

# Photo/Art Proposals for the dearMoon Mission

Tom R. Chambers (Crew Member Candidate)

## 1) **"TO THE MOON AND BACK"**

Overall photo/video/audio coverage (Earth, Moon, crew, spacecraft, activities) of the dearMoon mission for exhibition involving black-and-white and color photo prints and video/audio installations.

## 2) **"BY THE [reflected] LIGHT OF THE SILVERY MOON"**

Photo/video coverage of the Moon during the dearMoon mission for exhibition involving black-and-white and color photo prints and video/installations. The music/song, "By The Light of the Silvery Moon" would be used as audio stimulus.

The music/song, "By The Light of the Silvery Moon" was written by Gus Edwards, and the lyrics by Edward Madden. The song was published in 1909 and first performed on stage by Lillian Lorraine in the Ziegfeld Follies of 1909. It was one of a series of moon-related Tin Pan Alley songs of the era. The song was also used in the Broadway show, "Miss Innocence" (September 27-October 9, 1909) when it was sung by Frances Farr. A film of the same title was released in 1953, starring Doris Day. It served as a sequel to "On Moonlight Bay", which also starred Doris Day. The song has been used in a great many television shows and motion pictures. (Wp)

As children, Tom R. Chambers remembers singing this song with his cousin, "Rusty" as they stared up at the Moon in the evenings at their grandparents countryside home near Nocona, Texas. His cousin was killed several years later in the Vietnam War.

## 3) **"HOME SWEET HOME"**

Photo/video coverage of Earth during the dearMoon mission for exhibition involving black-and-white and color photo prints and video/installations. The music/song, "Home, Sweet Home" would be used as audio stimulus.

"Home, Sweet Home" is a song adapted from American actor and dramatist John Howard Payne's 1823 opera Clari, or the Maid of Milan, the song's melody was composed by Englishman Sir Henry Bishop with lyrics by Payne. When the song was published separately, it quickly sold 100,000 copies. It became popular in the United States throughout the American Civil War and after. The song's American premiere took place at the Winter Tivoli Theatre in Philadelphia

on October 29, 1823, and was sung by Mrs. Williams. The song is known in Japan as "Hanyū no Yado" ("埴生の宿") ("My Humble Cottage"). It has been used in such movies as "The Burmese Harp" and "Grave of the Fireflies". It is also used at "Senri-Chūō Station on the Kita-Osaka Kyūkō Railway". Payne's tune is most commonly recognized in the score from MGM's "The Wizard of Oz". The melody is played in a counterpart to "Over the Rainbow" in the final scene as Dorothy (played by Judy Garland) tells her family, "there's no place like home". (Wp)

#### 4) **"WEIGHTLESSNESS: A PHOTO PERSPECTIVE"**

In an Apollo 10 video, an astronaut grabs what looks like a camera and/or is similar to, and then he rotates and moves it towards the movie camera. It "floats" and rotates/spins displaying a number of different configurations in a "weightlessness" situation.

The project idea is to do the same with a camera on the dearMoon spacecraft, and then remotely make exposures as it moves, spins/rotates to create a series of aesthetic images that are based on "weightlessness". This would be repeated several times to have enough groupings for exhibition.

#### 5) **"MALEVICH IN THE MOON"**

I have been working with Kazimir Malevich's Suprematism since 2007 ... four major exhibitions:

a) My Dear Malevich, Art Gallery, Fine Arts Department, Zhaoqing University, Zhaoqing, Guangdong Province, China, April 2-15, 2007:  
[http://tomrchambers.com/malevich\\_exhib\\_zqu.html](http://tomrchambers.com/malevich_exhib_zqu.html)

b) My Dear Malevich, Novosibirsk State Art Museum (as a part of the aniGma-4, Fourth Novosibirsk International Festival of Digital Imaging), Novosibirsk, Russia, May 10 - June 10, 2007:  
[http://tomrchambers.com/malevich\\_nsam.html](http://tomrchambers.com/malevich_nsam.html)

c) My Dear Malevich, Black Square Interpretations and Other Suprematist Explorations (two-person show with Max Semakov), CaviArt Gallery, Russian Cultural Center, Houston, Texas, March 6 - April 7, 2015:  
[http://tomrchambers.com/bsiose\\_opening.html](http://tomrchambers.com/bsiose_opening.html)

d) My Dear Malevich, Suprematism Infinity: Reflections, Interpretations, Explorations (Group Show), Atrium Gallery, Harriman Institute, Columbia University, New York City, New York, U.S.A., December 1, 2015 - January 22, 2016:  
[http://tomrchambers.com/sirie\\_opening.html](http://tomrchambers.com/sirie_opening.html)

I have also concentrated on Malevich's "Black Square" with a body of work titled, "Black Square Interpretations":  
<http://tomrchambers.com/bsi.html>

For the dearMoon project, I would bring with me several dozen copies of Malevich's "Black Square" (20"x20" print, each) so they would circumnavigate the Moon, and then upon return to Earth, I would incorporate these "flown"/"Cosmic" copies with photographs of the Moon that I made during circumnavigation for an exhibition titled, "Malevich in the Moon".



"Malevich in the Moon" example using "Black Square" and an image of the Moon from Apollo 14. The piece is framed with a "Black Square" print separated from the Moon photo by a layer of plexiglass, and then the entire assemblage covered in plexiglass again. In other words, the photograph is separate to protect the "Black Square" print that has circumnavigated the Moon. The photo is not directly attached to the print. The photo has a small white margin to delineate it from the "Black Square". There would be 30 to 40 "Black Square" prints with each print having a different photo of the Moon made by Chambers during trans-lunar coast, circumnavigation of the Moon, and trans-Earth coast.

Information about Kazimir Malevich and the Cosmos:

In Malevich's everyday life, his proclamation of the inevitable break from Earth and speculative mastery of space turned into a passionate immersion in Astronomy. During his Vitebsk years (1919-22), he was never parted from his pocket telescope, constantly observing and studying the sky.

In his book, "Suprematism: 34 Drawings", in the introduction about humanity's cosmic future, he gave the ordinary word 'sputnik' - Russian for companion or fellow traveler. In his text, Malevich stated ideas of amazing heuristic power, while touching on a sphere seemingly removed from art - technology:

"The Suprematist machine, if it can be put that way, will be single-purposed and have no attachments. A bar alloyed with all the elements, like the earthly sphere, will bear the life of perfections, so that each constructed Suprematist body will be included in nature's natural organisation and will form a new sputnik; it is merely a matter of finding the relationship between the two bodies racing in space. A new sputnik can be built between Earth and Moon, a Suprematist sputnik equipped with all the elements that moves in an orbit, forming its own new path."

Malevich goes on to propose a scheme for overcoming gravitation between celestial bodies and ensuring progressive advancement into the cosmos. (Aleksandra Shatskikh, "Black Square: Malevich and the Origin of Suprematism", 2012; and "Vitebsk: The Life of Art", 2007)

## 5) **"CREW PORTRAITS"**

Since I am also a documentary photographer (photo portraitist), I would also make portraits of the entire dearMoon crew: at the beginning of the mission flight (trans-lunar coast); and near the end of the mission flight (trans-Earth coast) to provide a bit of a "before and after" comparison as a result of our "close encounter" with the Moon. I might also include video interviews to complement the project. Of course, the documentary portraits of the dearMoon crew would show the environs of the spacecraft with perhaps, a glimpse of Earth and the Moon.

## 6) **"AN ESSAY FOR THE COSMOS"**

I would involve the grade/middle/high school students in my hometown (Nocona, Texas; population around 3000). If chosen as one of the crew members, I would then have this announced through the local newspaper. As part of the announcement, I would ask those teachers/students who want to participate to write an essay about their feelings re: the dearMoon mission and Space exploration.

The essays would be stored at the respective schools, and I would pick them up at a later date. Come launch day, I would take them with me so they (essays) would also circumnavigate the Moon with me. When I return to Earth, I would

give the essays back to the students and hold classroom discussions about: their essays; the fact that they (essays) traveled around the Moon and back; my experiences on the dearMoon mission; the future of Space exploration; etc.

I consider this process one of empowerment for the students through their essays actually circumnavigating the Moon, and motivation to possibly get involved with STEM activities in higher education and eventual employment in the aerospace industry.

## 7) **"MY APOLLO"**

Out of the hundreds of photographs made during trans-lunar coast, circumnavigation of the Moon, and trans-Earth coast, I would edit down to 30-40 images. I would then choose 30-40 photographs made by the Apollo astronauts as they made their similar journeys, 1969-1972.

For exhibition, I would pair the astronauts' and my photographs to pay tribute to Project Apollo and showcase my coverage. The overall size of my framed photographs would be a bit smaller than their Apollo counterparts (framed photographs) to make the point that accomplishments are a result of "standing on the shoulders of giants" ... "discovering truth by building on previous discoveries".

## 8) **"WISH YOU WERE HERE!"**

This would be done as close to "real time" as possible on board the Starship, and particularly for elementary/middle school students. One approach that has an infinite number of possibilities is the "Wish You Were Here!" postcard that has been used through the generations. A couple of layout examples are attached, and I have used Apollo photographs to simulate what my photographs might look like ... made from onboard the Starship.





Again, this would be done as close to "real time" as possible and assuming I would be able to communicate with Earth via video and the sending of files. Ahead of time, plans would have been made with my schools in my hometown of Nocona, Texas to assemble the students. I would then meet/greet them ... LIVE ... say several words, and then begin to send several postcards ... "Wish You Were Here!" with my photographs ... so the teachers would have the files (jpg/png) to print out later for the various classes.

## 9) "LUNAR LITERACY"

This is based on "Literacy Through Photography", a tried and true program that uses teaching methodology to encourage children to explore their worlds as they use images as catalysts for verbal and written expression around universal themes such as self-portrait, community, family, and dreams.

In this case, they would be using my photographs made on board the Starship during trans-lunar coast, circumnavigation of the Moon, and trans-Earth coast.

What is also interesting about this approach is the fact that the children (anyone) wouldn't be working with just any photograph of the Moon (environs) from a textbook, magazine, the Internet. They would be working with the actual photographs (files) brought back from the Moon and made by the "literacy" instructor (me) who traveled there to make the exposures.

This will have a profound effect on their psyche. An excitation factor will exist that transcends the classroom, and creates a "Cosmic" environment to nurture their cognitive and creative skills.

To give you an idea as to how the "literacy" program works, a few writing examples from youngsters re: the iconic photograph (attached) of "Earthrise" (Apollo 8) follow. I taught this "literacy" component as a part of an Apollo Space Camp at the Wings Over the Rockies Air and Space Museum (Denver, Colorado) during the Apollo 11 50th Anniversary, July 2019.



Youngsters' writings:

"I feel that the picture is beautiful. We went to the Moon to explore it, but we discovered the Earth. I think that means that you see Earth in a good way." NS

"Space is a place where wonderful things can happen, and I feel that Space has a lot of things in store for humanity. It shows how much we have to explore. The universal 'Earthrise' is pretty." AM

"I feel very interested and amazed because they were the first people to orbit the Moon, and I think it is crazy that they were up there, and we were down here." RAW

"This picture makes me feel happy, intrigued, full of life, and interested. It feels different to look at the Earth instead of the Moon. I feel excited to know that we can go so far, to know that I have a chance of doing this one day - to go out and explore the wonderful vacuum of Space." EJW

"By seeing the Earth from Space, we were able to see things that you normally can't see. You can learn so much. This gives you the feeling that there can be so much more out there, other planets, other places to live. It gives you a feeling of happiness and so much more." KAH

"I feel this picture is really, really cool. I feel this way because it is like the reverse of what we would do on Earth because the astronaut is taking the picture of Earth from the Moon. It also makes me feel proud because the first person around the Moon actually made it. So yeah, I feel proud for my species. Also, I think the Earth looks awesome, so thank you, NASA." VKM

"I feel the Earth. I feel the Moon. I feel the Sun. I feel everything." BMS

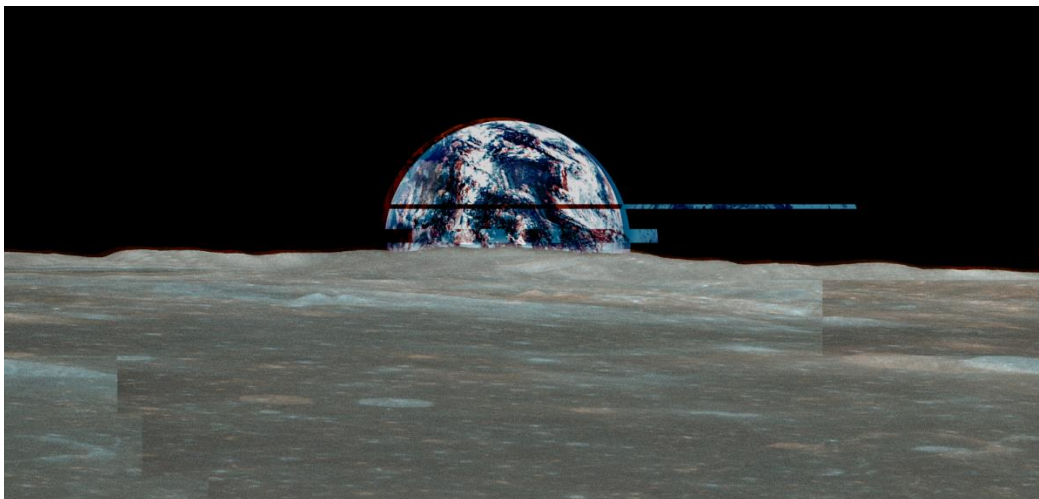
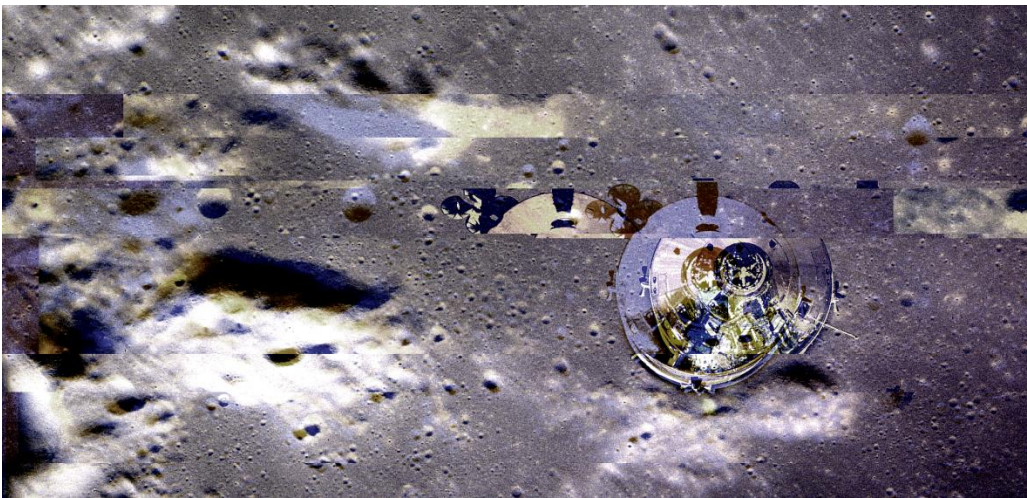
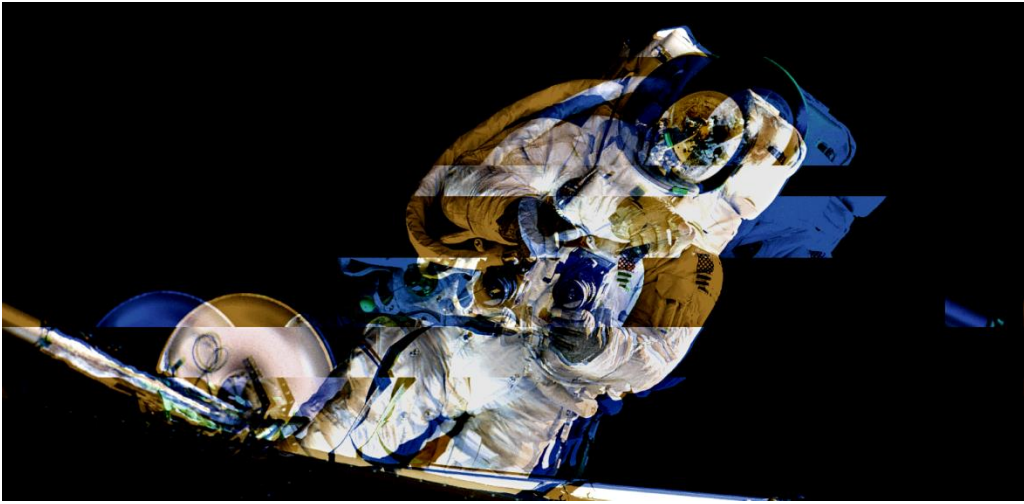
"'Earthrise' is a beautiful picture from Apollo 8. It looks a lot like freedom. I see that we live a little free. We are in the right place. From Earth, we see the Moon, but on the Moon, we see the Earth. Isn't that amazing? The Moon is just like the Earth in some ways and different in others." CB

"I feel that the picture is one of a kind. The picture is awesome like a rocket blasting off to Mars or another galaxy. The point of life is to live a good life and do what you want. If you want to go to the Moon, go to the Moon!" TC

## 10) **"LUNAR GLITCH"**

There is a particular art movement that I like ... for some reason, maybe for its resulting juxtapositions, sectioning, repetition, and color fields (panels) ... and I am thinking about applying the "treatment" to various photographs brought back from the dearMoon mission for an exhibition called, "LUNAR GLITCH". I have used this "treatment" ... "glitching" ... on a few Apollo images to reach a desired result. They follow.





I also like the fact that the term, "glitch" was used during the "Space Race" during the 1950s and 1960s. It was used to describe minor faults in the rocket hardware that were difficult to pinpoint.

Astronaut John Glenn (first U.S. man to orbit Earth) explained the term in his section of the book *Into Orbit*:

*"Another term we adopted to describe some of our problems was 'glitch.' Literally, a glitch is a spike or change in voltage in an electrical circuit which takes place when the circuit suddenly has a new load put on it. You have probably noticed a dimming of lights in your home when you turn a switch or start the dryer or the television set. Normally, these changes in voltage are protected by fuses. A glitch, however, is such a minute change in voltage that no fuse could protect against it."*

What is called "glitch art" means visual glitches. It is made by either capturing an image of a glitch as it randomly happens, or more often by artists/designers manipulating their digital files, software or hardware to produce these aesthetic "errors".

### 11) **"dearMOON Posters"**

A workshop idea for students that would not only involve working with "dearMooner" photographs (mine), but also photo/graphics software to make posters for their bedrooms at home:

The main gist of the process would not only be the "Cosmic experience", but also OWNERSHIP for the student as he/she makes the poster with software. He/she could also add text that would be similar to the "Literacy Through Photography" process that I have talked about earlier on this thread.

OWNERSHIP is an important aspect of this exercise. This sense of creating instills pride and confidence. It empowers the student. Rather than having a store-bought poster, he/she would have a self-made one that not only inspires, but also indicates, "I did/made this!"

A few posters from my series of "Apollo Posters"

([http://tomrchambers.com/mga\\_posters.html](http://tomrchambers.com/mga_posters.html)) follow as examples:



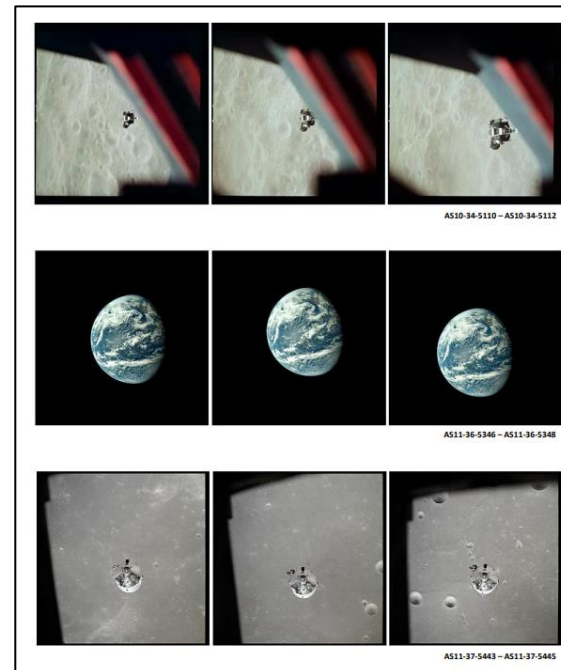
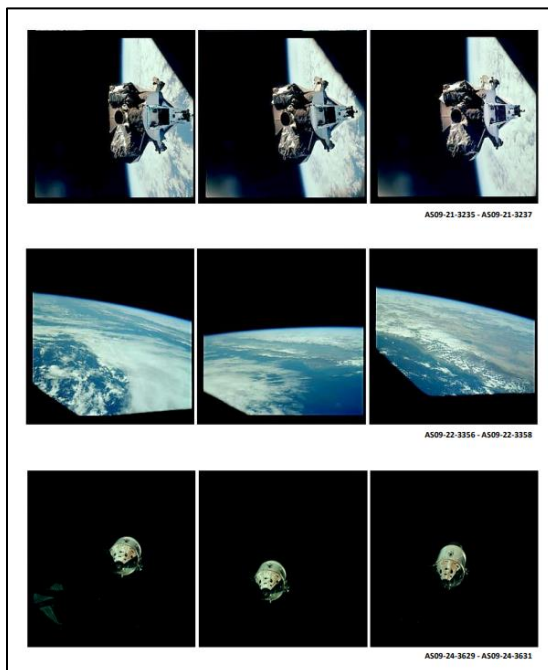
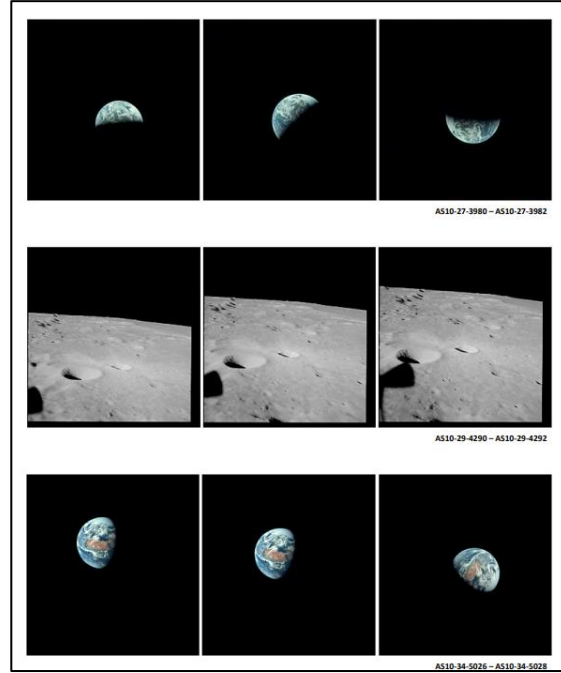
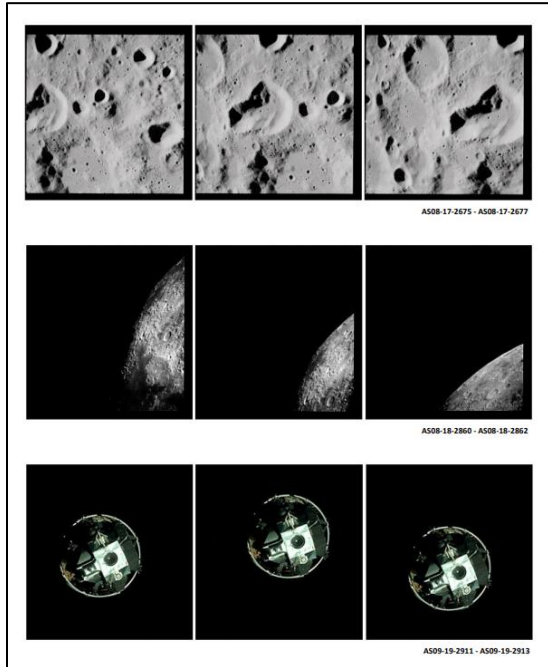
## 12) “**dearMOON TRIPTYCHS**”

The triptych is an image in three parts. It is a popular format in the Arts and designed to be displayed as a single piece. The triptych form arises from early Christian art, and was a popular standard format for altar paintings from the Middle Ages onwards. During the Byzantine period, triptychs were often used for private devotional use, along with other relics such as icons. (Wp)

I consider the Apollo images iconic and befitting for triptych treatment, and examples follow. They are in sequence per triptych, and provide variations of the particular scene. These variations create shift (“movement”), juxtapositions, and geometry for the overall piece.

I would treat my photographs made during the dearMoon mission ... trans-lunar coast, circumnavigation of the Moon, and trans-Earth coast ... in the same manner for exhibition. Each triptych would be square-format (since I would be documenting the Space environs with Hasselblads to be in keeping with the cameras used by the Apollo astronauts), and large-scale for gallery/museum installations.

Triptych examples:



### 13) "IN-BETWEEN"

An Apollo 10 composite of photographs (AS10-27-3970 and AS10-27-3971) is attached. These images were made during the trans-Earth coast, and it is interesting to note that the camera was aimed at ("towards") Earth in the left frame (27-3970) and then aimed at ("back at") the Moon in the right frame (27-3971).



I would like to do the same ... if possible due to the positioning of dearMoon's Starship: trans-lunar coast and trans-Earth coast. It would be great to exhibit the dearMoon composites, and have classroom discussions about what it means to be "in-between".

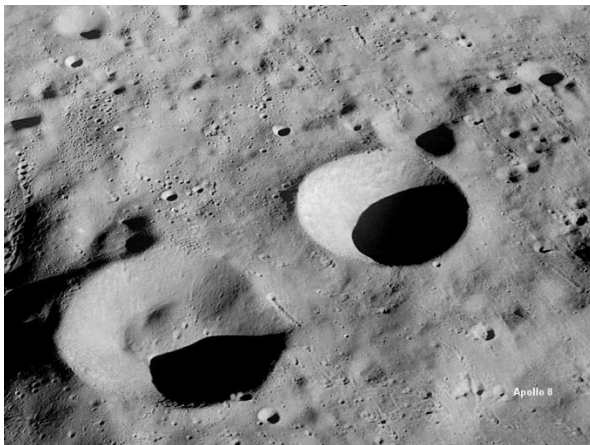
Perhaps a "poetic" situation - "IN-BETWEEN" - arises as one looks at this composite and from the perspective of the Apollo astronauts in their command module as they made their way back to Earth. The accepted definition for in-between is "two clear or accepted stages or states, and therefore difficult to describe or know exactly." To interpret this is an attempt to be inside the astronauts' heads at the time. They had "engaged" the Moon up close and personal via orbit and descent of Lunar Module "Snoopy" to an incredible 50,000 feet or so from its surface; and as they coasted towards Earth, they were anxious as to being successful with their return - "splashdown". Possibly, these states of awe and anxiety existed simultaneously.



#### 14) "MACRO MOON"

Photographs of the Moon's surface would be made with a series of telephoto lenses as Starship nears the celestial body, circumnavigates it, and then moves away from it towards Earth. Upon return to Earth, image enlargements would be made for detailing (texture, geometry, light/shadow play, contrast, abstraction, etc.) re: exhibition.

Enlargements of Apollo images are seen below as examples:



Apollo 8



Apollo 17

#### 15) "SPACECAM"

This project would be implemented during flight for youngsters ... possible through engineering and configuration ... to make photos with one of my cameras remotely. I would set up the camera, making sure that Earth, the Moon, a combination of the two are in view, and then engage the youngsters in "real time" via video/Internet(?) and the camera to make their own exposures.

This exercise is similar to the ongoing program on the International Space Station ... "EARTHKAM" (Earth Knowledge Acquired by Middle school students). It is a NASA educational outreach program that enables students, teachers, and the public to learn about Earth from the unique perspective of space.):

<https://www.earthkam.org/>

I used this program twice with my students at a charter school in Houston, Texas:



[http://tomrchambers.com/ryss\\_iss2.html](http://tomrchambers.com/ryss_iss2.html)

[http://tomrchambers.com/ryss\\_iss.html](http://tomrchambers.com/ryss_iss.html)

I continue to conceptualize projects for the dearMoon mission.

Thank you, and I look forward to your decision.

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