

PENELOPE UMBRICO (US) – EVERYONE’S PHOTOS ANY LICENSE (654 of 1,146,034 Full Moons on Flickr, November 2015) – 2015

Penelope Umbrico asked –through Flickr– permission from professional and amateur photographers to use their photographs of full moons for an installation. The work stresses the relationship between the perceived democratic nature of the photographic medium and the actual exclusivity of its technology. Within the context of the abundance of digital images, the work calls into question ideas of originality and individuality.



MIT ARCHIVE – MARGARET HAMILTON STANDING NEXT TO THE APOLLO GUIDANCE COMPUTER SOURCE CODE – 1969

Space travel is a male bastion, but Russian cosmonaut Valentina Tereshkova became the first woman to travel into space in 1963. On earth too it’s not just men who do groundbreaking work. The American computer scientist Margaret Hamilton poses next to the source code that she and her team developed at the Massachusetts Institute of Technology, which allowed people to land safely on the moon. An enormous achievement given that computer technology was still in its infancy in the 1960s. Back then, the colossal computers were powered by just 72KB of computer memory (a smartphone nowadays has a million times more storage space) and relied upon analogue punched cards for input.



Clockwise: SJOERD KNIBBELER (NETHERLANDS) – FRIEDE – 2017

For the Lunacy project, Sjoerd Knibbeler immersed himself in the rich history of flights to the moon. On the basis of documentation, he made wooden scale models of various spacecraft and photographed them by moonlight in an open-air studio. Knibbeler has successively built and captured: Friede, the fictitious rocket from the first science fiction film to be based on actual scientific research (Frau im Mond by Fritz Lang, 1929).



Unknown Photographer



ROBERT PUFLEB & NADINE SCHLIEPER (GERMANY) – ALTERNATIVE MOONS – 2017

The 40 cosmic landscapes in the series Alternative Moons play with our perception and are an ode to human imagination. The moon has always been a source of speculation, but it is not immediately clear what we are looking in these fictitious pictures. The seemingly familiar landscape of craters and plains appears to have a very earthly origin: we are not looking at a celestial body but at close-ups of pancakes, meticulously photographed in the studio, in order to create the perfect illusion.



ANNEMIE AUGUSTIJNS (BELGIUM) – THE MOON POLAND – 2006

Artist Annemie Augustijns' series I feel a breeze from other planets shows the creative ways in which the cosmos is represented in various museums and scientific institutions. Once a symbol of progress and futurism, these educational displays now reveal the passage of time. The dwindling of public interest in such images imbues them with a special kind of beauty.



VINCENT FOURNIER (FRANCE) – ATACAMA DESERT, LUNAR ROBOTIC RESEARCH (NASA) – CHILE – 2007



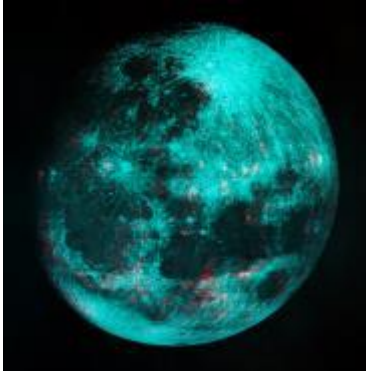
JOJAKIM CORTIS & ADRIAN SONDEREGGER (SWITZERLAND) – MAKING OF AS11-40-5878 (BY EDWIN ALDRIN, 1969) – 2014

For their Icons series, Cortis & Sonderegger built ingenious 3D scale models in their studio and set about creating photographic illusions. In this way, they reworked some of the most iconic and influential images in the history of photography. The meticulously staged shots would be difficult to differentiate from the original images were it not for the fact that the camera has been pulled back to reveal the behind-the-scenes construction work. In the age of alternative truths, the work thus alludes to current themes such as photographic manipulation and the authenticity of images.



LUNAR ORBITER 1 FRAME 1117 – 1966 © NASA

The Lunar Orbiter programme consisted of five unmanned spaceships that mapped almost the entire moon in detail between 1966 and 1967. Part of the assignment was to look for suitable landing sites for the Apollo programme. The Orbiters were equipped with an ingenious system that allowed the images to be developed and scanned on board. While the spacecraft flew over the surface of the moon, 70-mm long film strips were exposed in a twin-lens camera. The photographs were sent as analogue signals to earth, where the strips were eventually assembled into mosaic images.



LÉON GIMPEL (FRANCE) – HYPERSTEREOSCOPIE DE LA LUNE – 1923 © Léon Gimpel /Archive of Modern Conflict

French photographer Léon Gimpel (1873-1948) used two existing photographs for the image of the moon depicted here, which together form a stereo photo. Both photographs were taken from the Observatoire de Paris with a gap of almost three years (9 May 1897 and 7 February 1900). In 1923, Gimpel converted the images into autochromes (the first process that made colour photography possible). He later used the anaglyph method. Two images (stereo photos) are displayed on top of each other: a red image for the left eye and a cyan image for the right eye. These images are split when you look at them with special glasses. The result turns the grey spherical moon into a surprisingly colourful and almost magical object.



JOHN ADAMS WHIPPLE (US) – VIEW OF THE MOON– 1852

Pioneering American photographer John Adams Whipple regularly experimented with new techniques and began trying to capture celestial bodies as early as 1840. Between 1847 and 1852, together with astronomer William Cranch Bond, he made several daguerreotypes of the moon using a telescope from the Harvard College Observatory in Cambridge, Massachusetts. The Great Refractor telescope was the largest of its kind at the time, and it took three years for them to overcome the many technical and meteorological challenges to achieve a usable image. The result is impressive: the picture was praised throughout the world for being the most accurate and sublime image of the moon.



PIERRE PUISEUX & MAURICE LOEWY (FRANCE) – ATLAS PHOTOGRAPHIQUE DE LA LUNE – 1896-1910

The Atlas photographique de la lune is one of the most important publications in photographic history. It was published in 12 volumes from 1896 to 1910 and consists of 71 large-format heliogravures. The ambitious plan to make the first detailed recordings of the moon was born in 1880. With the help of astronomer Charles Le Morvan (1865-1933), tens of thousands of shots were taken between 1894 and 1909 using the gigantic telescope at the Observatoire de Paris. The project took 15 years to complete because the moon could only be captured under exceptionally good weather conditions. The Atlas remained an important point of reference up until the 1960s. In the run-up to the moon landing, NASA needed an up-to-date version of the work. As a result, the Dutch-American astronomer Gerard Kuiper was commissioned to make a new book, his Photographic Lunar Atlas of 1960.



POSTCARDS

At the beginning of the 20th century, Paris was enchanted by the idea of travelling to the moon. A scene from the film *Le voyage dans la lune* by Georges Méliès, in which a woman sits upon a crescent moon, captured the popular imagination. Portrait photographers made a fortune out of this trend and the moon became a popular background image in photographic studios. Other postcards featured single or multiple images in which Pierrots, amorous couples or bare-bottomed children made their appearance 'au clair de la lune'.



EDWIN REICHERT (DE) – 16 juni 1969 © AP / Isopix

People stand in front of a television shop and look through the window to witness the start of the Apollo 11 space mission, Berlin, Germany.



WERNHER VON BRAUN – ca. 1965 © Archive Photos / Getty Images

Wernher von Braun, director of NASA's Marshall Space Flight Center, in his office in Huntsville, Alabama, around 1965. Behind him are models of the missiles he designed. The V-2 rocket is the second from the left.

On 2 May 1945, a group of German rocket scientists surrendered to the American army near Oberammergau (Germany). In so doing, they managed to avoid capture by the advancing Russian army. The group was led by German army major Wernher von Braun, the designer of the infamous V-2 ballistic missiles used by the Nazis to bomb cities such as London and Antwerp. Von Braun was recruited by NASA and was also commissioned by Walt Disney to make several popular scientific television documentaries. As NASA's chief rocket engineer, he was responsible for the development of Saturn V, the largest and heaviest launcher ever built, with which man eventually landed on the moon.



RALPH MORSE (US) – A GROUP OF THE WIVES OF PROJECT MERCURY ASTRONAUTS RELAX AND TALK TOGETHER (RENE CARPENTER, ANNIE GLENN, JO SCHIRRA, BETTY GRISSOM, MARJORIE SLAYTON AND TRUDY COOPER) – Virginia - 1959 © Ralph Morse / The LIFE Picture Collection / Getty Images

The astronauts' wives became true celebrities, stylish women who loved to care for the children while their husbands went on a heroic voyage of discovery far from home. In reality, their lives often turned out to be much less glamorous.



OTIS IMBODEN (US) – SPECTATORS AT THE LAUNCH OF APOLLO 11 – 16 July 1969 © Otis Imboden / National Geographic / Getty Images

The former First Lady of the United States, Lady Bird Johnson, and her husband, former President Lyndon B. Johnson, are among the crowds watching the launch of the Saturn V rocket carrying the Apollo 11 spacecraft, Kennedy Space Center, Florida.



FRITZ GORO (US) – TESTING SPACESUIT DESIGN – 1962 © Fritz Goro / The LIFE Picture Collection / Getty Images

NASA engineer Allyn Hazard testing the prototype of a spacesuit in the Mojave Desert, California. It was designed by the Grumman Aircraft Engineering Corporation and was intended for use in the Apollo lunar landing programme.



RALPH MORSE (US) – AMERICAN NASA ASTRONAUT EUGENE CERNAN CROUCHES DOWN TO HUG HIS DAUGHTER, TRACY – Houston, Texas – 1969 © Ralph Morse / The LIFE Picture Collection / Getty Images

NASA was also aware of the importance of good public relations. The influential magazine Life devoted a great deal of attention to the American space project, but also focused on the private lives of the astronauts. They were portrayed as ideal husbands, caring fathers and eternal boys scouts. Most of the photographs were taken by the American photojournalist Ralph Morse, who was lovingly nicknamed 'the eighth astronaut' by astronaut John Glenn. The Apollo 11 astronauts were also greeted as heroes upon their return to earth and travelled around the world on a goodwill tour.



RALPH MORSE (US) – SPACESUIT IN HEAT TEST – 1958 © Ralph Morse / The LIFE Picture Collection / Getty Images

Scott Crossfield wears an aluminised spacesuit as he sits in a heat chamber at the Wright Air Development Center in Dayton, Ohio, in 1958. This suit was being tested for use in a North American X-15, a hypersonic aircraft.