



**NEXT FLIGHT OF TOM SACHS' *SPACE PROGRAM* TAKES OFF  
AT PARK AVENUE ARMORY ON MAY 18, 2012**

**55,000 Square-Foot Drill Hall To Be Transformed Into An Interactive, Live Mission to Mars,  
with Launch Platforms, Mission Control, and Martian Landscape**

**Co-Presented by Park Avenue Armory and Creative Time**

**New York, NY** – January 23, 2011 – This spring, Park Avenue Armory and Creative Time will join forces with artist Tom Sachs to launch the next flight of his *SPACE PROGRAM* with an unprecedented four-week mission to Mars, all within Park Avenue Armory's soaring 55,000-square-foot drill hall. Following his 2007 mission to the moon, Sachs and his team will take audiences to the further reaches of the universe with an installation of dynamic and meticulously crafted sculptures. Using his signature *bricolage* technique, Sachs fashions aeronautical equipment and the world of another planet out of simple materials—foam-core, hot glue, plywood, and other standard materials that have been salvaged or are readily available from D.I.Y. catalogues. With painstaking detail, he creates elaborate spacecraft, exploratory vehicles, mission control, launch platforms, and a Martian landscape, recasting the Wade Thompson Drill Hall as an immersive space odyssey at an ambitious scale. *SPACE PROGRAM: MARS* will be manned by Sachs and his studio team of thirteen, who will perform the myriad procedures, rituals, and tasks of their mission at the Armory from May 18 to June 17, 2012.

In preparation for their lengthy mission, Sachs and his crew have engineered all that is necessary for survival, colonization, and scientific exploration in extraterrestrial environs, from food delivery and astronaut entertainment to human waste disposal. They will perform mission tasks and systems throughout the run of the exhibition, including Space Camp, Rover Deployment, Red Beans and Rice Preparation, and Suiting Protocol. The team will also "lift off" to Mars several times throughout their residency at the Armory, with real-time demonstrations playing out various narratives from take-off to landing, including planetary excursions, their first walk on the surface of Mars, collecting scientific samples, and photographing the surrounding landscape.

"For the launch of *SPACE PROGRAM: MARS*, Tom Sachs has produced elaborate instruments of space travel out of glue, packaging, and found materials, and will create a dynamic interplay among astronauts. He is thus simulating all aspects of the iconic experience without actually getting to Mars. The work is both humorous and serious, giving viewers insight into the challenges of space travel, but also leaving us to ponder one's place in the universe," said Rebecca Robertson, President and Executive Producer of Park Avenue Armory. Kristy Edmunds, Consulting Artistic Director at the Armory, added, "The shift in space travel from the public sector to the private mirrors Sachs' own work, which has often commented on the commercial impulse inherent in our society."

"Tom Sachs' work taps into the role of space flight in America and in the American psyche, particularly relevant given the recent grounding of the NASA shuttle program," said Anne Pasternak, President and Artistic Director of Creative Time. "*SPACE PROGRAM: MARS* blurs the lines between art and science, offering audiences a fresh perspective on the past, present, and future of space exploration."

Evident in *SPACE PROGRAM: MARS*, and in Sachs' practice at-large, is a compulsive tinkerer's mentality and ribald wit. Beneath this is a conceptual underpinning that addresses serious and profound issues—namely the commodification of abstract concepts. From his crude perversions of weaponry and luxury accoutrements—including such works as *HG*, (*Hermès Hand Grenade*), 1995, and *Chanel Guillotine (Breakfast Nook)*, 1998—to the complex inspection and detournement of re-imagined living systems—as seen in Sachs' *SPACE PROGRAM*—Sachs

provokes reflection on utopian follies and dystopian realities. Throughout all of these explorations, Sachs' central concern is the craft of constructing. He strives to emphasize the presence of the human hand, reminding the viewer of the hard work involved, while asking barbed questions of modern creativity that relate to conception, production, consumption, and circulation.

In conjunction with *SPACE PROGRAM: MARS*, the Armory and Creative Time are developing educational programs that underscore how imagination and exploration are fundamental to both art and science. Additionally, they will host a guest lecture by experts on space travel, including scientists from NASA laboratories with whom Sachs worked while researching and developing his mission to Mars.

### **About Tom Sachs**

Tom Sachs is a sculptor, installation artist, and painter known for his innovative renaming, examination, and questioning of icons of capitalist culture and systems of daily life. Sachs' *SPACE PROGRAM* first launched in 2007 with a mission to the moon at Gagosian Gallery in Los Angeles, inspired by and reimagining man's first landing on the moon in 1969.

Sachs' work has been included in many exhibitions in the U.S. and abroad, and is in the collections of the Solomon R. Guggenheim Museum, the Whitney Museum of American Art, the Centre Georges Pompidou, the San Francisco Museum of Modern Art, and the Astrup Fearnley Museet for Moderne Kunst, Oslo. Major solo exhibitions include the Aldrich Contemporary Art Museum (2009), Fondazione Prada, Milan (2006), Deutsche Guggenheim, Berlin (2003), the Bohen Foundation, New York (2002), and SITE Santa Fe (1999).

Born in New York in 1966, Sachs studied at the Architectural Association in London and received a B.A. from Bennington College, Vermont, in 1989. He currently lives and works in New York. Sachs works with Sperone Westwater, Galerie Thaddaeus Ropac, and Baldwin Gallery.

### **Exhibition Organization and Sponsors**

*SPACE PROGRAM: MARS* is co-produced by Park Avenue Armory and Creative Time and is curated by Park Avenue Armory Consulting Artistic Director Kristy Edmunds and Creative Time President & Artistic Director Anne Pasternak.

*SPACE PROGRAM: MARS* is sponsored by Lighting Science. Additional support provided by Bloomberg LP, the Cogut Family Foundation, the Dorothea Leonhardt Fund of the Communities Foundation of Texas, the National Endowment for the Arts, the New York City Department of Cultural Affairs, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the Wagner Family Foundation.

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Citi is Park Avenue Armory's official sponsor for the 2012 season.

### **About Park Avenue Armory**

Part palace, part industrial shed, Park Avenue Armory fills a critical void in the cultural ecology of New York by enabling artists to create, and the public to experience, unconventional work that could not otherwise be mounted in traditional performance halls and museums. With its soaring 55,000-square-foot Wade Thompson Drill Hall—reminiscent of 19th-century European train stations—and array of exuberant period rooms, the Armory invites artists to draw upon its grand scale and distinctive character to both inspire and inform their work.

Since its first production in September 2007—Aaron Young's *Greeting Card*, a 9,216-square-foot "action" painting created by the burned-out tire marks of ten choreographed motorcycles presented with Art Production Fund—the Armory has organized a series of immersive performances, installations, and works of art that have drawn critical and

popular attention. 2011 marked the Armory's first full season of artistic programming, which culminates this November and December with site-specific performances by STREB and Shen Wei Dance Arts, and the final performances of the Merce Cunningham Dance Company.

### **About Creative Time**

Since 1974, Creative Time has presented the most innovative art in the public realm. The New York-based nonprofit has worked with over 2,000 artists to produce more than 335 groundbreaking public art projects that have ignited the public's imagination, explored ideas that shape society, and engaged millions of people around the globe.

Creative Time seeks to convert the power of artists' ideas into works that inspire social change and stimulate public dialogue on timely issues, while initiating a dynamic conversation among artists, sites, and audiences. A vanguard presenter of public art in New York, Creative Time recently began presenting national and global projects and initiatives, making it the only public arts organization with programs that have reached from New York to New Orleans, Haiti to Hanoi, and Dubai to Denver. These projects further Creative Time's belief in the importance of artists in society and the power of art to raise consciousness, expose injustices, and imagine a better world.

Creative Time is funded through the generous support of corporations, foundations, government agencies, and individuals. Major programming support for 2012 has been provided by Bloomberg Philanthropies, the Ford Foundation, and the Lambert Foundation, a project of The Tides Center. We also gratefully acknowledge public funding from the New York City Department of Cultural Affairs, in partnership with the City Council; and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. The official hotel sponsor of Creative Time is The Standard, and the official and preferred flower designer of Creative Time is Fleurs Bella. The official restaurant sponsor of Creative Time is Park Avenue

For more information on Creative Time and its projects, visit [www.creativetime.org](http://www.creativetime.org).

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