

**THEY USED  
TO CALL IT  
THE MOON**

# THEY USED TO CALL IT THE MOON

Forty-five years after the first moon landings, BALTIC's Level 4 gallery exhibition explores the enduring iconography of the moon in the artistic imagination. With a focus on past and present lunar mythology, *They Used to Call it the Moon* presents an array of real, fictional, utopian and dystopian visions, highlighting the continuing politicisation and democratisation of space.

The moon is our closest natural satellite, our most clearly visible neighbour in space. Throughout history and across cultures, this light in the night sky has served as a screen for our projected dreams, a vessel for our imaginations and a guide to our perception of time.

Featured artists include Katy Cole, Caroline Corbasson, Aaron Guy, Thomas Ireland, Michael Light, Kate Liston, Cristina de Middel, Aleksandra Mir, Michael Mulvihill, Liam Murray, Mehreen Murtaza, Trevor Paglen, Katie Paterson, Joseph Popper, Sophy Rickett, Aura Satz, Guy Schofield, Simon Starling, Marko Tadić and Wolfgang Tillmans with archival collections loaned from Newcastle's Lit & Phil Library and the Stanley Kubrick Archive.

The exhibition title is inspired by the work of Croatian artist Marko Tadić whose selection of found postcards, collages and a film entitled *We Used to Call it: Moon* explores the visual possibilities of the discovery of a second moon. He creates an archive of diverse scenes into which the second moon is discreetly inserted. Shifting between fiction and documentary, the installation recalls the idea of the Wunderkammer, opening a door to a parallel reality.



**AURA  
SATZ**

# ABOUT THE ARTIST

Aura Satz, b.1974 in Barcelona, Spain, completed a PhD at the Slade School of Fine Art London, in 2002, before holding a Henry Moore Foundation sculpture fellowship between 2002 and 2004.

Satz works across a broad range of mediums including film, photography and sculpture, and she often performs in live events. Within her work she explores the evolving relationship between man and machine and the possibility for wider communication with another world. Her practice draws attention to hidden information that might be lost in translation between the two.

In her installations, films and performances, Satz engages with modern machinery, using objects to replicate the body's own mechanics. As part of a residency at the Ear Institute, UCL School of Life and Medical Sciences, London, the artist produced *Spiral Sound Coil*, 2010. This immersive horn-like artwork encourages visitors to place their heads inside the sculpture as it acts like a giant hearing trumpet or automaton ear, tuning in to a vast library of sounds circulating in the air. Both memory and narrative are important themes in Satz's practice.



# ABOUT THE WORK

In BALTIC's Level 4 show, Satz presents a two-projector slide installation titled, *Her Luminous Distance*, 2014. Working with experimental sound and image, this 35mm slide projection uses a PROBLICOM devise. This piece of equipment, invented by amateur astronomer Ben Mayer (b.1925), replicates the viewing apparatus used by professional astronomers to find differences between two photographs of the night sky. The professional blink comparator 'blinks' between two images of the same stretch of sky at different times allowing the user to more easily spot objects and changes. Mayer's low-cost PROBLICOM utilises two projectors and a rotating disk that alternately blocks images from each one. This invention allowed amateur astronomers to contribute meaningfully to professional research.

*Her Luminous Distance*, 2014, is developed from Satz's research into little-known deaf astronomer, Henrietta Swan Leavitt (1868-1921) alongside the even lesser known women who contributed to important astronomical discoveries. America's Harvard University, for example, had a team of women responsible for astronomical observation and classification known as 'Human Computers'.

During Leavitt's extensive study of variable stars, a star whose brightness pulses, either regularly or irregularly, she discovered the period-luminosity relation; a process utilising variable stars as distance indicators. Her discovery, published in 1912, ultimately led to more accurate ways to calculate the size of the universe.

The blinking slide sequence in Satz's *Her Luminous Distance*, 2014, includes images drawn from Leavitt's original annotated photographic plates of variable stars, archival images from the Human Computers' workplace, and a series of over 20 images of craters on the moon named after female astronomers. *The Leavitt Crater* is on the far side of the moon, and is named in honour of all deaf scientists. Leavitt's portrait and an image of her crater namesake are exhibited in the show.

Satz's film is accompanied by a binaural soundtrack; the term used to describe a method of recording using two microphones with the intention of creating an almost 3D, stereo sound. The audience listen to the piece through a set of headphones which gives the sensation that the listener is actually in the room with the instruments playing.

# THINGS TO THINK ABOUT

- Satz's work celebrates discoveries and communal efforts made by female astronomers and scientists. Why do you think she chose Leavitt's work rather than one of her male colleagues?
- How important is it that Satz has chosen to focus on female scientists? Does this choice influence the way you look at her work?

The PROBLICOM, or projection blink comparator, provided astronomers with a new way of looking at the same image. Think about the act of looking. Freshen your practice with the following looking techniques. Use the whole exhibition, or one particular work as your focal point.

- Look closely. Look from a distance.
- Look from the left. Look from the right.
- Squint and look.
- Sit on the floor and look up. Stand on your tiptoes and look down.
- Look through your hands. Make a telescope and re-look.
- Look for only two seconds. Look for five seconds. Look for ten.
- Be your own PROBLICOM.; close one eye and look with the other. Swap eyes.
- Make a tear in a piece of A4 paper. Look through it.
- *"If something is boring after two minutes, try it for four. If still boring, then eight. Then sixteen. Then thirty-two. Eventually one discovers that it is not boring at all."*  
John Cage<sup>1</sup>

**KATE  
LISTON**

# ABOUT THE ARTIST

Kate Liston, born in 1985 in Gateshead, studied Fine Art at Central Saint Martin's, London, before graduating with an MA from the Royal College of Art. She now lives and works in Newcastle.

Liston predominantly works with video and installation but also explores threads of sculpture, performance and writing. Her practice is driven by chance encounters, subjective observations and historical enquiry in equal measures.

As the first artist selected for a CIRCA Works Residency in 2011, Liston was based in Newcastle's Stephenson Works during October and November. This mini-residency at the site where Robert Stephenson's locomotives 'Locomotion' and 'Rocket' were built culminated in the presentation of three silent video works entitled Practice Maintaining, 2011. The films focussed on the more experimental inventions of Robert Stephenson.





# ABOUT THE WORK

In *They Used to Call it the Moon*, Liston presents *Moon Rabbit*, 2011, a three-monitor installation inspired by a 2010 residency in Beijing and Shanghai, China.

The artist recalls gathering with Chinese families to enjoy the annual Festival of the Moon, eat moon cakes and re-tell lunar myths and legends. Here, she first heard the tale of Chang'e, the tragic wife of archer Hou Yi who, upon drinking an elixir of immortality, was promptly whisked into the heavens to live as the Goddess of the Moon, alone but for a jade rabbit named Yutu.

Although Liston's story of the Moon Rabbit is Chinese, the tale exists in folklore from many different cultures. In Buddhism, the Moon Rabbit tale is told differently; a monkey, otter, jackal, and rabbit resolve to practice charity on the day of the full Moon, believing a demonstration of great virtue will earn them great reward.

When an old man begs the group for food, the monkey gathers fruits from the trees, the otter collects fish and the jackal wrongfully pilfers a lizard and a pot of milk-curd. The rabbit, knowing only how to gather grass, offers his own body and throws himself onto the man's fire. However, the rabbit does not burn. The old man reveals himself to be Đakra, ruler of the cosmos, and, touched by the rabbit's virtue, draws his likeness on to the Moon for all to see. It is said that the lunar image is still draped in the smoke that rose when the rabbit cast himself into the fire.

Both stories originate from a human need to recognise the familiar in the abstract. This is called pareidolia, a physiological phenomenon involving a vague stimulus being perceived as significant; in this case, the random surfaces and textures of the moon being associated with the shape of a rabbit.

In 1969, the legend of Chang'e and her rabbit featured in modern space lore as astronauts destined for the Moon onboard spaceflight Apollo 11 were told of a newspaper headline asking them to look out for the pair on landing.

Transcripts from the Apollo 11 mission report the following communication from Houston's Flight Controller:

"Among the large headlines concerning Apollo this morning, is one asking that you watch for a lovely girl with a big rabbit. An ancient legend says a beautiful Chinese girl called Chang-o has been living there for 4,000 years. It seems she was banished to the Moon because she stole the pill of immortality from her husband. You might also look for her companion, a large Chinese rabbit, who is easy to spot since he is always standing on his hind feet in the shade of a cinnamon tree. The name of the rabbit is not reported."

Astronaut Michael Collins responds "Ok, we'll keep a close eye out for the bunny girl".

Interestingly, Chang-e is the name of the Chinese space craft currently now on the surface of the Moon

Through a sound track of 1960's American girl group the Shangri-Las, using repeated words and phrases, Kate Liston replays the Moon Rabbit myth in her work. Here, as suggested by Astronaut Collins, she substitutes the original Chinese incarnation, or that created through pareidolia, for the globally recognised Playboy bunny.

# THINGS TO THINK ABOUT

- Imagine you are Chang'e living on the Moon. What object would you take with you for companionship? Would you take a different object for survival?
- Both the Chinese and Buddhist stories, as is often the case with folklore, are concerned with morality. Think about the moral lessons here and how they might relate to everyday life situations.
- Research other contemporary artists that explore myth or folklore in their work. Use Dorothy Cross, Rodney Graham, Susan Hiller, Anselm Kiefer, Ana Mendieta, Kiki Smith and Nancy Spero as starting points.
- Explore the phenomenon of pareidolia. Open your eyes to the notion of physiological chance and find meaning in the random. Note down, photograph or draw what you see and where.



**JOSEPH  
POPPER**

# ABOUT THE ARTIST

London born and based artist Joseph Popper (b.1986) graduated with a BA (hons) from the Chelsea school of Art and Design in 2008 before completing an MA in design interaction at the Royal College of Art in 2012. Popper's practice is predominantly based in photography and video and is particularly interested in exploring the pursuit of possibility.

Popper's work explores human mobility through machinery. He builds hybrid machines that fuel flights of fancy; flying machines and other contraptions designed to defy the improbable and launch himself off the ground. Popper references himself as both an artist and an inventor and, in his practice, often dresses up to take on a role.



# ABOUT THE WORK

For BALTIC's *They Used to Call it the Moon*, Popper presents *The One Way Ticket Space Capsule*, 2012, *The One Way Ticket Flight Map*, 2012 and *The One Way Ticket*, 2012, video. These three works envision a solitary man's journey as he ventures deeper and deeper into space, eventually dying.

Responding to the proposed experience of the lone astronaut, the project's film depicts Popper floating within his crafted capsule, subsisting on beans and tins of tuna on his lonely journey. Wearing headphones, the listener is transported aboard Popper's space capsule as it embarks upon its mission. As well as starring in the video, the artist produced the props, contraptions and the sets that feature in it echoing the process of creating something cinematic.

The project exists in three separate parts, each representing part of the work's proposed narrative; the map acting as the plot, the video acting as documentation and the capsule film set standing as an artefact of the film-making process. The work is not supposed to replicate an actual space journey but to encapsulate the honesty of the project aesthetic; zero gravity... zero budget. Popper's work also embodies an endeavour to bridge the gap between the imaginary and the pragmatic; what it means to be in space and what it means to get there.



# THINGS TO THINK ABOUT

- Joseph Popper has referred to himself as both an artist and an inventor. How are these two roles different? How are they the same? Which is the most important? How do you measure this importance?
- Journey to space as Joseph Popper.
  - Research space travel, astronaut selection, training and day-to-day duties and experiences. Watch Popper's film and, combined with your research, write a factually accurate log of your journey.
  - Add fanciful and fictional embellishments to one part of your log. Think about the work in *They Used to Call it the Moon* and use it as your inspiration. Switch on your imagination.
- Popper's work explores the experience of a lone astronaut at the start of a long journey. Imagine how this might feel.
- What is the difference between loneliness and being alone?
- Inevitably, a lone astronaut might experience periods of loneliness. If loneliness was a colour, what would it be? If loneliness was a sound, what would it be? A meal; a musical instrument; an animal; a shop; a building?

**CRISTINA  
DE MIDDEL**

# ABOUT THE ARTIST

Spanish born Cristina de Middel (b.1975) both lives and works in London. She holds an MA in photography from the University of Oklahoma, USA and an MA in Fine Art from Valencia, Spain. De Middel's practice is rooted in documentary photography and is overlapped with drawing.

After a successful ten year career as a photojournalist De Middel's attitude towards the field became increasingly cynical. As an artist, her recent work explores the line between existing myth and truth; reality and fiction. De Middel uses the fictional, alongside the factual, as subject for her photography and asks her audience to question the authenticity and integrity of a photograph as a record of what is real.





# ABOUT THE WORK

At BALTIC, de Middel's work *The Afronauts*, 2011, is a series of photographs from her first self-titled book of the same name.

Drawing inspiration from a little known episode in Zambia's history, de Middel documents the Zambian space program of the 1960s. The dream of army veteran and school teacher, Edward Makuka Nkoloso, the programme aimed to rival the USA and USSR's space race by sending Zambians to both the Moon and Mars. Nkoloso coined the phrase 'Afronaut', celebrating his desire to put the first African on the Moon. Despite its ambition, the initiative lacked financial backing and Zambia's space endeavours were retired. Fifty years later, de Middel reconstructs the story, using her own imagination.

*"The beautiful part of it, and the part of the story that I really focus on, is not what they actually did, because their training was very rudimentary....I don't think they were really, really serious about going. Everything happened in 1964, that is when Zambia gained independence, and they wanted to show the rest of the world that they were a big country, as big as the ones that were doing the space race at the time."* Cristina de Middel

In *The Afronauts*, de Middel combines set-up photography with copies of typed letters and reproduction vintage photographs. Although *The Afronauts* is based on a failed undertaking, de Middel's work is much more celebratory, featuring fanciful space suits, fluttering flags and dancing astronauts. Other photographed characters appear against the rugged landscape of the artist's native Alicante, including an elephant presented as a space creature and a cat dressed in a starred costume which, according to programme reports, was also prepared for a space launch.



# THINGS TO THINK ABOUT

- *The Afronauts* is full of visual clues to help the audience interpret the story. List them. Think about what each tells you about the narrative. Imagine they are missing. How does this change your understanding of de Middel's work?

At BALTIC, de Middel's work explores the factual, although perhaps extravagant, recent past. Her work extends reality into myth. Physicist and philosopher, Albert Einstein, used 'thought experiments' throughout his life. These questions, that can only be answered using the imagination, expand thinking beyond the expected into the unexpected, but perhaps possible.

- Use 'thought experiments' to think about de Middel's work:
  - What if Zambia had successfully beaten the USA and USSR in the space race?
  - How might the world be different if Nkoloso's programme had been successful?
  - What if elephants, and not people, were our planet's astronauts?
  - What if WE are actually the aliens?
  - What if stars hold all of the secrets of the universe in some kind of code?
- Change the way we see reality; stage your own version of the recent past. Choose an article from a magazine, newspaper, vlog or blog and use specific props to re-imagine its narrative. Think about how you merge fact with fiction. Photograph your project. On completion exchange your photographs with someone else. How do they interpret your narrative? How is it the same as your original vision? How is it different?

**CAROLINE**

**CORBASSON**

# ABOUT THE ARTIST

French artist, Caroline Corbasson (b.1989), studied Fine Art at Central Saint Martin's University in London, graduating in 2011, before completing a Masters in Fine Art at Ecole Nationale Supérieure des beaux-Arts, Paris.

Intrigued by nature and the act of observation, Corbasson grew up in Canada, and spent her childhood outdoors. Through reading, documentaries and website research she has pursued an interest in rational scientific theories and within her work, she aims to visually unite scientific investigation and artist imagination.

Corbasson works with tactile materials on drawings and small-scale sculptures valuing the ability to hold, touch and manipulate her work. However, inspired by the immersive work of artists James Turrell and Michael Heizer, Corbasson has expressed an ambition to work towards larger-scale pieces.



# ABOUT THE WORK

As part of *They Used to Call it the Moon*, Corbasson contributes a series of works titled *Anomalia*, 2013.

Working with found imagery of celestial cartography, maps of stars, galaxies and other celestial objects, Corbasson draws deep, dark charcoal-filled circles on top of the stellar atlases. These coal-like shapes are suggestive of black holes.

A space phenomenon, the pulling force of gravity is so strong in a black hole that light is not able to escape. Because of this, black holes are invisible. However, space telescopes with special instruments help to measure and track the behaviour of material and stars close to black holes and therefore illustrate the existence of the phenomena.

Some black holes are the result of dying stars and as such it could be said that Corbasson's work reflects mankind's unconscious attempts to embrace its own mortality.



# THINGS TO THINK ABOUT

Corbasson has chosen the dark, dense quality of charcoal to reflect her subject matter. Artists use charcoal in different forms; powdered, compressed, or more usually, vine charcoal, made from burning sticks of wood, normally willow, to different consistencies.

- Experiment with other natural materials that make marks without paint or ink. Try sticks, stones, leaves, seaweed, grass, flowers and fruit as starters. Note each material's qualities and journal your response and opinions.
- Extend this by making your own drawing tools. Attach your found objects to sticks and brushes with masking tape, string, elastic bands and cable ties or use platercine as a sticky grip. Use inks, paint or powders. Think about the quality of line and mark produced by each. Where might this type of mark be useful?

**KATIE  
PATERSON**

# ABOUT THE ARTIST

Katie Paterson (b.1981) studied at Edinburgh College of Art before going on to complete an MA in Fine Art at the Slade School of Art, London in 2007.

Her practice is multi-disciplinary, driven by concept and with an emphasis on nature, ecology, geology and cosmology. Paterson pieces together her artwork slowly; gathering knowledge and referencing thinking on her chosen theme bit by bit; collecting ideas from numerous sources, people and places before mapping them all together. Many of her installations have been the result of intensive research and collaboration with specialists as diverse as astronomers, geneticists, nanotechnologists, jewellers and firework manufacturers.





# ABOUT THE WORK

At BALTIC, Paterson exhibits two pieces of work.

*Timepieces (Solar System)*, 2014, presents a series of nine clocks that tell the relative time on all of the planets in our solar system, including Earth's Moon. The durations of each day range from planet to planet, from the shortest on Jupiter (under ten hours) to Mercury (nearly one hundred and seventy six days).

Katie Paterson's installation *Earth – Moon – Earth (Moonlight Sonata Reflected from the surface of the Moon)*, 2007, references Earth-Moon-Earth, or E.M.E, a form of radio transmission where Morse code messages are sent from Earth, reflected by the surface of the Moon and then received back on Earth. However, the Moon reflects only part of the sent information; some is absorbed by its shadows, lost in its craters.

In this particular work, Beethoven's *Moonlight Sonata* is translated into Morse code and transmitted using E.M.E. Officially referred to as *Piano Sonata No. 14 in C# Minor, Opus 27 No. 2*, this piece is often used alongside suspenseful or emotional scenes in film and television. It features in 1990s Stephen King movie adaptation, *Misery*, the *Resident Evil* game series and children's animation, *The Smurfs*. Interestingly, *Moonlight Sonata* also inspired The Beatles' song *Because* from 1969 album *Abbey Road*. While listening with wife Yoko Ono, John Lennon asked her to play the chords backwards, ultimately writing *Because* along with these 'backward' chords.

Paterson's piece sees the transmitted sonata's signals translated back into a musical score which is then programmed for an automatic Disklavier player piano. However, not every note has survived its lunar journey; some have been absorbed on contact with the Moon's surface, lost and engulfed in the depth of space. Their absence has subtly changed Beethoven's familiar melody.



# THINGS TO THINK ABOUT

- How important is the artist's decision to perform the piece on an automated player piano rather than use a human pianist?
- Why do you think Paterson chose to send *Moonlight Sonata*, in particular, to space? What piece of music or song would you have chosen?
- Think about the notes that are lost during Paterson's E.M.E transmission. How does this affect the way you interpret Beethoven's *Moonlight Sonata*? Find a clip of the original. How do the two compare? Is the piece played by the Disklavier piano still actually composed by Beethoven?
- Paterson arranged for the sonata's notes to be converted in to Morse code in order to send them via E.M.E. Research Morse Code and use it to translate a musical score of your choosing. Think about developing another coding system. Attribute your own letters, symbols or sounds to the notes in a musical scale and create your own new visual or audio compositions.

# FURTHER RESEARCH

KATY COLE / AARON GUY / THOMAS IRELAND  
MICHAEL LIGHT / ALEKSANDRA MIR / MICHAEL  
MULVIHILL / LIAM MURRAY / MEHREEN MURTAZA  
TREVOR PAGLEN / SOPHY RICKETT / GUY  
SCHOFIELD / SIMON STARLING / MARKO TADIC  
WOLFGANG TILLMANS

# FURTHER RESEARCH

iconography

satellite

immersive

luminous

myth

lunar

installation

PROBLICOM

Human  
Computers

immortality

celestial

black hole

utopian

residency

astronomer

variable star

pareidolia

cartography

E.M.E

dystopian

binaural

pragmatic

stellar

crater

# NOTES FOR TEACHERS

Contemporary art is incredibly diverse and wide ranging and can be used to support teaching and learning as part of an entire learning experience.

Contemporary art challenges, exposes and explores cultural and social issues and identities, investigating their meaning through a wide range of practices. BALTIC's programme aims to build pupils' confidence and encourage aspirations, develop their visual language and creative thinking as well as furthering their artistic skills, encouraging students to offer opinions and take risks in response to such visual, cultural and creative stimuli, safe in the knowledge that art has no 'wrong answer'. Contemporary art can be used to generate creative thinking in all subject areas, supporting and offering transferable learning across the curriculum.

BALTIC offers a variety of workshops, talks, artist sessions and research opportunities for primary, secondary and post-16 students. Many are free!

To book a session, arrange a visit or chat about an opportunity, please contact our Schools and Colleges Programmer, Vicky Sturrs on 0191 440 4929 or [vickys@balticmill.com](mailto:vickys@balticmill.com)

## ***THEY USED TO CALL IT THE MOON GALLERY WORKSHOP***

SUITABLE FOR EYFS, KS1&2 AND SEND, FREE

Working in the Level 4 gallery space, pupils will respond directly to work in the They Used to Call it the Moon exhibition through a combination of questioning, word-matching, drawing and making. Working individually, in pairs and as a group, pupils will discuss and debate the key themes in the exhibition including journey, exploration, loneliness and memory and respond practically.

This session is tailored to the needs of your group, making it age appropriate, for EYFS up to the top of Key Stage 2. It lasts 1 hour and is suitable for up to 35 pupils.

## **INTRODUCTION TO... *THEY USED TO CALL IT THE MOON***

SUITABLE FOR KS3, 4, POST-16 AND SEND GROUPS, FREE

This half an hour session includes an introduction to key works and themes in They Used to Call it The Moon. Students will respond to key artworks, offering thoughts and opinions, asking and answering questions and making judgments designed to stimulate thoughtful reflection.

This session is tailored to the needs of your group, making it age appropriate, and lasts 30 minutes. Introduction to... tours are suitable for a maximum of 30 pupils.

## **ARTIST STUDIO SESSION**

SUITABLE FOR EYFS, KS1,2,3&4, POST-16 AND SEND, £100 HALF DAY, £200 FULL DAY + VAT

Practical art workshops delivered by one of BALTIC's experienced artist facilitators develop your pupils' creative inspiration, influences, skills and techniques. Artist Studio Sessions give your pupils the opportunity to get initial inspiration for projects, develop new artistic practices, work closely with a practicing artist and take creative risks.

Use the exhibitions as a focus, come with a ready-designed project, or leave it to BALTIC to create a bespoke session from your ideas and desired outcomes.

BALTIC's artist team have diverse interests and workshop skills can include sculpture, printing, textiles, installation, photography, drawing, animation and sound work to name only a few!

Artist Studio Session's can take place at BALTIC or at your school and include all materials.

# CROSS CURRICULAR OPPORTUNITIES

- Art, Craft and Design
- English
- Science
- History
- SMSC
- Computing

# USEFUL LINKS AND ADDITIONAL RESOURCES

BALTIC  
[balticmill.com](http://balticmill.com)

**BALTIC Multimedia Database**  
[balticplus.uk](http://balticplus.uk)

BALTIC Primary School Resources Bank:  
[balticmill.com/learning/schools-and-colleges/primary-early-years/resources](http://balticmill.com/learning/schools-and-colleges/primary-early-years/resources)

BALTIC Secondary School Resources Bank:  
[balticmill.com/learning/schools-and-colleges/secondary-colleges/resources-secondary](http://balticmill.com/learning/schools-and-colleges/secondary-colleges/resources-secondary)

# REFERENCES

- 1 Cage, J quoted in American Poets in the 21st Century: The New Poetics ed. Rankine, C & Sewell, L. Wesleyan University Press, 2007. p362
- 2 [space.com/23121-afonauts-art-photos-zambia-space-program.html](http://space.com/23121-afonauts-art-photos-zambia-space-program.html)  
[accessed 29/10/14]



# IMAGE CREDITS

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**Aura Satz**

*Her Luminous Distance*

(production still)

2014

Dual slide projector installation using a Projector Blink Comparator.

Courtesy the artist

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**Kate Liston**

*Moon Rabbit*

2012

Courtesy the artist

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**Kate Liston**

*Moon Rabbit (still)* 2012

Courtesy the artist

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**Joseph Popper**

*The One-Way Ticket*

2012

Mixed media

Courtesy the artist

Photo: Colin Davison © 2013 BALTIC Centre for Contemporary Art

## Page 13

**Joseph Popper**

*The One-Way Ticket*

2012

Mixed media

Photo: Colin Davison © 2013 BALTIC Centre for Contemporary Art

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*They Used to Call it the Moon*

BALTIC installation View 2014

Photo: Colin Davison

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**Cristina de Middel**

*Afronauts*

Photo: Colin Davison

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*They Used to Call it the Moon*

BALTIC Installation View 2014

Photo: Colin Davison

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**Caroline Corbasson**

*Anomalia* 2013

Photo: Colin Davison

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*They Used to Call it the Moon*

BALTIC installation View 2014

Photo: Colin Davison

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**Katie Paterson**

Installation view of *Timepiece (Solar System)* 2014

*Earth-Moon-Earth (Moonlight Sonata Reflected from the surface of the Moon)* 2007

Photo: Colin Davison