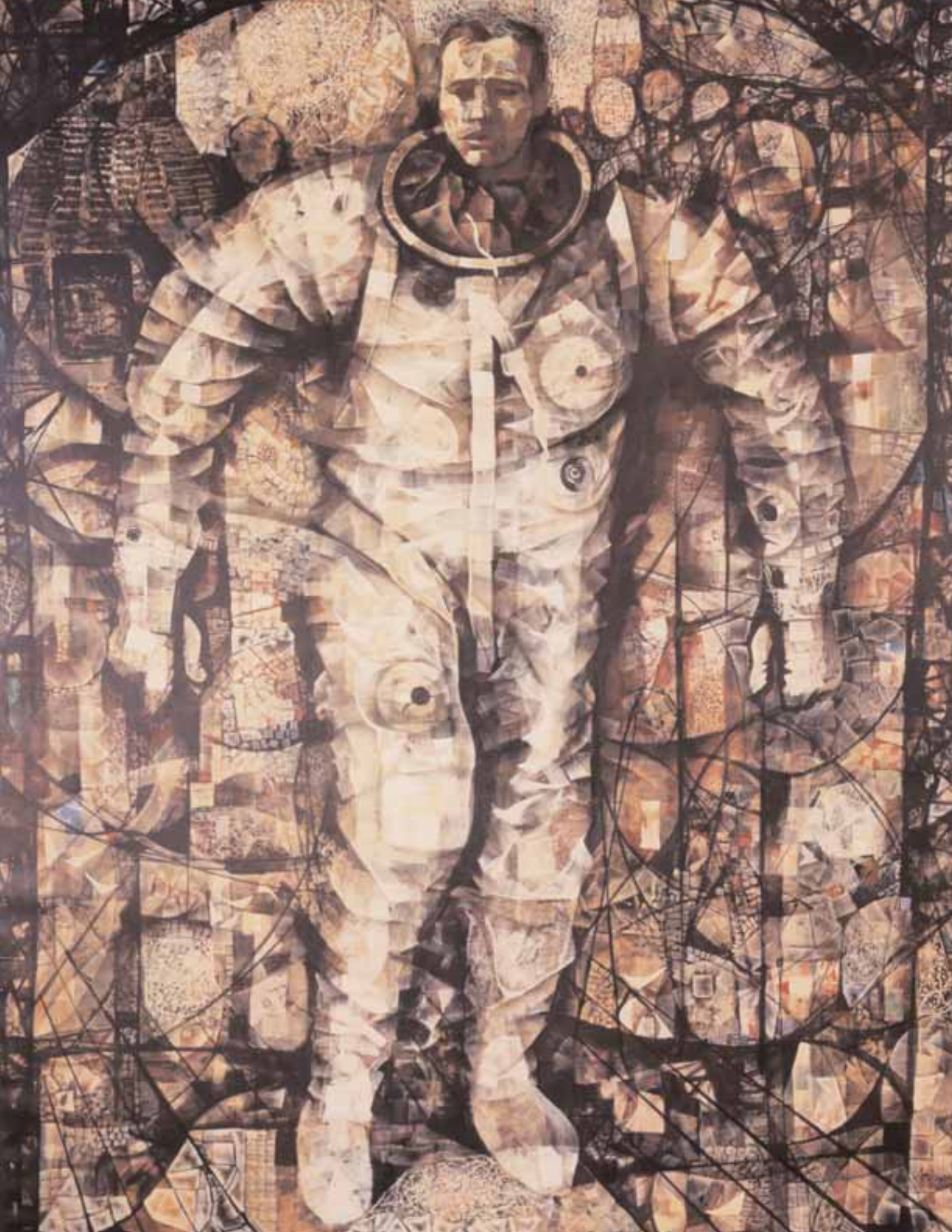
Right: Mitchell Jamieson, *First Steps*, 1963, acrylic, gauze, and paper on canvas

Astronaut Gordon Cooper, his silver suit flickering in the mid-Pacific sun, emerges from his Mercury 9 capsule after a record 34-hour, 22-orbit mission on May 15–16, 1963.

Courtesy National Air and Space Museum

1. Norman Rockwell, *Astronauts Grissom and Young Suiting Up*, 1965, oil on canvas, 33 x 52
2. Robert Rauschenberg, *Sky Garden '69*, 1969, lithograph on paper, 91 x 44
3. Lowell Nesbitt, *VAB Bay*, oil on canvas, 1969, 60 x 60
4. Jack Perlmutter, *Moon, Horizon, and Flowers*, 1969, oil on canvas, 39 x 52
5. Paul Arlt, *Big Dish Antenna*, acrylic on polyester, 1968, 24 x 48
6. Nicholas Solovioff, *Inside VAB*, 1968, watercolor on paper, 36 x 28
7. John Pike, *Boilerplate*, 1969, watercolor on paper, 24 x 36
8. William Thon, *Space Age Landscape*, 1969, watercolor on paper, 26 x 33
9. Paul Calle, *Mike Collins*, 1969, felt tip pen on paper, 24 x 29
10. Alden Wicks, *New Olympus*, oil on canvas, 29 x 25
11. Paul Calle, *Power*, oil on panel, 1963, 42 x 51
12. Mitchell Jamieson, *Night Recovery*, ink on paper, 17 x 20
13. Billy Morrow Jackson, *Press Site*, 1967, watercolor on paper, 29 x 37
14. Doug Kingman, *Higher, Faster, Farther*, watercolor on paper, 29 x 37
15. Fletcher Martin, *Flame Pit*, 1970, oil on canvas, 29 x 41
16. Robert McCall, *Apollo 8 Coming Home*, 1969, oil on canvas, 40 x 48
17. James Wyeth, *Gemini Launch Pad*, 1965, watercolor on paper, 27 x 36
18. Paul Sample, *Liquid Fuel*, 1963, oil on board
19. Peter Hurd, *Skylab 1*, 1973, watercolor on paper, 24 x 37







20. Franklin McMahon, *The Media*, 1965, pencil on paper, 36 x 29

21. George Weymouth, *On the Beach*, watercolor on paper, 30 x 36

22. Paul Calle, *Apollo 7 Suit Check*, 1968, pencil on paper, 38 x 47

23. Fred Freeman, *Saturn 1B*, 1964, watercolor on paper, 19 x 25

24. Mitchell Jamieson, *First Steps*, 1963, acrylic, gauze, and paper on canvas, 79 x 61

25. Robert Vickrey, *Points of Perspective*, 1969, egg tempera on board, 35 x 47

26. Lamar Dodd, *The Mating Room*, 1972, oil on canvas, 49 x 62

27. Franklin McMahon, *Red Carpet*, 1965, watercolor on paper, 28 x 36

28. Robert McCall, *Stormy Recovery*, 1965, watercolor and ink on paper, 16 x 20

29. Robert Shore, *Weightless*, 1965, oil on masonite, 49 x 46

30. Stan Stokes, *X-15*, 1986, acrylic, 45 x 60

31. J.N. Rosenberg, *In Honor of John Glenn & His Colleagues*, 1962, pastel, 24 x 18

32. Andy Warhol, *Moonwalk 1*, 1987, silkscreen on paper, 38 x 38

33. Nam June Paik, *Commemorating Apollo 11*, 1999, drawing on paper, 40 x 54

34. Martin Hoffman, *Sunrise Suit-up*, 1988, mixed media, 38 x 56

35. James Dean, *Shuttle Flowers*, 1982, watercolor on paper, 14 x 20

36. Henry Casselli, *When Thoughts Turn Inward*, 1982, watercolor, 26 x 32

37. James Cunningham, *Florida Coast—Fire Pillar*, 1981, acrylic, 24 x 24

38. Jack Perlmutter, *Lift-off at 15 Seconds*, 1982, oil on canvas, 45 x 31

39. Howard Koslow, *Premiere Flight of the Endeavour*, 1993, acrylic, 28 x 48

40. Jaune Quick-to-see Smith, *Indian Science*, 2004, acrylic, 53 x 40

41. Arthur Shilstone, *Landing*, 1982, oil on canvas, 40 x 28.

42. Robert Schulman, *After Touchdown*, 1982, oil on canvas, 24 x 36

43. Attila Hejja, *Tilt Rotor*, 1986, oil on canvas, 40 x 60

44. Tina York, *Fluid Dynamics*, 1995, mixed media, 44 x 35

45. Greg Mort, *Challenger in White*, 1986, graphite, 21 x 18

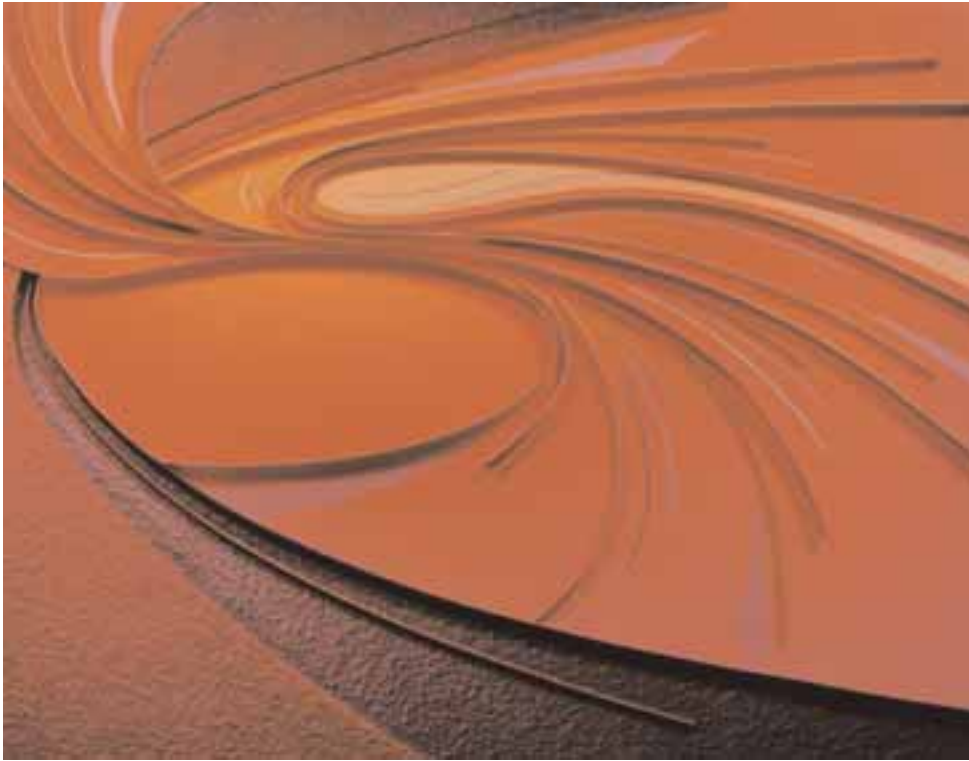
46. Chakaia Booker, *Remembering Columbia*, 2006, rubber, 32 x 28

47. Barbara Ernst Prey, *Columbia Tribute*, 2003, watercolor on paper, 40 x 31

48. Annie Leibovitz, *Eileen Collins*, 1999, photograph, 24 x 20

49. Lonny Schiff, *Satellite in Space*, 1989, monoprint with silkscreen, 27 x 20

50. Keith Duncan, *A New Frontier*, 2001, mixed media, 31 x 41



Opposite: Annie Leibovitz, *Eileen Collins*, 1999, photograph
 In 1995, Eileen Collins became the first woman to pilot a Space Shuttle (*Discovery*). Four years later, she became the first woman to command a Shuttle mission (*Columbia*).
 Courtesy NASA Art Program

Left: Tina York, *Fluid Dynamics*, 1995, mixed media
 Based on her experiences at NASA's Ames Research Center in California, York fancifully represents the forces generated by the movement of a solid body through a gas.
 Courtesy NASA Art Program

Below: Doug and Mike Starn, *Burned Retina*, 2000, mixed media
 The Starns' enigmatic work pays tribute to the discoveries of NASA's Solar and Heliospheric Observatory spacecraft, launched in 1995 to study the composition and behavior of the sun, from its deepest core to its fiery corona. Courtesy NASA Art Program

51. Clayton Pond, *Strange Encounter for the First Time*, 1981, silkscreen, 30 x 40

52. Vija Celmins, *View of the Universe from 5-12 Billion Light Years from Home*, 1998, charcoal on paper, 14 x 16

53. John Solie, *Servicing Hubble*, 1995, oil, 53 x 36

54. Andreas Nottebohm, *Neptune and the Fire of Knowledge*, 1990, acrylic, 48 x 80

55. Doug and Mike Starn, *Burned Retina*, 2000, mixed media, 28 x 28

56. Yvonne Jacquette, *Dragonfly Above Io*, 2000, pastel on paper, 21 x 25

57. Daniel Zeller, *Titan*, 2006, ink on paper, 17 x 20

58. Stephen Sprouse, *NASA Rover Mars Pink*, 1999, satin dress with shoes, Eurosize 42

59. Russell Crotty, *Mars Part 1*, 2000, ink on paper, 62 x 50

60. E.V. Day, *Wheel of Optimism*, 2006, mixed media, 22 x 26

61. Judith Eisler, *Mars Rover*, 2005, oil on linen, 22 x 26



62. Jason Middlebrook, *Back to the Moon*, 2006 (commission in progress)

63. William Wegman, *Chip and Batty Explore Space*, 2001, photograph, 38 x 31 (x 3 panels)

Plus 1-3 audiovisual excerpts by the Kronos Quartet/Terry Riley, *Sun Rings*, 2002; Patti LaBelle/Tena Clarke, *Way Up There*, 2003; Jordan Belson, *Epilogue*, 2005; and Slater Bradley, *Dark Night of the Soul*, 2006

SITES

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More than 500 works in NASA's collection can be viewed on *Copernica* (www.hq.nasa.gov/copernica). Created by Martin Wattenberg in collaboration with Rhizome.org, *Copernica* is NASA's first commissioned artwork using the Internet as a medium.

Front cover: Andy Warhol, Moonwalk 1, 1987, silkscreen on paper

The famous image of astronaut Buzz Aldrin standing on the Moon has become an icon of popular culture. The American hero with the U.S. flag became material for Warhol's silkscreen series of nationally known images printed in vibrant, retro, poster colors.

© 2007 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York. Courtesy NASA Art Program and Ronald Feldman Fine Arts, New York; Gift of Frayda and Ronald Feldman, New York

Back cover: William Wegman, Chip and Batty Explore Space, 2001, photograph

Wegman's triptych features two of the artist's canine muses. Courtesy NASA Art Program