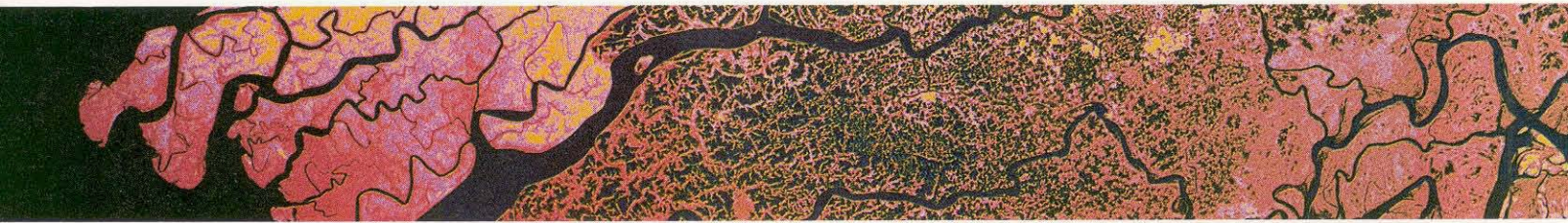


25 Years of Space Photography

Jet Propulsion Laboratory

California Institute of Technology

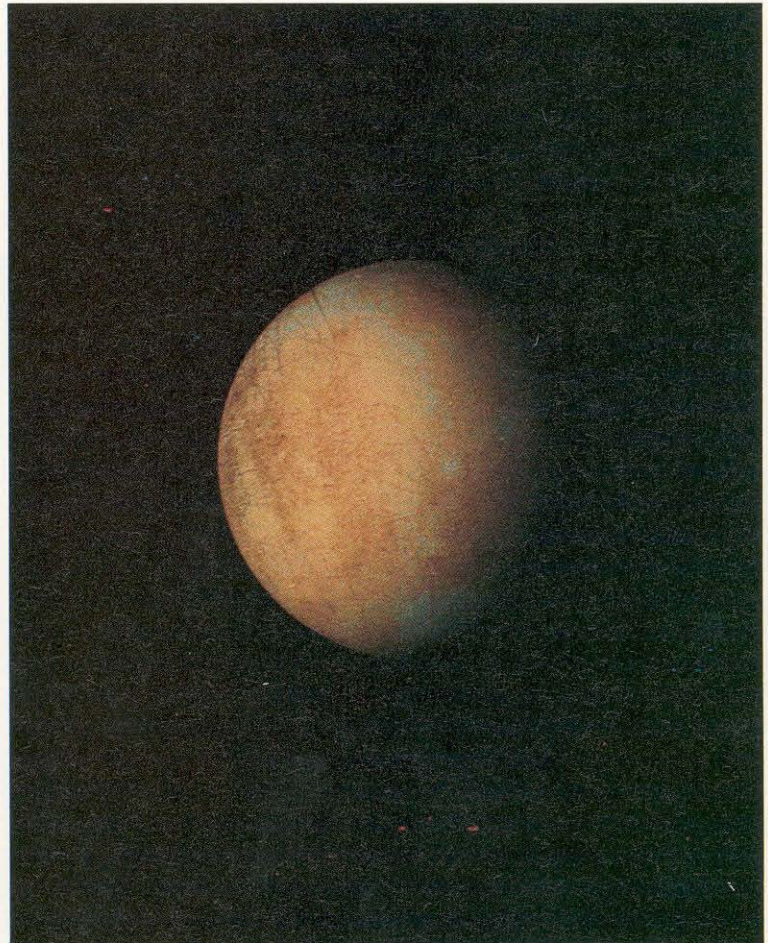


BAXTER ART GALLERY'S final exhibition celebrates a particularly appropriate theme for Caltech — the convergence of science and art. Organized by gallery director Jay Belloli, the show features nearly 140 images chronicling JPL's unmanned space exploration — from the early Ranger and Surveyor lunar missions, the Mariners (Mars, Venus, and Mercury), the Viking orbiters and landers (Mars), to the recent Voyagers (Jupiter and Saturn). Earth is also represented, seen by the radar of Seasat and the two space shuttle experiments of the Shuttle Imaging Radar (SIR-A and SIR-B). And the Infrared Astronomical Satellite (IRAS) contributes shots of its penetrating glimpses outside the solar system into our own galaxy and beyond.

Many of the spectacular photographs, which were made by JPL for NASA, have not been widely published, but some of the pictures will be familiar to all who watched their television screens in wonder as spacecraft cameras brought new worlds into close view — the barren surfaces of the Moon and Mars, Jupiter's swirling clouds and Great Red Spot, and Saturn's rings. At the time, admiration of the beauty of these pictures was equaled by awe at the technology that conveyed them; the emphasis of the current show, however, lies on the images themselves as art. As Los Angeles art critic Christopher Knight writes in the show's catalog, ". . . framed and hanging on the walls of a gallery, space photographs are radically re-contextualized: they are

Above: The Ganges floodplain (Bangladesh) — by SIR-B, 1984

Below: Europa — by Voyager 2, 1979

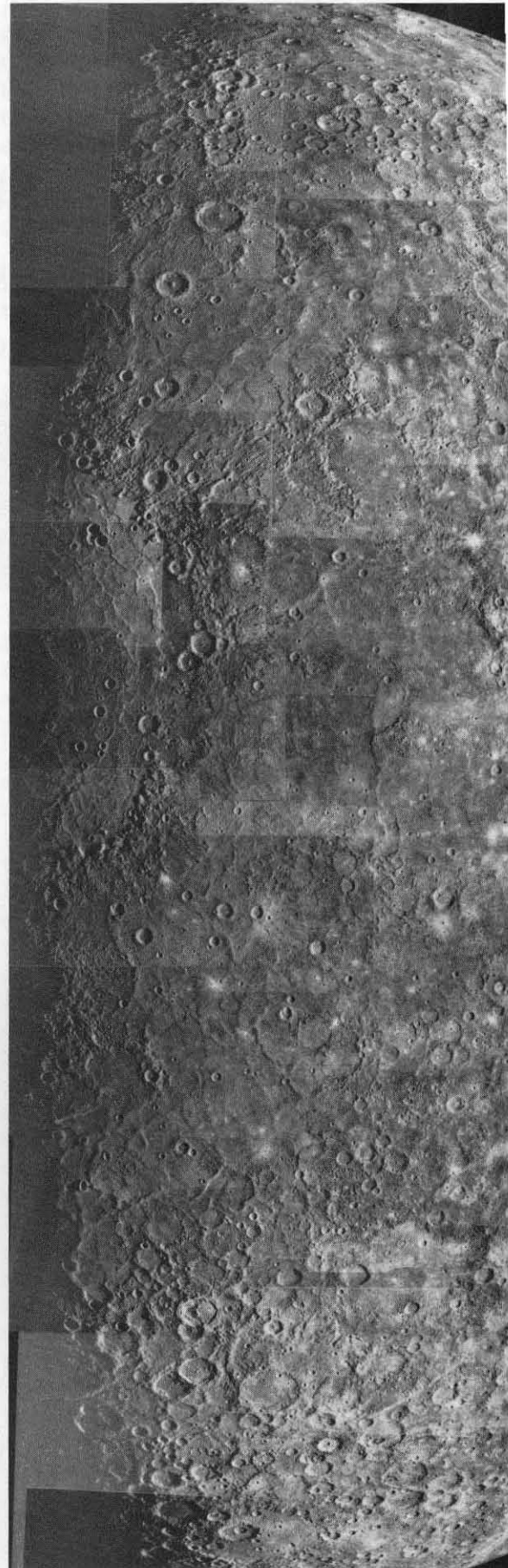


transformed from offerings of visual evidence into aesthetic objects for examination.”

In his catalog introduction, Belloli suggests that “Marcel Duchamp’s life-long meditation on the role of the determination of what constitutes art. . .and the participation of both the maker and the viewer in that decision — is inescapable as one looks at these images.” He goes on to note that “these photographs are often created with a large number of what are, in fact, artistic decisions.” Knight also stresses the scientist-as-artist in linking the JPL missions with the tradition of 19th-century photographers who charted America’s wilderness: “The singular and independent photographer is here replaced by the diverse and interdependent multitude of scientists and technicians whose coordinated commands, responses, and actions set into motion a complex chain of events that results in a photographic image.”

The exhibition, which was funded by a grant from IBM Corporation, runs from May 22 to July 31. It will then travel to the IBM Gallery of Science and Art in New York for a November opening. W.W. Norton & Company, Inc., will distribute the catalog. □

Ganymede — by Voyager 1, 1979

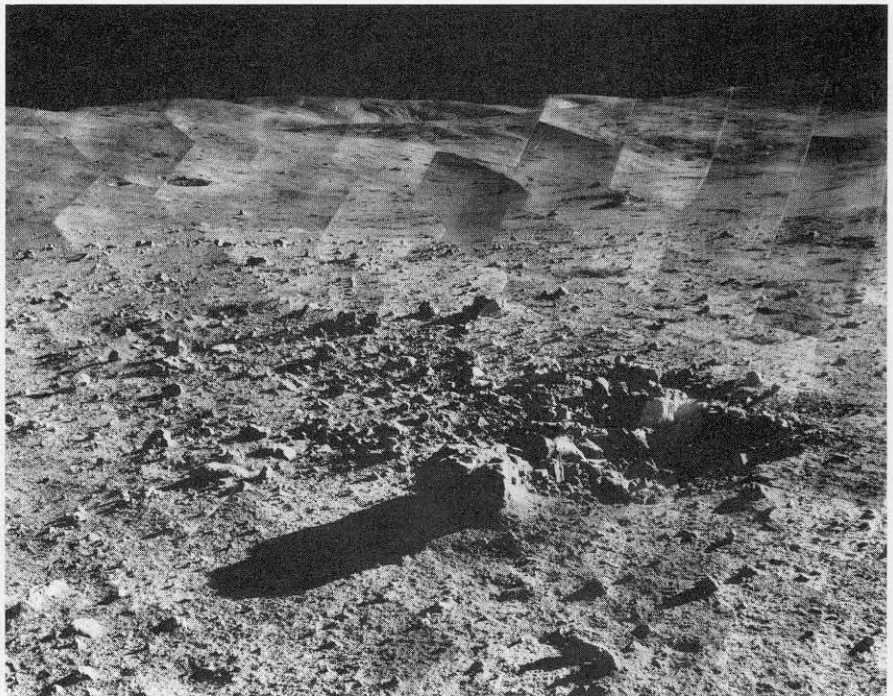


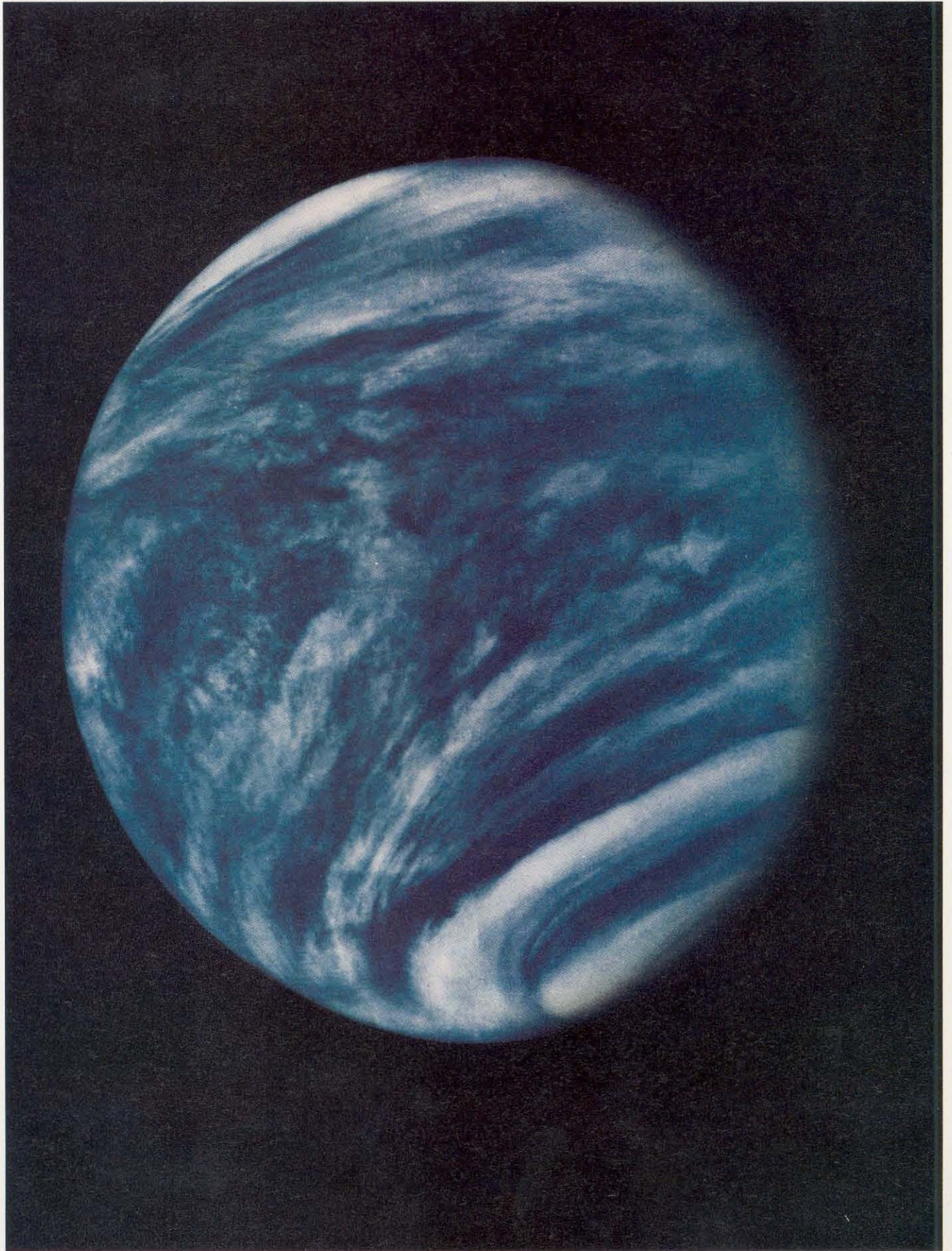


Kuskokwim River (Alaska) — by Seasat, 1978

Left: Mercury — by Mariner 10, 1974-75

Near the Crater Tycho, Moon — by Surveyor VII, 1968

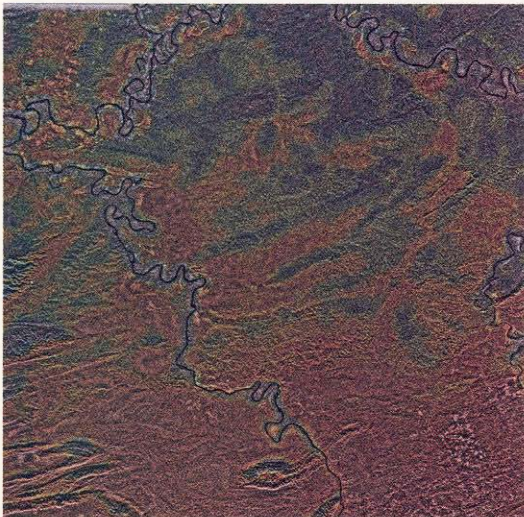






Left: Venus — by Mariner 10, 1974

Above: Io (with geyser plume Pele) — by Voyager 1, 1979



Left: Southern Mexico and Guatemala — by Seasat 1978