

Tom Sachs

SPACE PROGRAM:  
EUROPA

Sept 16, 2016–  
Jan 15, 2017  
Downstairs  
Galleries

#tomsachseuropa  
ybca.org

YERBA BUENA  
CENTER FOR  
THE ARTS



# FOREWORD

**DEBORAH CULLINAN**  
CEO

Yerba Buena Center for the Arts is located in the heart of downtown San Francisco—arguably one of the world's most visible epicenters for technological exploration and innovation. As an anchor organization in this electric and often heated context, we seek to pioneer new models for arts institutions in the United States. Artists are guiding our own transformation, and we contend that in this century, artists will guide the necessary transformation of institutions of all kinds. It is artists, after all, who help us imagine and comprehend new inevitable and possible futures. We are interested in artists who fully inhabit the contradictions of what it means to live in this city and country today, and what it can mean for an arts institution to be a center of constant movement and evolution.

Tom Sachs' *Space Program: Europa* comes to YBCA at exactly this moment of significant organizational evolution, and to San Francisco at a time of epic transformation. Sachs' pop-cultural satire pushes the boundaries of sculpture as a medium, of exhibition as an experience, and of performative demonstration as an extended narrative experience. His work reminds us of the seduction and utopian idealism that permeated our culture in the postwar period of space exploration, which brought us the Apollo program and continues to imbue the NASA brand with romance and intrigue. His ingenuity and intricacy take on new hubris in today's futuristic world. Combining humor and criticality, his handmade objects point to the absurdities and excesses of American life, so tied to technological progress and capitalism and so poignant in our Bay Area context.

The Sachs ethic takes the American obsession with brand to a new level, permeating every single aspect of the experience. From Sachs himself sweeping the floors of our new *Logjam Cafe*, to members of the Space Program crew methodically undertaking the tasks of their mission, to individual meditative acts of sorting and seeking, even the smallest and most mundane tasks are as intricate and as serious as the outsize task of space travel to distant galaxies. In the Sachs world, we can all be astronauts and explorers, cowboys and conquerors.

# INTRODUCTION

In this third mission of his Space Program, Tom Sachs takes us to Europa, the icy moon of Jupiter, whose ocean is twice the size of those on Earth, and the most likely place in the outer solar system to host life. The Sachs Studio brings the best and the worst of us: the Japanese tea ceremony and colonialist hubris, the Landing Excursion Module (LEM) and trash, Isamu Noguchi and resource depletion. The journey is powered equally by scientific exploration and imperialist desire.

In our age of disaffection, the sculptures in this exhibition are also objects of love that support the rituals of studio practice, all things analog, and the handmade. Their meaning is born out of action in time—the original act of their making, and later their use, charges them with a purpose beyond art for its own sake. A postindustrial mash-up of low and high culture is expressed in the recycling of common things and pop-culture icons that—recombined—generate a self-contained DIY universe. This is not stagecraft. In the course of the exhibition, during the demonstrations that are part of the artworks' public life, the Studio activates the sculptures, imbuing them with sympathetic magic. No longer representation, the copy is the original.

*Space Program: Europa* traces the evolution of these ideas and their influences from birth, through appropriation and cultural hybridity, on to image and brand as art—an American story.



# 701 MISSION ST. PLAZA & LOGJAM CAFE

The *Mobile Quarantine Facility (MQF)* (2011) stands near the edge of the 701 Mission Street steps. It is a 1972 Winnebago transformed—thanks to bricolage, plywood, and Tyvek—into a suiting-up station where the astronauts prepare for their long journey to Europa. A nearby surveillance camera captures activity within and around the installation, and the live feed is displayed on the large-scale *Mission Control Center* installation in Gallery One.

Just inside the front doors of YBCA, a NASA scissor lift—used to transport astronauts to and from their ship—stands ready to serve the next mission, while Sachs' modified Eames tables and NASA chairs spill out from the adjoining site-specific installation *Logjam Cafe* (2016). Open to the public every day, this space straddles gallery and commerce, and serves as an indoctrination center of sorts for Sachs Team Indocrinees. Here, while enjoying the artist's favorite coffee from Brooklyn as well as alcoholic beverages and snacks, visitors can indulge their OCD tendencies by sorting screws into toolkits for the artist's future endeavors.

## PLAZA

1. *Mobile Quarantine Facility (MQF)*, 2011  
1972 Winnebago Brave, mixed media
2. *Space Suit #1*, 2016  
Tyvek, mixed media
3. *Space Suit #2*, 2016  
Tyvek, mixed media
4. *Surveillance Tower*, 2016  
Security cameras, steel, mixed media

## GRAND LOBBY

5. *Scissor Lift*, 2007  
Mixed media

## LOGJAM CAFE

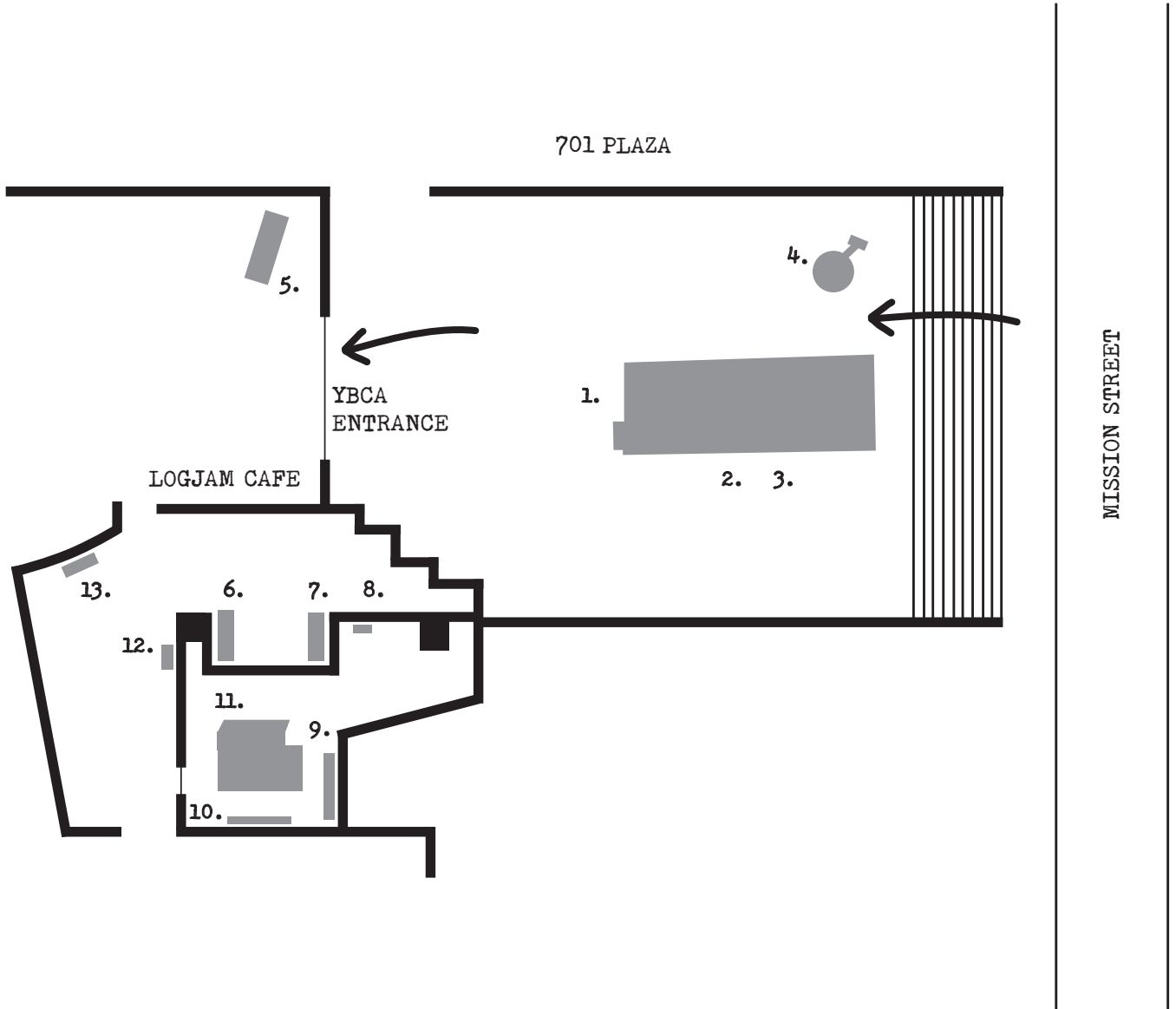
6. *Indoctrination Center: Europa (Materials Library)*, 2016  
Hardware, plywood, steel, mixed media
7. *Indoctrination Center: Mars (Materials Library)*, 2012  
Hardware, plywood, steel, mixed media
8. *Logjam*, 2016  
Neon sign, hardware
9. *Armory For the War on Plywood (AFWOP)*, 2012  
Plywood, epoxy resin, steel, mixed media

10. *NASA Meatball, White*, 2012  
Latex paint on plywood

11. *Logjam Coffee Cart*, 2016  
Stainless steel food cart, La Marzocco, mixed media

12. *Ass to Mouth*, 2015  
Cash machine, mixed media

13. *Sachs Family Crest*, 2014  
Latex paint and enamel on plywood  
Courtesy the artist and Galerie Thaddaeus Ropac, Paris and Salzburg



# TIMELINE

In the Anteroom, a timeline created by the artist traces Sachs' life from his birth in 1966 to the present day, and includes an early handmade sculpture from 1974 modeled after a Nikon SLR camera. Unable to afford this coveted gift for his father's birthday, a young Sachs made this rendition in clay—a gesture foreshadowing his future creative practice.

Elsewhere in the room are three-dimensional sculptures from earlier in the artist's career and films and historical artifacts from his previous space program expeditions to the moon (2007) and Mars (2012)—a panorama of propaganda and speculations on future and past projects.

## ANTEROOM

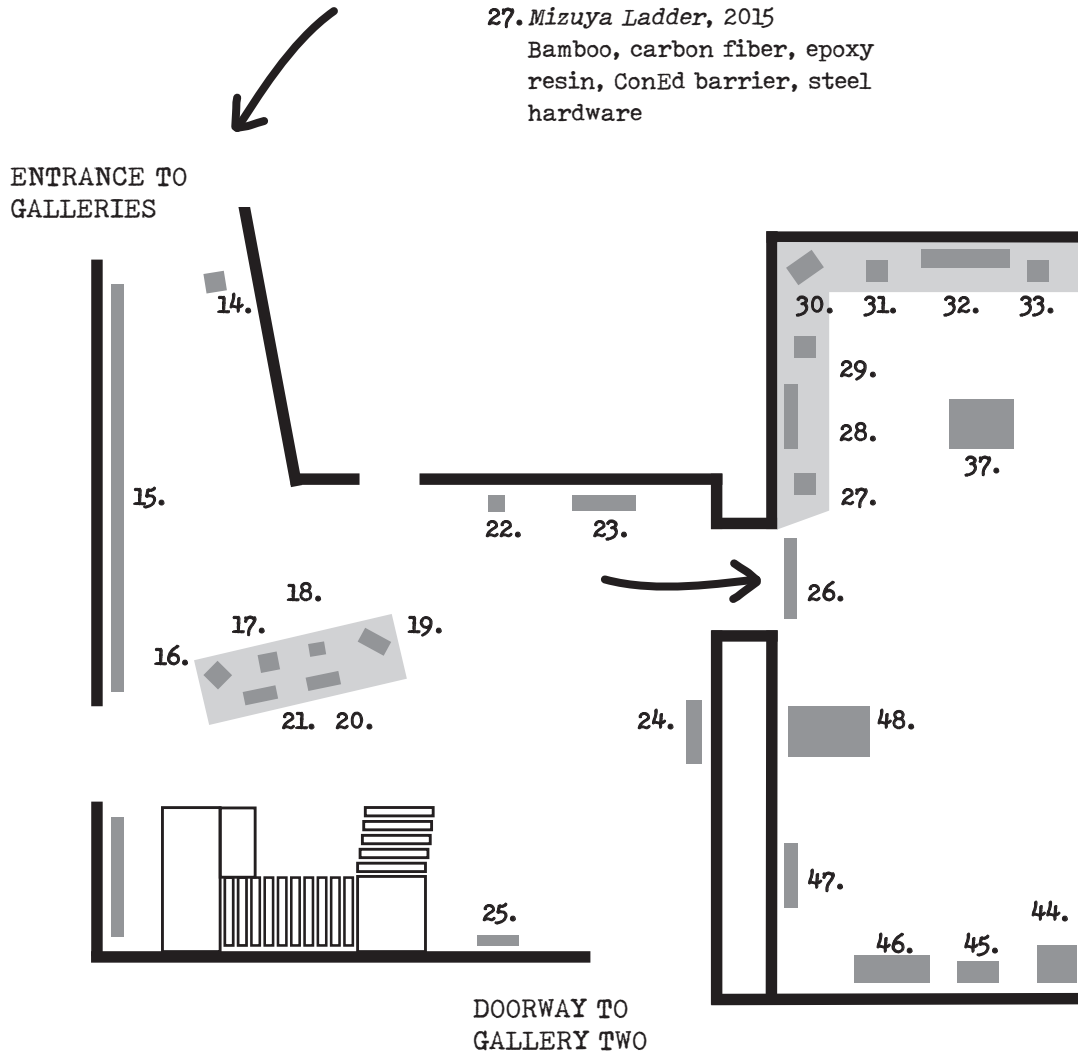
- 14. *Cinderblock (Windowed)*, 2009-11  
Plywood, epoxy resin, steel, latex paint  
Collection of Joshua Rechnitz
- 15. *Timeline*, 2016  
Plywood, latex paint, mixed media
- 16. *Untitled (McDonald's Mop Bucket)*, 2003  
Foamcore, thermal adhesive
- 17. *4' x 8' Sheet of Plywood*, 2011  
Plywood
- 18. *Tape Dispenser*, 2012  
Plywood, steel, epoxy resin, Kapton tape
- 19. *Big Tits*, 2014  
Porcelain, mixed media  
Courtesy Kaitlyn and Mike Krieger
- 20. *White Kelly*, 2012  
Plywood, latex paint, canvas, steel, epoxy resin, nylon  
Courtesy Glenn and Amanda Fuhrman and The FLAG Art Foundation, New York
- 21. *Value Meal #1*, 1997  
Paper, thermal adhesive, ink
- 22. *Glove (Right)*, 2011  
Tyvek, Velcro, G-Shock watch, mixed media

- 23. *Training*, 2011-12  
Plywood, latex paint, steel, Vertibird, Yamazaki, mixed media
- 24. *Synthetic Mars Rocks (Sandinista)*, 2016  
Plywood, epoxy resin, lead, latex paint, steel

- 25. *Moon Rock Box: Helpers in Need*, 2008  
ConEd barrier, Moon rocks, mixed media

## GALLERY ONE

- 26. *United States*, 2015  
Latex paint on plywood, steel hardware
- 27. *Mizuya Ladder*, 2015  
Bamboo, carbon fiber, epoxy resin, ConEd barrier, steel hardware



All artworks courtesy of the artist except where noted.

# MISSION CONTROL & TEA MUSEUM

Components vital for the journey to Europa occupy much of Gallery One. Surrounded by sculptures required for the essential functions of the mission's flight plan, which will be activated by Sachs and his astronauts during live demonstrations on the opening and closing weekends, fifty surveillance monitors display live footage from the Europa mission beamed over from the *Mission Control Center* (2007-11). Viewers can observe the stresses, victories, and miscalculations that inevitably occur when explorers venture into unknown worlds.

Works on the opposite wall suggest that the stresses of space travel are most effectively alleviated by *chanoyu*, or Japanese tea ceremony. Sachs regards the tea ceremony, a sacred ritual melding craft and social connection, as the ultimate art of human exchange—which of course makes it an ideal interplanetary export. The museum-style presentation includes handmade utensils such as the black bronze kettle *Kama* (2013), and hybridized utility items like *Shoburo* (2012), a portable tea kit-cum-American flag/information probe.

28. *Mizuya Back Up Unit*, 2014  
Plywood, mixed media

29. *Kabuto*, 2015  
Helmet, paracord, Foamcore, fiberglass, epoxy resin

30. *Daisu*, 2013  
Steel, ConEd barrier, mixed media

31. *Kama*, 2013  
Bronze

32. *Large Chawan Cabinet*, 2014  
Porcelain, gold lustre, ConEd barrier, epoxy resin, steel  
Courtesy the artist and Salon 94, New York

33. *Ladle*, 2016  
ConEd barrier, epoxy resin, cardboard

34. *It Ain't Bragging If You Can Back It Up*, 2015  
Kevlar, Tyvek, linen, silk, acrylic, Sharpie, ink, porcelain, carbon, strapping tape

35. *Lobster*, 2016  
Steel, spray paint

36. *First Tea on Mars*, 2015  
ConEd barrier, plywood, porcelain, epoxy resin, steel, Plexiglas, mixed media

37. *Shoburo*, 2012  
Plywood, steel, epoxy resin, mixed media

38. *Journeyman*, 2006-16  
Mixed media

39. *Flag*, 2015  
Latex paint on plywood, steel hardware

40. *Mission Control Center (MCC)*, 2007-16  
Mixed media

41. *Docking*, 2016  
Mixed media  
Courtesy the artist and Berggruen Gallery, San Francisco

42. *Butcher Boy*, 2007-16  
Stainless steel, plywood, mixed media

43. *Vader Fridge*, 2009  
Budweiser, steel, mixed media

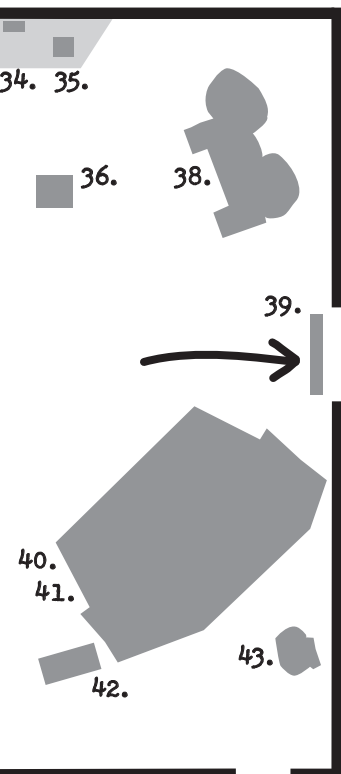
44. *Darkness and Stars*, 2010  
Plywood, steel, mixed media  
Courtesy Gian Enzo Sperone and Sperone Westwater, New York

45. *Ignition*, 2007-10  
Propane tanks, mirror, plywood, steel, mixed media  
Collection of Joshua Rechnitz

46. *Launch*, 2010  
Plywood, steel, mixed media  
Collection of Joshua Rechnitz

47. *Re-Entry*, 2010  
ConEd barrier, propane tank, steel, mixed media

48. *Rescue*, 2010  
ConEd barrier, plywood, steel, Vertibird, mixed media



DOORWAY TO  
GALLERY TWO

# BAMBOO COURTYARD, GALLERY TWO & GLASS PASSAGEWAY

In Gallery Two, tea and space converge in a complex presentation. We encounter modernist sculpture strewn about Europa's terrain—the proposed colony finally established. The centerpiece is the monumental *Landing Excursion Module (LEM)* (2007-16), a rendering of the lander portion of the Apollo spacecraft. It is fully stocked with books, firearms, alcohol, and tea, all vital provisions for the astronauts on their extended journey.

The *LEM* sits in the middle of a Japanese tea garden also made of bricolaged elements and constructed by the interplanetary colonizers. The tea garden is home to bronze and plywood sculptures *Tea House* (2011-16), *Bonsai* (2016), *Stupa* (2013), the handwashing station *Tsukubai* (2014), and a plywood version of Constantin Brancusi's *The Kiss* (2016). These stand in striking contrast to Isamu Noguchi's basalt *Narrow Gate* (1981). The sole object in the exhibition not authored by Sachs, *Narrow Gate* recalls the alien monolith from Stanley Kubrick's iconic film *2001: A Space Odyssey* (1968).

In the Bamboo Courtyard, representing Europa's icy surface, are *Europa Yard Drill Site* (2016), a perpetually frozen ice pond; *Modular Equipment Transporter MET* (2016), an ice rig and ladder for performing experiments; and *Hibachi* (2015), a steel grill made of an automobile's rim and used by the astronauts to prepare meals.

## GLASS PASSAGEWAY

49. *Descent*, 2015  
Latex paint, pyrography on plywood

## GALLERY TWO

50. *Shoe Library*, 2014  
ConEd barrier, plywood, epoxy resin, mixed media
51. *Middle Gate*, 2015  
ConEd Barrier, epoxy resin, plywood, steel, latex paint
52. *The Kiss*, 2016  
Plywood, steel hardware
53. *Tsukubai*, 2014  
ConEd barrier, plywood, epoxy resin, latex paint, mixed media
54. *Ishidoro*, 2014  
Bronze
55. *Landing Excursion Module (LEM)*, 2007-16  
Steel, plywood, epoxy resin, mixed media
56. *Indoctrination*, 2012  
Mixed media
57. *Waiting Arbor*, 2015  
ConEd Barrier, corrugated steel, extruded polystyrene

58. Isamu Noguchi  
*Narrow Gate*, 1981  
Basalt  
The Isamu Noguchi Foundation and Garden Museum, New York

59. *Surveillance Camera (C3)*, 2012  
Mixed media

60. *Cinderblock Camera (C1)*, 2012  
Mixed media

61. *Chiriana*, 2015  
Plywood, bronze, asbestos tile, RTV silicone, epoxy resin, latex paint

62. *Tea House*, 2011-16  
ConEd barrier, plywood, extruded polystyrene, steel, mixed media

63. *Sawhaus*, 2015  
ConEd barrier, plywood, steel, mixed media

64. *Ishidoro*, 2014  
Plywood, fiberglass, ceramic tile, oil lamp, epoxy resin, mixed media

65. *LAV 3*, 2014  
ConEd barrier, plywood, extruded polystyrene, Incinolet toilet, mixed media

## SCULPTURE COURTYARD

66. *Stupa*, 2013  
Bronze  
Courtesy the artist and Baldwin Gallery, Aspen

## GALLERY TWO (CONTINUED)

67. *Waiting Arbor*, 2014  
ConEd Barrier, corrugated steel, extruded polystyrene

68. *Bonsai*, 2016  
Bronze

## BAMBOO COURTYARD

69. *Modular Equipment Transporter (MET)*, 2016  
Mixed media

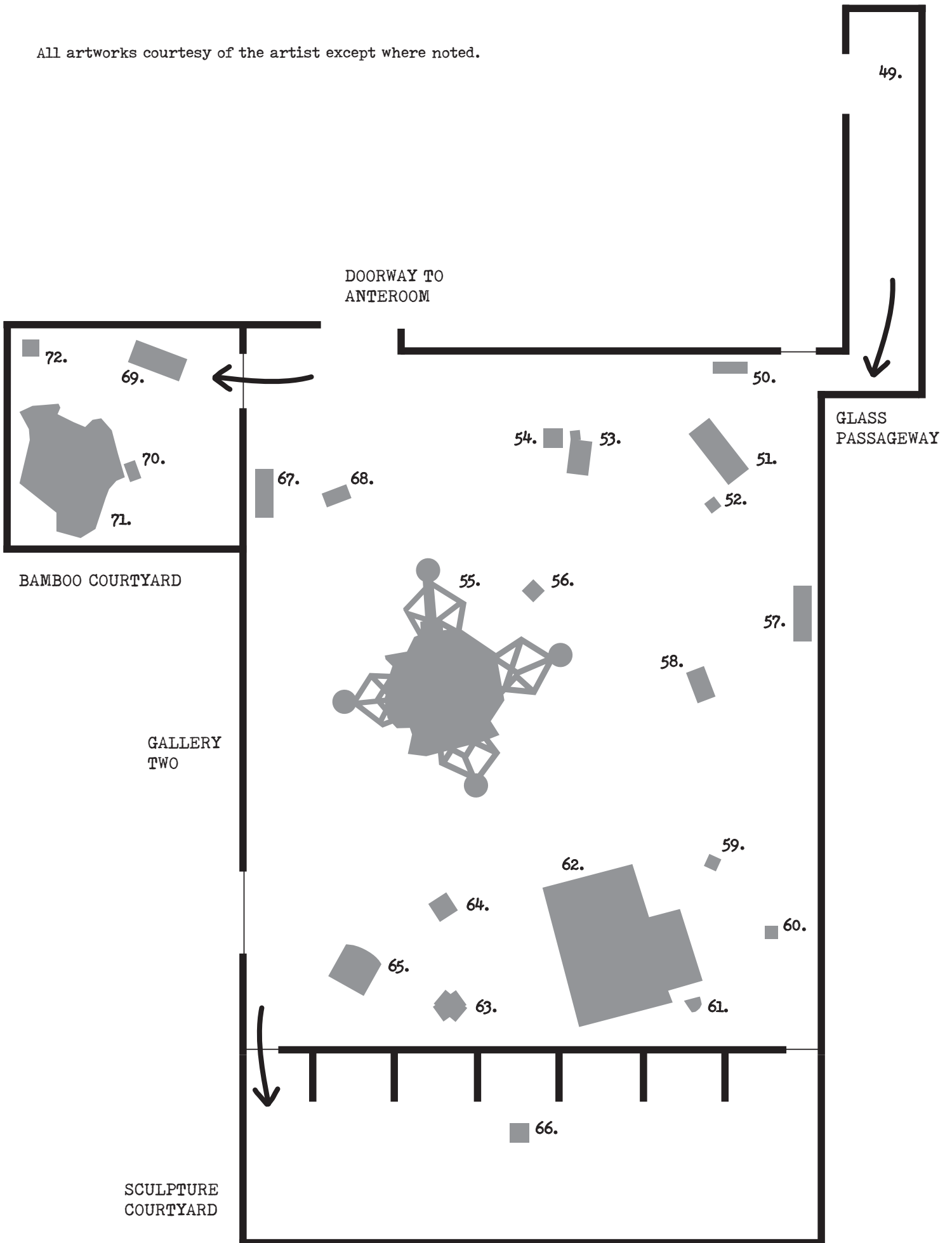
70. *Hibachi*, 2015  
Steel, charcoal

71. *Europa Yard Drill Site*, 2016  
Plywood, epoxy resin, freezer unit, mixed media

72. *In Situ Resource Utilization (ISRU)*, 2016  
Mixed media



All artworks courtesy of the artist except where noted.



## YBCA ROOFTOP

On YBCA's Third Street rooftop is a thirty-two-foot-tall plywood NASA "meatball" logo, appropriately titled *Very Large Meatball* (2016). It is visible from the upper floors of the San Francisco Museum of Modern Art (SFMOMA) and The St. Regis Hotel.

*Very Large Meatball*, 2016  
Latex on plywood  
5 x 372 3/4 x 369 1/4 in.



# PROGRAMS

## OPENING NIGHT PARTY

FRIDAY, SEPTEMBER 16, 7-11 PM  
GRAND LOBBY AND GALLERIES  
\$12 advance / \$15 at the door / Free for YBCA members

## SPACE PROGRAM: EUROPA

### LIVE DEMONSTRATION WITH TOM SACHS

SATURDAY, SEPTEMBER 17, 1-6 PM  
YBCA GALLERIES  
\$20 in Advance / \$25 at the Door

In this five-hour live demonstration, Tom Sachs' crew of astronauts will deploy all available space program systems in hopes of a safe landing on Jupiter's moon Europa, including use of the *Landing Exploration Module (LEM)*, special effects, surveillance monitors, and other tools and sculptural devices. Following the mission to Europa, the audience will be invited to observe a formal Japanese tea ceremony before the astronauts embark on the long journey back to Earth.

## A SPACE PROGRAM

SUNDAY, SEPTEMBER 18, 2PM      FRIDAY, NOVEMBER 18, 7PM  
FRIDAY, SEPTEMBER 30, 7PM      WEDNESDAY, DECEMBER 14, 7PM  
WEDNESDAY, OCTOBER 19, 7PM      FRIDAY, JANUARY 13, 7PM  
SCREENING ROOM  
Regular: \$10 / Student, Senior, Teacher: \$9  
Member: \$8 / All Access Free

In *A Space Program*, internationally-acclaimed artist Tom Sachs takes us on an intricately handmade journey to the red planet, providing audiences with an intimate, first-person look into his studio and methods. The film is both a piece of art in its own right and a recording of Sachs' historic piece, *Space Program 2.0: MARS*, which opened at New York's Park Avenue Armory in 2012. Directed by Van Neistat, *A Space Program* is a captivating introduction to Sachs' work for the uninitiated and required viewing for his longtime fans.

## TEA CEREMONY MANUAL BOOK SIGNING

SUNDAY, OCTOBER 16, 4-5:30 PM  
GRAND LOBBY AND LOGJAM CAFE  
Free

Join us for a book signing event with Tom Sachs in the *Logjam Cafe*, part of the *Space Program: Europa* exhibition. The artist will give a brief introduction and talk, followed by a live demonstration of the "screw sort of the day." The program will close with a book signing featuring Sachs' recently published *Tea Ceremony Manual*.

## Offsite program

### LECTURE BY TOM SACHS

MONDAY, OCTOBER 17, 6:30-8 PM  
ART, TECHNOLOGY, AND CULTURE COLLOQUIUM LECTURE SERIES  
310 SUTARDJA DAI HALL  
UC BERKELEY  
Free and Open to the Public

As part of the Art, Technology, and Culture Colloquium lecture series, Tom Sachs discusses the complex engineering and design that underpin his artistic practice. Berkeley's ATC lecture series is an internationally known forum for presenting new ideas that challenge conventional wisdom about technology and culture. This series, free of charge and open to the public, presents artists, writers, curators, and scholars who consider contemporary issues at the intersection of aesthetic expression, emerging technologies, and cultural history, from a critical perspective.

## LIFE IN SPACE: FROM EUROPA TO ALIENS

WEDNESDAY, NOVEMBER 9, 2016, 7-9:30 PM  
SCREENING ROOM  
Free with gallery admission

Join SETI Institute astronomers Dr. Jill Tarter and Dr. Franck Marchis, with Jet Propulsion Laboratory Europa Project Staff Scientist and Science Communications Lead Dr. Cynthia Phillips, for a far-reaching discussion of the possibilities of life beyond Earth. As we search for highly evolved civilizations far out in the universe, what do we expect their biological or technological signatures to look like? Would aliens ever let us know they exist? Would we even recognize civilizations far more advanced than our own? The talk will be moderated by Charles Lindsay, interdisciplinary artist and director of the SETI Institute's artist in residence program.

## TOM SACHS TEA CEREMONY ACTIVATION

SATURDAY, DECEMBER 3, 12 PM & 3 PM  
SUNDAY, DECEMBER 4, 12 PM & 3 PM  
DOWNSTAIRS GALLERIES  
Free with gallery admission

Johnny Fogg, a Tom Sachs collaborator and student of the Urasenke tradition of tea, will perform Sachs' tea ceremony for special guests to partake and visitors to observe. During these demonstrations, the walls of the mobile teahouse will be removed so visitors can view all aspects of the ceremony.

## CLOSING WEEKEND ACTIVATION

FRIDAY, JANUARY 13, 2017, 6 PM-12 AM  
YBCA GALLERIES  
\$20 in advance / \$25 at the door

Presented during San Francisco's premier art fair weekend, Tom Sachs and his crew of astronauts make a final voyage to Europa at the close of the exhibition. Please visit [ybca.org](http://ybca.org) for more information.

# ARTIST BIO

TOM SACHS (b. 1966, New York) is a New York-based sculptor known for his work inspired by icons of modernism and design. Using modest studio materials, Sachs creates parallel universes incorporating semi-functional sculpture, sometimes deployed by the artist and his studio assistants for interactive projects, as in *Nutsy's* (2001-3) and *Space Program* (2007 and 2012). His work is in the collections of the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Solomon R. Guggenheim Museum, New York; the J. Paul Getty Museum, Los Angeles; and the Centre Georges Pompidou, Paris, among many others. He has had solo exhibitions at the Noguchi Museum, Queens, New York (2016), the Brooklyn Museum (2016), the Contemporary Austin (2015), the Park Avenue Armory, New York (2012), Fondazione Prada, Milan (2006), and the Deutsche Guggenheim, Berlin (2003), among others. His film *A Space Program* was released by Zeitgeist in 2016, offering viewers a glimpse into the artist's studio practice, philosophy, and the narrative surrounding his 2012 project with Creative Time at the Park Avenue Armory.

## IMAGE CREDITS

Cover image: Image from *Space Program: Mars*, Park Avenue Armory, 2012, courtesy the artist. Photo: Joshua White/JWPictures.com.

Interior images in order of appearance: *Ignition*, 2007-10; *Chabako*, 2015; *Glove (Right)*, 2011; *Mobile Quarantine Facility (MQF)*, 2011. All courtesy the artist. Photos: Genevieve Hanson. *Very Large Meatball*, 2016. Installation view, Yerba Buena Center for the Arts, courtesy the artist and Yerba Buena Center for the Arts. Photo: John Foster Cartwright.

Poster image: *Space Program: Europa*, installation view, Yerba Buena Center for the Arts, San Francisco, 2016. Photo: Joshua White/JWPictures.com. Courtesy Yerba Buena Center for the Arts, San Francisco.

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Special thanks to the *Space Program: Europa* Host Committee: David and Carla Crane, Alan and Elizabeth Dye, Rekha Patel, Mark and Alison Pincus, Alan and Rebecca Ross, and Jeff Whipps and Susan Greenleaf.

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Additional support for *Space Program: Europa* provided by: Meyer Sound, Airbnb, and The St. Regis, San Francisco.



Yerba Buena Center for the Arts and the Tom Sachs Studio wish to extend a special thanks to Berggruen Gallery for support and partnership.

Yerba Buena Center for the Arts (YBCA) is one of the nation's most innovative contemporary arts centers. Founded in 1993, YBCA's mission is to generate culture that moves people. Through powerful art experiences, thoughtful and provocative content, and deep opportunities for participation, YBCA is committed to creating an inclusive culture that awakens personal and societal transformation. YBCA presents a wide variety of programming year-round, including performing arts, visual arts, film/video and civic engagement. YBCA venues include the Forum, Screening Room, Galleries and the Yerba Buena Center for the Arts Theater. For tickets and information, call 415.978.ARTS (2787).

**YERBA BUENA  
CENTER FOR  
THE ARTS**

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## “WE WILL EXPLORE, AND WE WILL CONQUER, AND WE WILL FEAST.” — TOM SACHS

By traveling to Europa, Jupiter’s icy moon, Tom Sachs pushes beyond the current limits of human spaceflight. This handmade voyage, the third mission in his space program series, is performed by Sachs and his studio via a universe of bricolaged artworks. All flaunt the low-fi engineering of their making: instead of titanium alloys, the artist deploys Foamcore; instead of Kevlar-reinforced OrthoFiber, Tyvek. Building on previous missions where Sachs’ studio assistants-turned-astronauts traveled to the moon (Gagosian Gallery, Beverly Hills, 2007), and to Mars (Park Avenue Armory, New York, 2012), here Sachs advances his quest to explore the outermost regions of our solar system, interrogating our notions of conquest and the colonization of other worlds.<sup>1</sup>

A master of reinvention and hybridization, Sachs presents a glimpse of a universe totally unlike the digitally mediated sphere of our present—one where space, sculpture, tea, and madcap engineering are inextricable. He holds a unique vision of the universe, a realm where significant artifacts and events from the history of science hold the same cultural value as Barbie or Lil Wayne. His projects manifest an intentional mash-up of branding identity protocols and conceptual rigor.

For the *Space Program: Europa* exhibition, Sachs presents a range of older and newer work—at times re-appropriating and cannibalizing from previous missions to engage functionality

critical for the subzero temperatures of Europa. As part of the artist’s live demonstrations on the opening and closing weekends of the exhibition, these artworks are activated as authentic materials of transfiguration: objects that manifest the utility of the sculpture in the ritual of Sachs’ practice. The live demonstrations associated with *Space Program: Mars* likewise showcased the usefulness of each particular sculpture to the mission, and many of these—such as *Journeyman* (2006–10), connecting the special effects sculptures with the grumman’s tool kit, and *Butcher Boy* (2007–16), a protective cabinet for the manipulation of geological samples—are repurposed for this new project.

As part of the mission, Sachs’ studio has devised flight plans and other assignments for the explorer-astronauts. By formulating explicit directives for their treatment of Europa’s landscape and resources, Sachs underscores the mercenary nature of any foreign expedition. The Mars project culminated with the astronauts harvesting a minuscule amount of opium as the final, ambiguous task assigned by their artist-flight director. This time, the stated goal is the establishment of a long-term colony on Europa, which manifests in the galleries as both problematic and generative. Is it possible to find, and sustain, life on other worlds? And once we do, is there something inevitable about the human inclination to kill and consume that which is foreign to us?

One of the key elements of the exhibition is a bricolaged Japanese tea garden and teahouse constructed by the astronauts. In the proposed new colony that is the objective of *Space Program: Europa*, the ritual of the tea ceremony—as an enactment of tranquility, harmony, hospitality, and respect, and the ideal embodiment of analog human culture—plays a critical role as a means for meditation and connection among Europa’s astro-residents. Sachs writes in his recent *Tea Ceremony Manual*: “Mourning the loss of spirituality in our capitalist environment, we admire the integration of prosperity and spirituality within the walls of the tea house. In the studio it serves to sanctify our ritual of bricolage.” By proposing a rough-hewn teahouse as a zone for connection and creativity, Sachs reiterates his veneration for the tea ritual as a celebration of craft itself. His *chawan* pinch pots are beautifully imperfect objects: vessels that bear the evidence of their own making, a kind of palimpsest of the artistic process.

*Space Program: Europa* is curated by Dorothy Davila, Associate Director of Visual Arts.

Note

<sup>1</sup> *Space Program: Mars* (May 16–June 17, 2012) was co-presented by the Park Avenue Armory and Creative Time.