THE APOLLO 11

Roger Alsop

Daniel Armstrong

Pamela Bain

Brigid Burke

Dirk de Bruyn

Melinda Capp

Tim Chrepta

James Josephides

Rebecca Kamen

Stephen Smithyman

Eiichi Tosaki

An inventive video homage to the Moon landing event, featuring eleven artists responding creatively to its fiftieth anniversary.

Pamela Bain
Project Managaer/Curator/Artist
pam.bain@bigpond.com
www.pamelabain.com

James Josiphides
Video editor/Animator/Artist
www.jjosephides.com

An inventive video homage to the Moon landing event, THE APOLLO 11 features eleven artists responding creatively to its fiftieth anniversary. It took many thousands of people working behind the scenes to engineer Armstrong and Aldrin's journey to the lunar surface and in that spirit of collaboration THE APOLLO 11 includes video works from two American artists to reflect upon the teamwork between countries and facilities in 1969.

As the Moon landing was almost beyond comprehension and pushed boundaries to achieve a milestone goal, so too does THE APOLLO 11 push boundaries - creative boundaries - to present works of originality, excitement, fanciful play and philosophical reflection. The video anthology is conveyed via a multitude of screen perspectives including stop motion animation, video montage, rotoscope, bimanual co-ordination drawing, and motion graphics. Engaging the mind and imagination THE APOLLO 11 pays tribute to a moment in time when a footstep made iconic history.

Exhibition venues and dates for 2019 plus a screening in Philadelphia for 2020,

The Project Space
Deakin University
Geelong Waterfront Campus
Victoria
July 16 - Aug 3

Deep Space Commication Complex
Canbearra Space Centre
Tidbinbilla
ACT
July 16 - 23

Parkes Observatory
Visitors Centre
Parkes
NSW
July 20 - 21

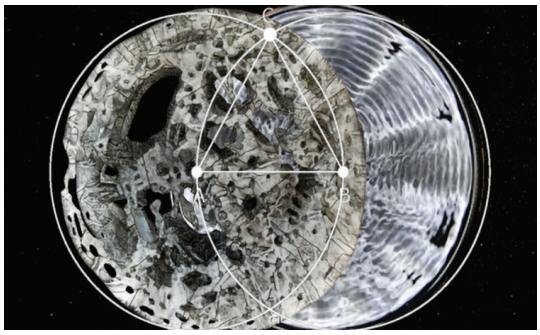
Scienceworks
Spotswood
Melbourne
Victoria
July 20 - 21

Coolart Wetlands and Homestead
Nature Observatory
Somers, Mornington Peninsula
Victoria
August 11 (for Science in the Park)

The Frankline Institute of Sciene
'Night Skies in the Observatory'
Philadelphia
Pensylvania, USA
March 31, 2020

PLOT

"Mystery creates wonder and wonder is the basis
of man's desire to understand." Neil Armstrong



Art evolved in prehistoric times as mankind looked toward the heavens and gazed at the moon and stars with wonder. As natural explorers, humans have plotted trails from point A to point B, from the earth to the Sea of Tranquility, in an ongoing quest to map stars and craters on the moon. These astronomical references continue to serve as a metaphor and compass in navigating the unknown.

PLOT, a moving graphics video project in collaboration with graphic artist Tim Chrepta, celebrates lunar explration on the 50th Anniversary of the Apolo 11 Mission. It also honors America's collaboration with Australia, and the Parkes Observatory, whose radio telescope received the television signals that enabled people around the world to view Neil Armstrong's first steps on the Moon.

In a quest to discover new understanding about our relationship to the moon, the PLOT project aspires to bridge art and science by collectively weaving historical narratives celebrating exploration and the process of discovery. This is achieved by creating visual bridges between sculptures inspired by historic lunar engravings, and cymatics (the visualization of sound through vibrations) as a metaphor for the moon's "seas". The concept of plotting "waves" through the use of cymatics references ancient navigatinal traditions. It also symbolizes the echo of exploration, place, and serves as a map of our discovery process working on this project.

REBECCA KAMEN is Artist in Residence, Department of Physics and Astronomy at the University of Pennsylvania. She is a sculptor and lecturer on the intersections of art and science who seeks 'the truth' through observation. Her artwork is informed by wide-ranging research into cosmology, history, philosophy, and by connecting common threads that flow across various scientific fields to capture and re-imagine what the scientists see. Kamen has investigated scientific rare books and manuscripts at the libraries of the American Philosophical Society, the Chemical Heritage Foundation, and the Cajal Institute in Madrid, utilizing these significant scientific collections as a catalyst in the creation of her work. Kamen has researched on collaborative projects at the Center for Astrophysics at Harvard University, the Kavli Institute at Massachusetts Institute of Technology, Rochester Institute of Technology, and at the National Institutes of Health. Selected as a Salzburg Global Seminar fellow in 2015, she was invited to Austria to present her work as part of a seminar titled: The Neuroscience of Art: What are the Sources of Creativity and Innovation. Ms. Kamen has exhibited and lectured both nationally and internationally including China, Hong Kong, Korea, Austria, Chile, Egypt, Spain, and Australia. She has been the recipient of a Virginia Museum of Fine Arts Professional Fellowship, a Pollack Krasner Foundation Fellowship and two Strauss Fellowships. As artist in residence in the neuroscience program at National Institutes of Health, Kamen has interpreted and transformed neuroscience research into sculptural form. Currently, Kamen is professor emeritus of art at Northern Virginia Community College.

TIM CHREPTA is a designer, photographer, and musician based in Denver, Colorado working to create unique experiences and thoughtful means of communication throughout several mediums. His work often times explores the visualization of sound through vibration in the form of cymatics. He received his BFA from The University of the Arts in Philadelphia, where he studied graphic design; and was awarded the Ken and Eleanor Hiebert Award for Excellence in Graphic Design.

In Memory of Neil Armstrong

Narrated by Alan Duffy

Can it really be fifty years
since Neil Armstrong took his first,
tiny step onto the moon and the whole world –
the whole universe – changed? Romance
did not end, as was widely predicted,
but suddenly we were no longer
limited to Mother Earth. For the first time
in our history, we were officially licensed
to leave home.
Dear Neil, how bold he was
to take that first step, and how humble since –
scarcely heard of, by those of us
who did not closely follow his story!
We were too engrossed in stories
of our own and yet we all remember
that day, that afternoon – where were you?
Like playing cricket when Kennedy died,
or directing a high school play
when Lady Di met her brutal end
against the wall of a Paris tunnel…

I recall that long-distant afternoon,
in a student lounge in New Zealand,
affecting indifference to the flickering images
on the TV screen, forming and dissolving,
in and out of champagne-like bubbles –
a news broadcast from the depths of space! –
with those American voices, droning on
in their space-pro lingo, "The Eagle has landed!"
I barely knew whether to laugh or cry.

Did that imprint last forever, together
with the shiny, metallic-looking flag, flexing
on its pole like a theatre thunder sheet,
or did it blow away – sooner rather than later –
hurled into the infinite by the howling solar wind? And what
became of Neil, the humble hero,
we had all forgotten about until this day?
Was it enough for him, simply to have been there,
where no man had ever trodden (and no woman,either),
so that he did not need our everlasting love and admiration
to follow him into the shyness and anonymity
of the rest of his life?

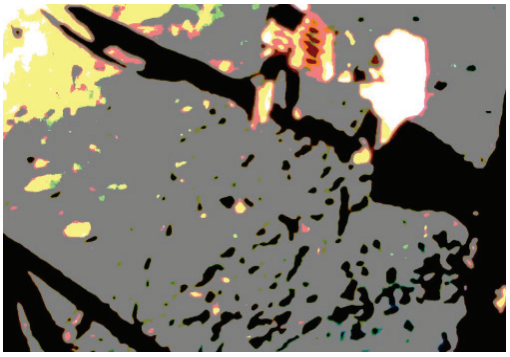
The story ends, the hero fades away…
bring up the music, roll the credits…yet
something remains of the small man who took
that giant step on behalf of us all and moved
outside his normal realm, the earth, hanging
like a blue, green and white ball below him,
against the blackness of space,
punctuated by fiery stars, into some inconceivable future
only he could see.

STEPHEN SMITHYMAN is a retired school-teacher who lives in Melbourne. His poems have appeared publications such as Rabbit, Australian Poetry Journal, Cordite and the Poetry New Zealand Yearbook. He won the Victorian Cancer Council Outstanding Poem award, 2011, Poetica Christi prize, 2013, and the Glen Phillips Poetry Prize, 2016. A collection of poems, 'Snapshot in the Dark', was published by Ginninderra Press, Adelaide, in 2018.

JAMES JOSEPHIDES is an Animator and Designer at Swinburne University of Technology, where he creates images and videos concerning the research of Astronomy at the Centre for Astrophysics and Supercomputing. He also undertakes freelance work at various Studios in Melbourne. Engaging with a range of organisations and designers, James often exceeds their 'brief' expectations in creating outcomes of excellence and rare vision. James has exhibited in various exhibitions and continues to work on his personal art projects to sustain his passion for design and creative perspective.

Dirk de Bruyn

Retrieve

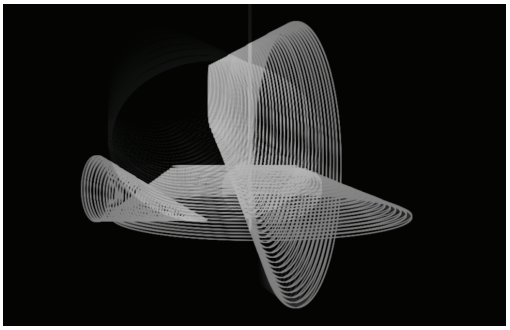


What comes back when we look at that giant step for mankind? An expansive launch control centre, manned by an array of technicians in ‘Mad Men’ suits, miniaturizes into the computing power of an I-phone that fits into your handbag or back pocket. Outer space is marked as American with a crackling male radio voice. The man on the moon comes back to a never ending series of ticker tape parades, idolatry and nationalism. A technical singularity is expressed as a celebratory social space of looping recognition, photography, filming, waving of hands and flags. The bodies mingle. Women smile and clap. Men thrust their hands in the air. Technology flips. The cameras pointed at Neil now regulate us all. Every clap accumulates a Facebook ‘like’. Content morphs into structure. What is real? A documentary animation becomes as real as any photograph of the Earth or the Moon.

DIRK DE BRUYN is Associate professor of Screen and Design at Deakin University, Melbourne, Australia where he teaches Animation and Documentary Animation modules. He has made numerous animations, performance and installation work over the last 40 years. He was a founding member and past president of MIMA (Experimenta). His book The Performance of Trauma in Moving Image Art was published in 2014. His recent animations such as Re-Vue (2017), Chanting (2018), Recover (2017), Living in the Past (2018) have been screened internationally. Retrospective programs of his animations have been presented at Melbourne International Animation Festival (2016), Alternativa, Serbia and Punto Y Raya, Karlsruhe Germany (2016).

Roger Alsop

sepdek tridek sep kvardek kvin

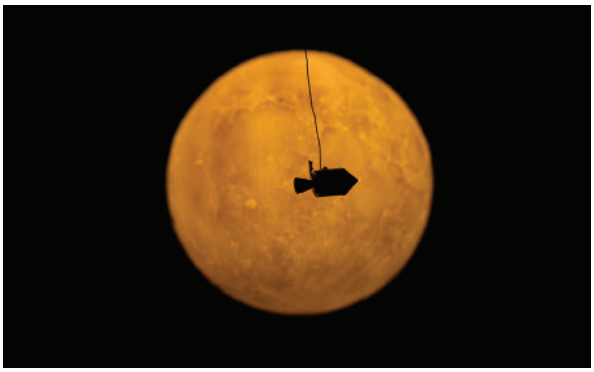


This work,"sepdek tridek sep kvardek kvin" explores the time the Apollo 11 craft took to get to the moon, 70 hours, 37, minutes, and 45 seconds. The rockets to guide the craft were started 32 times on the mission, "sepdek tridek sep kvardek kvin" has 32 sections that reflect this. The piece has a complete duration of 70 hours, 37, minutes, and 45 seconds- the section shown for APOLLO 11 runs for 2 minutes and 37 seconds - the time from when the rocket engines started to when they were first cut off and Apollo 11 was in space.

ROGER ALSOP’s practice includes sound art, composition, interactive art & video art. He works in all forms of performance, sound, web, and video arts. He teaches undergraduate, postgraduate and research students at Melbourne University and Box Hill Institute, and has mentored performance students at Victoria University, and through the Spark program. He is an active researcher in the areas of performance and performing arts, interactive art, sound art, and composition, and has supervised and supervises research students in these areas. He has written on topics including sound and interactive arts; artistic approaches to environmental sustainability; art and bio-imaging, cross media art, and gesture interactions. Memberships include: Greenroom Contemporary and Experimental Performance panel, Box Hill Institute Higher Education Board of Studies and Music Degree Course Advisory Committee, International and Australian Computer Music Associations, Electronic Music Foundation, Human Computer Sciences Network, ANAT, and Multicultural Arts Victoria.

Daniel Armstrong and Melinda Capp

Magnificient Desolation



Inspired by the words of astronaut Buzz Aldrin, the second man to step onto the moon, as he gazed across the lunar landscape, Magnificent Desolation playfully explores the philosophical implications of the Apollo 11 moon landing as expressions of the sublime and transcendence. Using simple childlike props and in camera effects Daniel and Melinda also make reference to 1960's TV shows such as Space Patrol and Thunderbirds and the Zeitgeist of 1960's psychedelia to present a quirky and hmorous exploration of our corporeal journey into the infinite vastness of the cosmos.

DANIEL ARMSTRONG is a photo-media and installation artist and former lecturer in visual art and photography at Deakin University, Australia His Fine Art Honours and Masters in Fine Arts degrees explored the luminescent image as a meta-phor for transcendence in relation to the corporeal and landscape. In 2018 Daniel completed his PhD at RMIT University, Melbourne exploring intersections between art and astronomy with a specific interest in the relationships which emerge between the telescope, the observer and the heavens. He is also interested in the historical and philosophical implications of these relationships. He has undertaken a number of international artist and research residencies at the Lowell Astronomical Observatory, Mt Palomar observatory, The Very Large Telescope Array at New Mexico and various museums and planetariums. He lives part time in rural Victoria where he spends nights imaging the dark skies with homemade primitive cameras and telescopes.

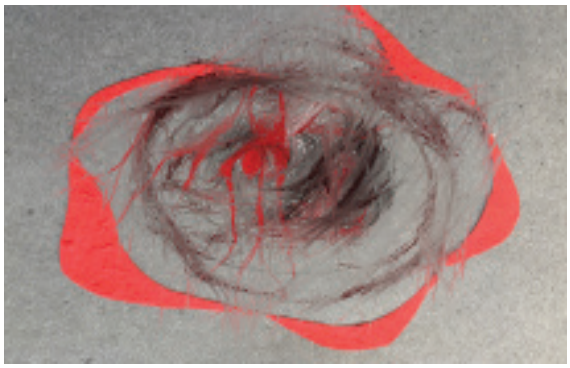
MELINDA CAPP has a broad mixed media art practice, she holds an Honours Degree from Monash University in fine art majoring in sculpture, a Diploma in Education from Melbourne University and more recently has completed an Advanced Diploma of Jewellery and Object Design from Melbourne Polytechnic. She has exhibited on a regular basis for over twenty years in Australia and overseas in solo and groups exhibitions. Some examples of galleries Melinda has exhibited at are the Contemporary Gallery of Cernavaca, (Morelos Mexico, group exhibition 2015), Counihan Gallery, Brunswick, Melbourne, Bundoora Homestead Melbourne, Powerhouse Museum Sydney, Brenda May Gallery Sydney, Upstairs Flinders Lane Gallery Melbourne, Stonington Stable Museum of Art Deakin university Melbourne and Preview Gallery Collingwood Melbourne. Melinda has received and been shortlisted for various awards, Melbourne Polytechnic award for creative expression 2016, Edition Lidu ABW International Artist Book Award 2014, Powerhouse Museum International Lace Awards 2011, Darebin La Trobe Acquisitive Award 2005, MLC Acquisitive Award 2001 and Nilumbik Acqusitive Award 1999.

"I am alone now, truly alone, and absolutely isolated
from any known form of life.
I am it.
If a count were taken the score would be three billion plus two
over on the other side of the Moon, and one plus God only knows
what(s) on this side.
I feel this powerfully - not as fear or loneliness - but as awareness,
anticipation, satisfaction, confidence, almost exultation.
I like the feeling."

Michael Collins
from the other side of the Moon

Brigid Burke

Sequencer/Sequenza



Sequencer/Sequenza is a continuous movement of layering—both in the audio and video taking the spectator through a dream-scape of connecting worlds and surfaces from the Earth and Moon with line imagery of textured landscapes investigating the size of meteor produced craters. Through the Apollo 11 astronomers used this fact to estimate the ages of various surfaces in the solar system by comparing the number and size of craters found in a given area: the smaller the crater the younger it is. This video exploration aims to evoke senses of fantasy which quickly and efficiently create a variety of complex stories reflecting upon the snapshots of different landscape in our immediate world and the moon. Sound worlds are created from these stories ranging from the intimate to the extreme.

BRIGID BURKE is an Australian composer, performance/visual/video artist, clarinet soloist, and educator whose creative practice explores the use of acoustic sound, technology, visual arts, video, notation and improvisation enabling cross media performances that are rich in aural and visual nuance. A recipient of an Australia Council Project Music Fellowship & New Works, Brigid's composiitons have been presented in concerts, festivals and radio broadcasts throughout Australia and internationally. Dr Burke has a PhD in Composition from UTAS and a Master of Music in Composition from The University of Melbourne.

Eiichi Tosaki

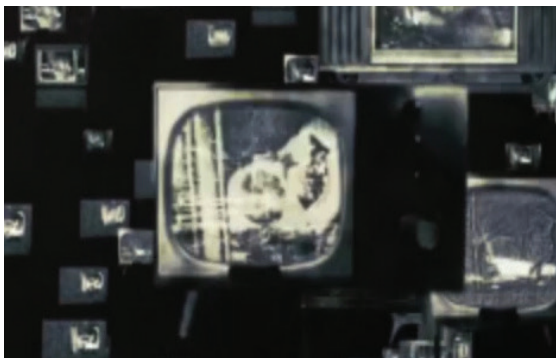
Converging Orbits

We reach the Moon. Perfect for sending messages beyond the Solar System, beyond language. Outside the orbit of Earthly semantics, we can make bigger gestures than the tiny scrawls of the alphabet. But one handed semaphore is so constraining! So we open both arms as wide as we can, we use two hands: Hitomi Honda composed the piano music on this occasion, weaving sensory aesthetics into her sonic message. Eiichi Tosaki developed bimanual Coordination Drawing (BCD) for more than 30 years to investigate visual rhythm and non-linear modes of communication. This performance involves eight non-linear forms ('alphabets') that create the flow. In tandem with Hitomi's music, Eiichi stands on the moon to send a rhythmic message to our Alien friends who might be looking and listening.

EIICHI TOSAKI is an artist, art historian, and philosopher. He has developed Bimanual Co-ordination Drawing (BCD) for 35 years and is affiliated with Art and Design - Monash University, National Ageing Research, Melbourne, and is an honorary fellow at the University of Melbourne. He has been widely lecturing on art history and theory, philosophy, religion, animation, Japanese culture and practical art in Australia, Japan, US, and Europe. He has published internationally on the subjects of art history, philosophy, and Japanese and has been published - Mondrian's Philosophy of Visual Rhythm: Phenomenology, Wittgenstein, and Eastern thought, Springer 2017. He is also a visiting professor at the University of Belgrade and their University of Art.

Pamela Bain and James Josephides

Apollo Dreaming



The idea of man landing on the Moon had been a fanciful dream for centuries. In 1969, when two men made the dream a reality by setting foot on the lunar landscape for the first time, it become an historical event that many people around the globe watched on televisions and remember today – perhaps as if it were a dream. James Josephides' animation stylings and unique translations of Pamela's art – paintings, painterly effects, X ray mutations, microscopy imaging, and sculptural work- refers sub textually to the human element that made the mission possible. James and Pam's vision aims to communicate the importance of certain technologies that captured the event and how it exemplified international co-operation in an effort to share this singular experience with the world – especially for those with a television.

PAMELA BAIN is the Artist In Residence at Swinburne University's Centre for Astrophysics and Supercomputing.
Her Bachelor of Fine Art led to post graduate explorations in screen theory (University of Melbourne), and cultural studies in civil ceremony and rites of passage, (Masters- Monash University). Pam's paintings and photographed sculptural work symbolically unify nature with the Universe in a biomorphic/cosmic aesthetic where 'mark making' remains visible, synchronising, at times, with digital processes. Surveying the nature of light, dark and the shadows between, also become notional zones of nascent discovery. In 2016 Pam was invited to a 'live to the sky' astrophysics observation programme - DEEPER WIDER FASTER – a search for the fastest explosions in the Universe hosted by Swinburne University of Technology. This profound experience enabled the artist to connect more deeply with her muse and progressed Pam's creative evolution and research into fast radio bursts, supernovae, and spectroscopy. Pam is a member of the Astronomical Society of Victoria and the Mount Burnett Observatory and is the Art Patron of Mt Burnett Observatory. This, together with her excursions to NASA, Houston, and ongoing astronomy-related research, has informed her series of light spectacles, deep space phenomenon and cosmic possibilities.

JAMES JOSEPHIDES is an Animator and Designer at Swinburne University of Technology, Centre for Astrophysics and Supercomputing where he creates images and videos concerning the research of Astronomy. He also undertakes freelance work at various Studios in Melbourne. Engaging with a range of organisations and designers, James often exceeds their 'brief' expectations in creating outcomes of excellence and rare vision. James has exhibited in various exhibitions and continues to work on his personal art projects to sustain his passion for design and creative perspective. This includes various modes of animation, illustration, and other multimedia. Josephides continues to surpass his own creative boundaries, continually contributing new skills to his repertoire – attracting attention within the industry of design and media.

Thank you to Sonic Performance Workshop for designing the sound component for Apollo Dreamming.

SONIC))) PERFORMANCE WORKSHOP
MELBOURNE • AUSTRALIA

Sonic Performance Workshop (SPW) are a trio of electronic recording artists and sound designers. The trio use Real Time Composition to create unexpected musical events. Musical works emerge from playing, composing and recording in live sessions. Real Time means playing in the moment and accepting the creative role of chance. SPW use an event-based approach to create filmic soundscapes and imaginative sound textures.

www. spwmusic.com.au email: contact@spwmusic.com.au

Re/creating Apollo 11

Dr Colleen Boyle
College of Design and Social Context, RMIT University

Australia played a major role in communicating the Apollo 11 lunar landing images in 1969 to a global audience. Thus, it seems fitting that a group of artists have paid tribute to that important moment via the medium of the moving image.

The moving image of the first steps humankind ever took on an alien surface were brought to the world courtesy of the tiny establishments of Honeysuckle Creek and Parkes RadioTelescope. Due to the very physical ways in which the Earth turns, these specific places were pivotal in the delivery of information to—not only Mission Control at NASA—but to every individual on the globe, hungry to witness, if not vicariously participate in, one of the greatest explorative achievements of the 20th century.

Many of the viewers of The Apollo 11 will not have witnessed the TV broadcast of the Moon landing at the time it occurred, but the images from that moment—still and moving— continue to be distributed around the globe, inspiring new generations of space exploration enthusiasts. This distribution originated in conventional 20th century formats of TV and the print media, and now it continues via a medium that even the future-thinking J.F. Kennedy (the US president who declared the mission to the Moon) could not possibly have imagined: the Internet.

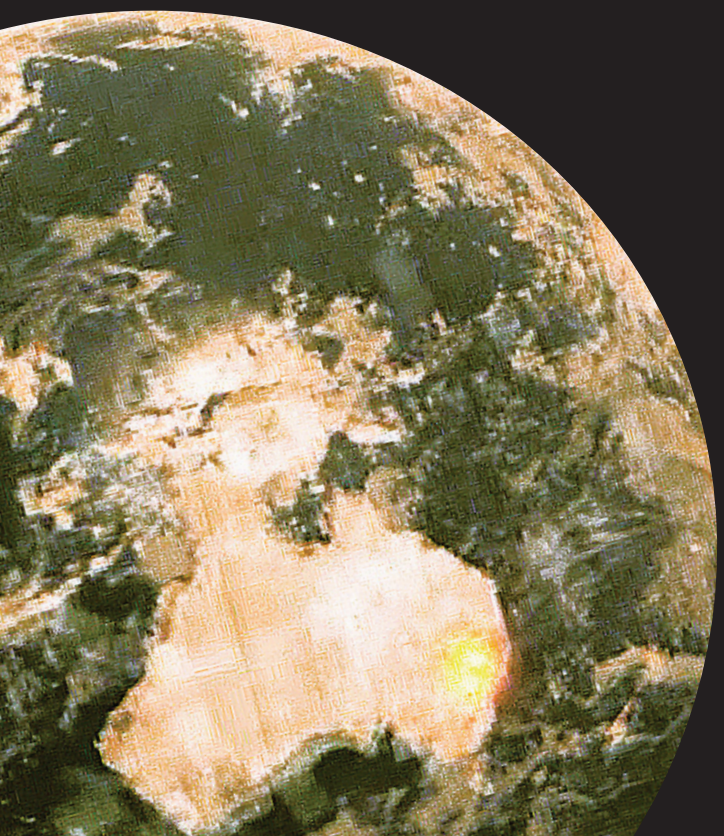
Via the internet and the numerous image databases that NASA provide, access to the documentation surrounding the historic landing is easy enough to gain. NASA have always made their images publicly available. Rather than hiding them behind a wall of government bureaucracy, (as the Russians often do), they have consistently placed their images of space exploration within the public domain. In these days of litigation and copyright restrictions, this invitation to use the imagery is one that is often taken up, particularly by contemporary artists. However, despite the proliferation of imagery, the surrounding context and narrative of the 1969 landing is something that is harder to grasp as time continues to push the moment further back in history.

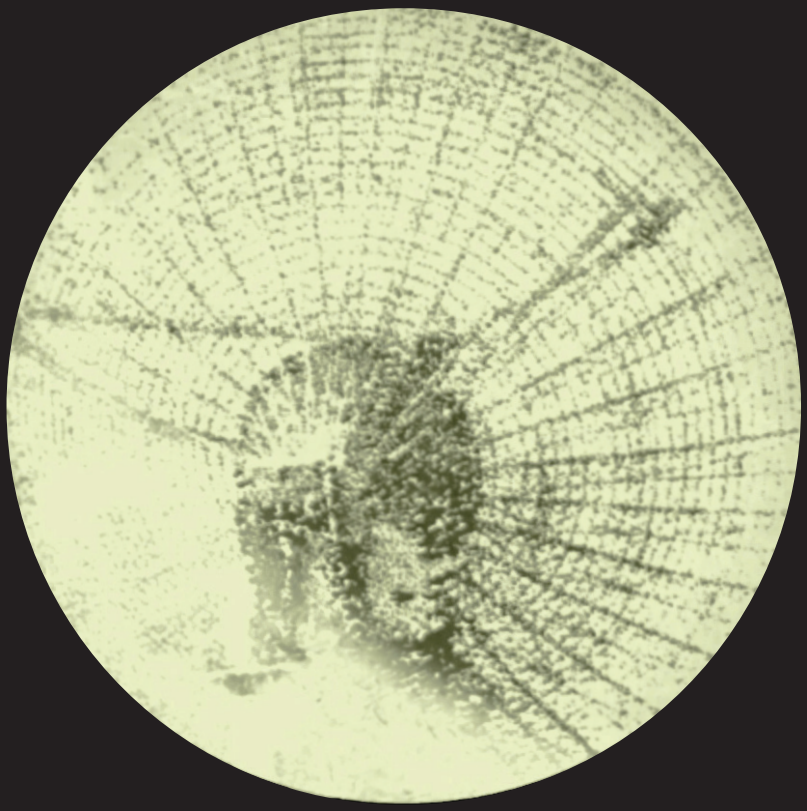
Images, of course, play a key role in maintaining a record of the event but they are just one of many factors that contribute to the creation of the private narratives we have all created around Apollo 11. For some, the words of the astronauts themselves allow a tenuous connection to a journey we can take only within our imaginations. For others, the political tensions of the ‘space race’ and the turbulent times of the late 1960s will influence their recollections. For others still, it might be a simple recollection of the excitement they felt as they sat on their living-room floor, fingers running along the carpet, eyes glued to the TV set, hoping that the reception would remain clear. For people like me, who were unfortunate enough to be born after the 1969 landing —we build our narratives from the documentation, from secondhand artefacts that seem to mark the event as either never having had occurred or being in some sort of strange, Internet-induced state of constant occurrence.

The artists of The Apollo 11 approach the lunar landing from many perspectives, each seeking to construct some kind of personal narrative around the event as we celebrate its 50 year milestone. As artists, they present these narratives to others; a small gift to the consciousness of another viewing subject, who will add these sights, sounds, emotions and sensations to their own experience of the Apollo 11 lunar landing.

The sights, sounds, people and stories that surround the 1969 Apollo 11 adventure have made an indelible mark upon us whether we recognize it or not. In the collected responses to the historic landing, manifest here in the artwork of The Apollo 11, the story continues.

On July 20, 1969, NASA astronauts Neil Armstrong and Buzz Aldrin, with Michael Collins orbiting above, became the first humans to land on another world, our Moon. Affixed to the inside of the Eagle lander's door was a small, unconventional TV camera. The extraordinary images it captured showed Armstrong and Aldrin amid the "magnificent desolation" of the lunar surface... During lunar landing and liftoff, NASA "dishes" in Madrid, Spain, would provide tracking support for Apollo 11. But, at the time of the moonwalk, Madrid was facing away from the Moon and, thus, couldn't "see" it. So, the job of getting those first historic pictures down to the world fell to tracking stations in Australia and...in the United States. When Armstrong finally started descending the Lunar Module ladder three hours after the Eagle had landed at Tranquility Base, a 64-meter antenna in Golstone, California, received the first downlink, and two-way communication from the surface of the Moon. However, by the time Armstrong reached the foot of the ladder, Mission Control in Houston, Texas, switched the transmissio to Honeysuckle Creek's 26-meter antenna located outside of Canberra, Australia. The improvement in picture quality was extraordinary. But, responsibility for voice communications remained at Goldstone.





After almost nine minutes into the broadcast, a 64-meter dish at Parkes Observatory located in Parkes, New South Wales, Australia, provided an even better picture. It was not plain sailing. While fully tipped over waiting for the Moon to rise, the Parkes telescope was struck by a series of severe, 110 km per hour gusts of wind, which made the control room shudder. The telescope was slammed back against its zenith axis gears, a dangerous situation that threatened the integrity of the telescope structure. Fortunately the winds abated and Buzz Aldrin activated the TV camera just as the Moon rose into the telescope's field of view. The Parkes radio telescope began tracking.

Using a less sensitive 'off-axis' detector, Parkes was able to receive the TV pictures just as the lunar module's TV camera was switched on. Less than nine minutes later the Moon had risen into the field of view of the Parkes telescope's main detector and it began broadcasting to the world. Television transmission would continue through July 23, 1969.

Cover image - Pamels Bain, photographed through her telescope on Chrismas night 2019
- the fiftieth anniversary of Apollo 8's orbit on the Moon. The Lunar lander image sourced from the internet.

Centre pages images - Still images from ***Apollo Dreaming*** - 'Earth'- painted by Pam Bain and graphically spherised by James Josephides, Antenna at Honeysuckle Creek - monoprint by Pam Bain, Parkes Observatory - monoprint by Pam Bain, Moon- photograph by Pam Bain on Christmas night 2019- the 50th anniversary of Apollo 8.

Inside back cover image - taken from the ***In Memory of Neil Armstrong*** video.

Centre pages information sourced from https://www.nasa.gov/directorates/heo/scan/apollo50 and https://csiropedia.csiro.au/Parkes-radio-telescope-and-the-Apollo-11-moon-landing/

SWINBURNE

Centre for Astrophysics and Supercomputing

Thank you to Dr Rebecca Allen, (Swinburne Astronomy Productions Manager | Centre for Astrophysics and Supercomputing Space Project Coordinator | Swinburne University Space Office), for her support with this project

Funding body for the printing of this catalogue.