漫步到月球：拼裝、邊界與湯姆・薩克斯的地球太空計畫

Walking to the Moon: Bricolage, Boundaries, and the Terrestrial Space Program of Tom Sachs

彼得・凱博 | Peter R. Kalb

美國布蘭迪斯大學藝術系副教授

Cynthia L. and Theodore S. Berenson Associate Professor, Department of Fine Arts, Brandeis University

來稿日期：2016年1月19日

通過日期：2016年11月25日

摘　要

本論文探討主題爲湯姆．薩克斯（Tom Sachs, 1966-）的〈太空計畫〉及其實作方式，〈太空計畫〉是 NASA 阿波羅月球任務的具功能性的地面版複製品，筆者認爲此作是依據克勞德．李維史陀（Claude Levi-Strauss, 1908-2009）的理論，策略性地爲拼裝（Bricolage）賦予了新的意義。拼裝，意指再利用手邊現有素材而非創造新品的問題解決策略，但也因此常被用作加強一錯誤的觀念：現實爲獨立封閉系統的集合。然而，李維史陀對藝術的探討倒是提供了一較具破壞性的拼裝形式，讓藝術家與觀眾能找到意義，而不需涉及內在與外在、自我與他者。薩克斯稱自己的作品爲「美式拼裝」（American Bricolage），其可說是根據李維史陀對拼裝與藝術的討論再做延伸，該作品雖仍是以回收物製成，但卻跳脫當代主義的二元侷限，納入不同且創造不同。登月小艇由廢棄的警用路障木材組合而成，艇內放滿詹姆士．布朗（James Brown, 1933-2006）的唱片以及傑克丹尼威士忌（Jack Daniels Whiskey）。薩克斯和許多對太空探索史有興趣的藝術家一樣，反思的是 NASA 計畫當初所必須面對的本土需求，而非其體現之不合時宜的新殖民主義幻想。本論文認爲薩克斯的〈太空計畫〉，包括新火星任務的第一階段，是對 20 世紀晚期及 21 世紀初期生活的探索，並提供對地球生活及藝術再想像的機會。

關鍵詞：當代雕塑、拼裝、克勞德．李維史陀、湯姆．薩克斯、太空計畫、當代藝術

Abstract

This paper considers Tom Sachs (1966-)'s *Space Program*, a functional yet terrestrial replica of the NASA Apollo Lunar Mission, and Sachs's studio practice more generally as a strategic repurposing of bricolage as theorized by Claude Levi-Strauss (1908-2009). Bricolage, a strategy of problem solving based on re-using materials at hand rather than inventing new ones, has been demonstrated to reinforce a misleading perception of reality as a collection of independent closed systems. Within Levi-Strauss's discussion of art, however, can be found a path to a more disruptive form of bricolage able to lead artist and audiences to find meaning in the world without reference to inside and outside, self and other. Sachs's "American Bricolage," as he calls his practice, expands upon Levi-Strauss's discussion of bricolage and art to model a recyclative practice that engages and produces difference independent from binary limits of modernist thought. In a Landing Excursion Module made of lumber salvaged from police barricades and stocked with James Brown (1933-2006) records and Jack Daniels Whiskey, Sachs, like many artists interested in the history of space exploration, reflects upon the earthbound needs NASA addressed rather than the anachronistic fantasies of neo-colonialism it embodied. This paper proposes to discuss Sachs *Space Program*, including the first stage of a new Mars Mission, as an exploration of

late 20th and early 21st century life and an opportunity to reimagine life and art on earth.

Keywords: Contemporary Sculpture, Bricolage, Claude Levi-Strauss, Tom Sachs, Space Program, Contemporary Art

I. Preface

Begun in 2007 as a functional yet terrestrial replica of the NASA Apollo Lunar Mission and realized in 2012 with an equally functional projection of the NASA/JPL Martian exploration mission, Curiosity, Tom Sachs's *Space Program* is an invitation to consider the historical and theoretical consequences of the collective desire to imagine and plan for life off of earth. (Fig. 1) Built from reclaimed lumber, recycled and found objects, and stocked with canned food, green houses, tea rooms, record albums and booze, Sachs's *Space Program* is both a 1:1 scale model of its source, a large scale sculptural installation, and a tactical re-invention of Claude Levi-Strauss's bricolage for the global present. Levi-Strauss theorized Bricolage in his 1962 *La Pensée Sauvage* as a strategy of problem solving based on re-using materials at hand rather than inventing new ones and it corresponds to both anthropological insights into the production and maintenance of tribal and modern societies and to an array of artistic practices of the 1950s and 1960s including Art Brut, Arte Povera, Assemblage Art, Fluxus, and Mono Ha. By the late 1970s and early 1980s, however, Levi-Strauss's theory was being read by writers such as Gilles Deleuze and Felix Guattari, and Jacques Derrida as being intractably rooted in the intellectual and social mechanisms of modern capitalism and its tendency to present the world in binary terms. Sachs's "American Bricolage," as he has been calling his practice since 2000, is able to visualize such perceptions and anxieties

and suggest in sculptural terms what this paper will argue—that while bricolage has become a central practice in contemporary art it has also overcome the critiques that would seem to disable its critical potential. This paper follows the Sachs's lead back to *La Pensée Sauvage* and specifically Levi-Strauss's contextualization of bricolage with discussions of the bricolage/engineer and bricolage/artist dichotomies and forward through Sachs's own work to explain how bricolage a suitable foundation for contemporary critical sculptural practice. The writing of several critics and historians on Sachs's work will provide essential context from within the art world, while political and philosophical writing of Michael Hardt and Antoni Negri, Jean-Luc Nancy, and Levi-Strauss will aid in accounting for the character of an updated bricolage, and "American Bricolage," that can transcend the reparative character that defined its initial formulation. Constructed with the materials salvaged from its immediate surroundings, but also increasingly unbound from the world as it is, Sachs's *Space Program* enlists bricolage to respond not only to the needs and constraints of the materials at hand, but also to project into the unknown.

II. Learning from Levi-Strauss

Sachs came across bricolage at the beginning of his career, while still in architecture school in the late 1980s. Like him, we will start with Levi-Strauss and the potential of bricolage as he first defined it in

his ethnographic studies of healing. Examining the curative power of treatments that seemed to have little to do with the body or what ails it, he theorized bricolage as a means of repair that "meets intellectual requirements" within culture rather than biological causality outside it (Levi-Strauss 9). Citing an example from Siberian tradition, Levi-Strauss explained, "The real question is not whether the touch of a woodpecker's beak does in fact cure toothache. It is rather, whether there is a point of view from which a woodpecker's beak and a man's tooth can be seen as 'going together'" (Levi-Strauss 9). The bricoleur understands his work as a matter of reconfiguring relationships between things in the world. Such a practice was consistent with trends in 1960s art; shifting their eyes from conventional media and its historical resonance, artists innovating assemblage art, happenings, performance, and even auto-destructive sculpture constructed their work from materials salvaged from their surroundings. The open arms of Robert Rauschenberg's vernacular glance, the love of Pop Art, or, a bit later, the pudding-aesthetic of John Armleder characterized bricolage-based art in the wake of *La Pensée Sauvage*.[1] As these artists, like the bricoleur, addressed their immediate aesthetic and representational needs, the past lives of the component parts, the "sense" they "already

1 A more selective often critical practice has developed since in the work of artists as different as Sylvie Fleury, Kcho, Jon Kessler, or Isa Genzken.

possess" as Levi-Strauss wrote, produced an excess of meaning as it addressed its material concerns (Levi-Strauss 19).[2] Due it this capacity to access and integrate past histories, Levi-Straussian bricolage is not only a means of recylcative making do, but also a mechanism for producing culture.

Sachs's take on bricolage, informed by his mentor Richard Wentworth, whose ongoing project "Making Do and Getting By" chronicles bricolaged solutions he observes in the urban landscape, imagines objects of all kinds "going together." Bricolage, Sachs explains, "engages the skills of a master craftsman, ad executive, window dresser, and shrink" to address "technology, greed, status, violence, sex and death" (Sachs, *Haute Bricolage*). Sachs's critics have consistently subscribed to such a generally politicized view of bricolage tracing its sources to 19th-century Paris, inner-city USA, tribal culture, and the third world, as well as Levi-Strauss. Writing about one of Sachs's early exhibitions, a group show called American Bricolage, Todd Alden traced its origins to 14th-century warfare and 16th-century sexual slang (Sachs and Alden). British critic and art historian Julian Stallabrass associated Sachs's "dark pieces of bricolage" with the beguiling ingenuity of more desperate urban

2 As these artists, like the bricoleur, addressed their immediate aesthetic and representational needs, the past lives of the component parts, the "sense" they "already possess" as Levi-Strauss wrote, produced an excess of meaning. It is in this way that the unintended consequences of bricolage contribute to the production of culture, see Levi-Strauss 19.

practitioners (Stallabrass 14). Video and new media curators John G. Handhardt and Maria-Christina Villaseñor as well as philosopher Arthur Danto have used bricolage as historical foundation and pop culture fulcrum with which to establish Sachs's intellectual relevance and lay claims to his street cred (Hanhardt and Villaseñor 94-97; Danto 5-19). In every case it is conceived as a means of working against the grain of whatever system in which one finds oneself.

Sachs often asserts that bricolage is for a society that repairs things. His oeuvre includes hand-made cameras, re-purposed cars, operational guns, a fully outfitted tearoom, and stereos among many other functional sculptures. His DIY attitude is critical of US culture of disposability, but it also reveals an intuition that bricolage is fundamentally conservative. It is its dependency on the status quo that Deleuze and Guattari perceive when they define bricolage as normative defensive behavior within capitalism. In their gloss on the intimacy of collapse and repair in bricolage, Deleuze and Guattari wrote: "Social machines make a habit of feeding on the contradictions they give rise to, on the crises they provoke, on the anxieties they engender, and on the infernal operations they regenerate. Capitalism has learned this, and has ceased doubting itself" (Deleuze and Guattari 151). They attribute to Levi-Strauss the observation that, "it is in order to function that a social machine must not function well" (Deleuze and Guattari 151). Levi-Strauss's contribution in this instance is to demonstrate a history of such regenerative malfunction within both modern and pre-modern social systems.

One can read Sachs's installations as essays on such a functionality of malfunction. Though he is known for making toilets that flush and guns that shoot, Sachs's art is characterized by the visible signs of failure. "Paint first, cut second," is a studio mantra. "Do a messy job first. Then take the time to repair it more thoroughly. The...result will...show the evidence of your labor," explains why (Collins 24). Sachs's studio time is consumed by fixing things, and it is no coincidence that he considers *Repair Station* 2003, itself a work appearing in multiple installations, one of his most important sculptures. Though there are signs of distress in all of Sachs's work, there are none of impending collapse. As Deleuze and Guattari muse, "the more it breaks down, the more it schizophrenizes, the better it works, the American way" (Deleuze and Guattari 151).

III. Perfecting "American Bricolage" and the Race to the Moon

As becomes clear in Deleuze and Guattari's critique as in Sachs's early work, despite the productive capacity of Levi-Strauss's bricolage, it is impossible to conceive of it as a means out of the social systems in which its practitioners find themselves. Bricolage, even "American Bricolage" in the early 2000s, was a practice defined by borders and binary relations of inside and outside, broken and fixed, new and recycled and thus possessing limited relevance to a contemporary world

pushing beyond such modernist constraints. In his text, Levi-Strauss contrasts the bricoleur with the engineer for whom resources are infinite and each new problem inspires the invention of entirely new solutions. He writes, "The engineer is always trying to make his way out of and go beyond the constraints imposed by a particular state of civilization while the 'bricoleur' by inclination or necessity always remains within them" (Levi-Strauss 19). For the bricoleur there is no outside—all challenges and the means to meet them come from an interconnected and interdependent world. In the late 1970s, Jacques Derrida questioned the precise relationship of bricolage to society, taking aim directly at the engineer/bricoleur opposition.[3] After determining that "every discourse is *bricoleur*," he concluded: "as soon as it is admitted that...that the engineer and the scientist are also species of bricoleurs then the very idea of *bricolage is* menaced and the difference in which it took on its meaning breaks down" (Derrida 285). Reflecting on the practice of

3 See Derrida, Jacques. "Structure, Sign, and Play in the Discourse of the Human Sciences." *Writing and Difference*, Jacques Derrida, translated by Alan Bass, University of Chicago Press, 1978, pp. 278-94. In theory as in practice, the idea of a linear invention-based endeavor such as Levi-Strauss's engineering has been strongly critiqued. By the 1970s, Pierre Bourdieu had derided such isolation as necessarily ideological, creating practitioners who imagined themselves unaffected by other social powers, notably politics and economics. Jean Baudrillard, drawing on Bourdieu, charged all discourses that claim autonomy for themselves or their object of study with the "properly ideological" act of producing myths of egalitarianism, universalism, objectivity, rigor, and truth, see Baudrillard 148-49.

engineering and science today, one would be hard pressed to define it as so single-minded as Levi-Strauss suggested.[4] Sachs's interest in NASA is telling; the original Lunar Exploration Module (LEM) fascinated him as an extraordinarily complex technological system but what inspired him was how it and other NASA vehicles depended on ad hoc, bricolage solutions. As the Apollo 11 approached the moon, Neil Armstrong had to manually direct the LEM away from the designated landing site to safely reach the surface and on the way home, Buzz Aldrin had to fix a circuit with a pen in order to complete the trip. Another favorite story is of the Apollo 17 astronauts fixing the fender of their Lunar Rover with duct-tape and a laminated map.[5] It was bricolage, evidently, that got us to the moon.

Following in the footsteps of Armstrong and Aldrin and Michael Collins, the third man on the lunar mission, Sachs constructed his *Space Program* as an assault on the division of bricolage and engineering. On September 8, 2007, his astronauts landed on the lunar surface of the Gagosian Gallery, Los Angeles. *Space Program 2.0 Mars*, a manned mission to Mars, touched down at the Park Avenue Armory, New York City on May 15, 2012. Sachs's lunar mission objectives echo those of

4 Hardt and Negri often detail instances of corporate medicine and agri-business usurping the traditional collaborative and bricolage based knowledge, see Hardt and Negri, *Multitude* 183.

5 For images of this bit of bricolage, see Phillips.

the original: "The central focus of Tom Sachs's *Space Program* is a fully functional life-size Lunar landing spaceship. Along with the LEM are: Mission Control Center (MCC), demonstration stations, sample processing stations, clean rooms, and various support systems. This program was built to transport two astronauts to and from the lunar surface and to expedite them in their mission to gather and examine lunar material while maintaining a safe and sanitary environment." (Sachs, *Lunar Harvesting* i). Richard Meier & Partners provided the elevation of the Los Angelean lunar surface, detailing the terrain and make-up of the gallery space they had designed. Take-off, in-flight activities, landing and return were documented in several short videos and a logbook and followed by months of post-flight analysis and sculptural production. Access is available online to the description of the soil samples including petrographic analysis completed in the Department of Geology, Brooklyn College and many of the samples have been integrated into independent sculptures.

Discussing aerospace engineering of the 1960s with Sachs, Buzz Aldrin, the second man on the Moon, described the Apollo mission in nearly Levi-Straussian terms: "I looked at all the systems in the space craft and all the information and considered how to join things together—I came up with different strategies of going from the Earth to the Moon" (Aldrin 28). Aldrin described Sachs as having, like himself, "humanized" NASA (Aldrin 29). Rather than emphasizing the alien aspect of aerospace engineering, every part of the installation; the barricades, record albums, books, and many instances of recycled

components, from the 36’steel propane tank caps that support the module to the Atari joystick landing controls, respond to the needs of the *Space Program* and allude to content outside it. This“humanized” capsule encourages our attention to drift from the technical specificity of spaceflight to other more earthbound journeys: to an unfamiliar neighborhood, an arcade, record store, girlfriend’s house, art gallery, science museum.... In a similar fashion, Sachs layers his audience’s memories of the space race with melodramas of his own making. The documentary evidence of the mission, *A Film about the Space Program* (2009), reveals a romance that distract the astronauts from mission control directives. As they reach their destination, the two women quickly ready themselves with cameras, specimen containers, and loaded shotguns. Sachs’s story of love, fear, and adventure is comfortingly familiar in the way the vacuum of space that Apollo actually encountered is not.

As a representational device Sachs’s“American Bricolage” facilitates a clear vision of the ideological present. The space race was always more about life on earth than the ecology of the moon. The risk is that it can do little else. While Deleuze and Guattari identified bricolage as a restorative tool for modern capitalism, French philosopher and sometimes-curator Jean-Luc Nancy has described representation itself as a means to safe-guard post-Fordist globalism. 21st century capitalism, he argued, has thwarted our creative powers of“mondialisation” or“world-forming,” by limiting our understanding of creation to representation thus binding imagination and invention to producing variations of

what already exists (Nancy 29). World-forming, Nancy explained, demands that we find the world as a subject meaningful unto itself, not significant with reference to something else. The process is such that the world "articulates itself by making a circulation of meaning possible without reference to another world" (Nancy 53). The value of our world and the world that can be rests in the excesses, that evade and challenge our various means of representation. "It is," Nancy asserts, "required by the vigor and rigor of thought, to avoid recourse to representations: the future is precisely what exceeds representation" (Nancy 50).

IV. Beyond Binaries: Bricolage Adapted to Life on Earth, the Moon, and Mars

Space Program 2.0 Mars reveals the degree to which Sachs's practice has come to exceed representational demands and cycles of repair to demonstrate the potential of a modified bricolage. In terms similar to Nancy's, Sachs's installation proposes a worldview seen not from the impossible and authoritarian position without, but from a generative, compassionate and excessive position within. In 2010, Jet Propulsion Laboratory engineers convinced Sachs that since President Obama told them to suspend lunar research in favor of exploring Mars, so should he. In characteristic style, he revised the announcement for the moon-bound *Space Program 2.0* by taping Martian references over

the lunar ones. The new document announces: "We will travel to Mars on upgraded existing lunar Space Program equipment designed in collaboration with our colleagues at Jet Propulsion Laboratory (JPL)" (Sachs, *Whiteboard*). Sachs's choice to upgrade rather than invent reflects his own practice of "American Bricolage," but also NASA and JPL use of existing orbital and lunar equipment, particularly the ascent technology, which itself borrowed heavily from military technology developed during and after World War II. Sachs's refitted *the Apollo* LEM as the Landing Excursion Module, the space suits will travel again, and portions of Mission Control and smaller components were re-used. (Fig. 2) For the *Mars Manned Rover* Sachs started by creating a version of the Apollo 17 Boeing-made lunar rover since the official U.S. Mars mission, Curiosity, will not be manned. During the spring 2012 venture, Sachs's astronauts explored the Martian surface, collected soil samples, executed experiments, and were largely responsible for mission objective number six: "Our job will be to create enough drama and excitement through real-time solutions and demonstration of our sculptural elements to support a theatrical length performance" (Sachs, *Design Reference*). As they search for microbial life forms on the host planet, the astronauts are tasked with creating life of their own. Sachs's all-female crew brought greenhouses to start terraforming by poppy farming. They also carried sperm samples and in vitro fertilization equipment with which to populate the red planet. This last plot twist takes Sachs *Space Program* far from what President Obama must have had in mind for NASA and JPL.

At the same time that *Space Program* moves beyond a mimetic project it embraces a decidedly contemporary mode of representation: branding. Since his first works, such as *Chanel Chain Saw* (1996) and *Prada Death Camp* (1998) Sachs has been brand conscious. NASA too, courted corporate partners, emblazoning the General Electric logo across the specs for the Lunar Rover and proudly exhibiting the Coca-Cola and Old Spice that went to the moon in displays at the National Air and Space Museum. With the Mars expedition Sachs also pursued corporate sponsors. The Mars-ready footwear bares the Nike Swoosh and Sachs's zine, *Haute Bricolage*, now features contact information targeted specifically to those interested in advertising opportunities. In addition to generating funds and production opportunities, collaborating with clothing companies expanded the way in which audiences could engage with the work. With more objects produced at lower prices the entire audience, not just wealthy collectors could come home with part of the experience, much as they would at a popular music or sporting event: community through consumerism.

Space Program 2.0 Mars enlisted the methods of the engineer and the bricoleur, the sculptor and the salesman to lead us beyond representation and repair. It is not too much to assert that Sachs's collision of the escapist aspirations of the original Apollo missions with the corporate machinations of 21st century globalism and the individualist affect of consumer culture enacts the very subjectification process Nancy places at the heart of "mondialization." Nancy wrote: "the decisive feature of the becoming-world of the world, as it were,

is the feature through which the world resolutely and absolutely distances itself from any status as object in order to tend toward being itself the subject of its own ‘world-hood’ or ‘world forming’ ”(Nancy 41). *Space Program 2.0 Mars* is not meaningful as a representation, even a critical one, of human space exploration, it is significant due to the experiences it actualizes. Past and present, here and there, probable and impossible intertwine with the memories and desires of the viewer. At the most basic, for those of us born in the age of the moon landings the content of Sachs’s work is different than it is for those coming of age now. Sachs is certainly not alone in prioritizing the experiential rather than representational. The anti-material sensoria of Light and Space installations of the 1960s and Olafur Elliason’s more recent environments or the images and sculptures that form Roni Horn’s various documentations of water serve as mystical compliments to the secular subjectivity of Sachs’s social environments.

V. On the Matter of Myth and Art

The importance of anti-representation impulses in contemporary art is a reminder that Sachs’s “American Bricolage” is shaped not only by the structure of its engagement with the world, but also by its position within the realm of art. As important as engineering, design, and architecture are to Sachs, his output is clearly and emphatically directed to the art world. Derrida too had remained committed to

bricolage and his theoretical maneuvers may help illuminate Sachs's and will ultimately lead us back to Levi-Strauss and to art. Despite the profoundly immanent character of the bricoleur, who always "by inclination or necessity" remains within society, Derrida concluded that Levi-Strauss inadvertently invested the bricoleur with a supplementary, unspoken, and unacknowledged ability to step outside the social order to create the apparently exclusive binary structures that permit the existence of bricolage (Levi-Strauss 19). It is likely, Derrida wrote, "that the engineer is a myth produced by the bricoleur" (Derrida 285). Knowledge of such a border crossing, however, must be repressed or denied for as Derrida pointed out, once the world of binaries breaks down so does the identity of the bricoleur. Derrida's reading of Levi-Strauss thus projects a subject able to step outside the logic of its circumstances to create the conditions for the same binary logic that conditions its existence and that it is forced to transcend. We are faced with the quintessential modernist actor whose identity is threatened by a growing sensation of the complexity and open fluidity of the world and whose motivations are largely driven by the need to resist this knowledge with an ideological architecture of inside and outside, of borders, homelands, and foreign agents. This generative psychosis is reflected in the contrast between the solidly structured description of realty upon which Levi-Strauss builds his bricolage and the political and social flux of 1960s reality in which he wrote.

By Derrida's accounting, demystifying the engineer would be traumatic and the chaotic articulations of post-modernism felt

throughout the late 1960s and into the 1980s testify that it was. But we survived and a key to this success, to our ability to think of the bricoleur and the engineer as "going together," lies in how Levi-Strauss worked his way through the dilemma of bricolage: he turned to art. A "philosophy of art," he concluded, presumes a "means of execution" defined by the methods of bricolage and its "treasury" (Levi-Strauss 29) of objects, words, images, and ideas all "pre-constrained by their histories" (Levi-Strauss 19). The future of every object is shaped as much by its past as well as by the new uses to which it is put; the bricoleur must thus be satisfied by solutions even as they address new problems will "inevitably be at a remove from the initial aim" (Levi-Strauss 21). A bricolage-based society, in turn, must be satisfied with difference limited to comparisons of ideal and actual, broken and fixed. The artist, on the other hand, being only "something...of a bricoleur," capitalizes on the complexity of difference and ant its potential as a means of activating and agitating the viewer (Levi-Strauss 20). Levi-Strauss emphasizes the awareness created by art that is foreign to bricolage: "The choice of one solution involves a modification of the result to which another solution would have led, and the observer [of the work of art] is in effect presented with the general picture of the permutations at the same time as the particular solution offered. He is thereby transformed into an active participant" (Levi-Strauss 24). Art implies a vast field of possibilities into which the artist projects a singular solution; this process does not solve specific problems so much as produce an accumulated awareness of multiple selected and un-selected

options.[6] This art supplement interrupts the bricoleur's materialist cycles of fabrication and malfunction by signifying beyond the contingency of its immediate context. Maintaining something of bricolage, Levi-Strauss's art is neither an escape to an alternative mode of being nor the suppression of the order of the bricoleur, but rather is the visible relationship between existence in the here and now and the ideal being pursued between process and form, between "becoming" and "being" (Levi-Strauss 25). The artist, "something of a scientist" as well as a bricoleur, functions in and out of the incremental, materialist and metonymic world of Levi-Strauss's bricoleur and the transformative, idealist and metaphoric realm of his engineer, without repressing the passage between the two or the experience of the other (Levi-Strauss 22).

Levi-Strauss's description of art replaces the synthesis that defines his bricolage with a structure able to produce multiplicity that corresponds well to Sachs's "American Bricolage" or Nancy's mondialization. Neither the scientist/engineer focused on the beyond nor the bricoleur immersed in the here and now possess the requisite

6 This formulation is similar to Marcel Duchamp's analysis in "The Creative Act" in which artistic production generates a gap between intention and results called the "art coefficient," which is acted upon through reflection and interpretation by the viewer. The creative act is thus a relationship between the gap initiated by the artist and a supplement produced by the viewer, see Duchamp 77-78.

distance to reveal the world as a "picture of permutations." The questions arise then, "Why is art not a sufficient means to engage the world?" "Why keep bricolage at all?" The answer lies in the body. In order to imagine paths not taken and worlds not yet born, and in order to activate the viewer, Art Levi-Strauss writes, is "generated by renunciation of sensible dimensions," in favor of "intelligible dimensions" (Levi-Strauss 24). Once again the binary structure of modernism raises its head. Bricolage then plays its predictable part, being the "exploitation of the sensible world in sensible terms" (Levi-Strauss 16). The multiplicity of art, it turns out, is for the mind alone. Sachs's "American Bricolage" on the other hand began with bathroom humor, guns and video games: all sensation—but as his art has progressed concerns regarding history, commerce, power, war, and astrophysics have played a larger role—matters for the mind. Intoxication, sex, and humor still matter, but like Buzz Aldrin patching the Apollo 11 circuitry with a ball point, the sensible and intelligible, intuitive and deliberated, bricolage and engineering, all go hand in hand. In Levi-Straussian terms the permutations of art meet the sensations of bricolage.

VI. Conclusion

It is a commonplace of our moment that to survive we must be better caretakers of our planet. We must repair the damage we have

done, recycle and reuse what we have produced in the hope, as the slogan promises, of renewal. Bricolage has been an inspiration to those seeking ways to exist in the world without leaving too much of a mark. Bricolage promises to do no harm, to fix not discard, to conserve not waste, but it also limits its solutions to variations on what exists. As environmentalists and political activists are quick to point out, such conservation is hardly enough—we cannot aim to perpetuate the current state of affairs. What is needed is a method of engaging the world that attends to the world as it is but imagines ways to a world yet to be born. Tom Sachs's "American Bricolage" is one such practice. That it is based on sculptural means is critical for as such it proposes material as well as conceptual solutions. The *Space Program*, currently being outfitted to explore the moons of Jupiter, is a structure in which cultural, technological, and televisual networks envelop and entangle the metabolic, erotic, and intellectual functioning of those who live within them. It is a presentation and in invocation of multiplicity held together by ad hoc DIY ingenuity informed by research into the aerospace and bio-engineering. This multiplicity, born in the mixture of soft-core fantasy and hard-core science links sensible and speculative dimensions at the level of narrative as well as sculptural form and is fueled by the often opposing impulses of an individualist, consumer, scavenger, intellectual, and aesthete. The unexpected, provocative, even ridiculous combinations that result humanize space, history, and difference. The artist whose practice is based on such a practice lays claim to both the apprehension of sensual stimuli and the rejection of

the senses, just as he or she enlists permanence and contingency, object and event, immanence and transcendence. In the end, Sachs as artist forfeits the gift of Levi-Strauss's bricolage that had proposed to unite opposing positions into a single perspective, and instead provides the opportunity of"American Bricolage" to apprehend opposition without resolution and difference without borders.

Figures:

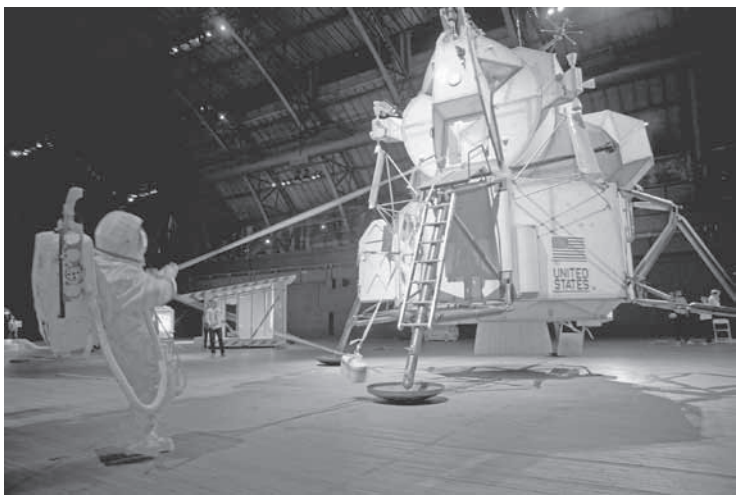

Fig. 1 Tom Sachs, *Landing Excursion Module (LEM)*, steel, plywood, epoxy resin, and mixed media, 277×263×263 inches, 2007, S/N: 2007.014. Photo credit: Josh White.

Fig. 2 Tom Sachs, *Mission Control Center (MCC)*, mixed media, 117.375×193.125×59.875 inches, 2007-2016, S/N: 2007.014. Photo credit: Josh White.

Work Cited

Aldrin, Buzz, et al. "Art in Space: Buzz Aldrin, Tom Sachs, and Louise Neri in conversation." *Space Program: Mission Guide and Experience Report*, Tom Sachs, Gagosian Gallery, 2008, pp. 21-32.

Baudrillard, Jean. *The Mirror of Production*. Telos Press, 1975.

Collins, Lauren. "Sachs & Co." *The New Yorker*, 14 April 2008, pp. 24-25.

Danto, Arthur. "Voyage to the Moon: Tom Sachs's Space Program." *Space Program: Mission Guide and Experience Report*, Tom Sachs, Gagosian Gallery, 2008, pp. 5-19.

Deleuze, Gilles, and Félix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*. University of Minnesota Press, 1983.

Derrida, Jacques. *Writing and Difference*. University of Chicago Press, 1978.

Duchamp, Marcel. "The Creative Act. (1957)" *Marcel Duchamp*, Robert Lebel, Grove Press, 1959, pp. 77-78.

Hardt, Michael, and Antonio Negri. *Empire*. Harvard University Press, 2000.

---.*Multitude: War and Democracy in the Age of Empire*. Penguin, 2004.

Hanhardt, John G., and Maria-Christina Villaseñor. "The Great Exopolis." *Tom Sachs: Nutsy's*, Tom Sachs, Guggenheim Museum Publications, 2003, pp. 94-97.

Levi-Strauss, Claude. *The Savage Mind*. University of Chicago Press, 1966.

Nancy, Jean-Luc. *The Creation of the World or Globalization*. State University of New York Press, 2007.

Phillips, Tony. "Moondust and Duct Tape." *NASA Science Beta*, 21 Apr. 2008, http://science.nasa.gov/science-news/science-at-nasa/2008/21apr_ducttape/

Sachs, Tom, and Todd Alden. *American Bricolage*. Sperone Westwater, 2000.

Sachs, Tom. *Haute Bricolage*. Self-published, 1999.

———.*Space Program: Mission Guide and Experience Report*. Gagosian Gallery, 2008.

———.*Tom Sachs: Nutsy's*. Guggenheim Museum Publications, 2003.

———.*Tom Sachs Space Program Experience Report, Lunar Harvesting Processing in the ACP Lunar Receiving Laboratory Case File Copy, 5/18/10*. Self-Published, 2010.

———.*Space Program 2.0 Mars! Whiteboard Discussion #1 June 17, 2010 NYC*. Self-Published, 2010.

———.*Space Program 2.0 Mars! Design Reference Architecture Mars 1.0.* Self-published, 2010.

Stallabrass, Julian. "Fetishism, Youth and Violence in the Work of Tom Sachs." *Tom Sachs: Survey: America-Modernism-Fashion*, Tom Sachs, et al. Astrup Fearnley Museet, 2006, pp. 11-23.