

Centre for Outer Space Studies

2024

Artist-In-Residence Report
of Lunga 6 Analogue Space
Research Mission Artworks



Sarah Fortais

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Centre for Outer Space Studies
Artist-In-Residence 2022-2023

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Foreword

Or, Martian Picnic: Report from an Artist-In-Residence on the UK's First Analogue Space Research Mission

In June 2022, five analogue astronauts¹ and fourteen crew members journeyed to an uninhabited Scottish island called Lunga and conducted a 5-day off-world simulation. The mission, Lunga 6, was the first analogue space research mission to take place in the UK, and was designed and directed by UCL PhD candidate Myles Harris. On the mission, astronauts were tasked with surveying the island (which was re-imagined as a terraformed Martian landscape) and providing responsive healthcare to crew members during simulated medical emergencies. Over three 8-hour scenarios, the astronauts proceeded to discover and rescue injured crew members from other concurrent missions who were scattered throughout the island. Casualty crew members self-generated full character profiles (which both aided and complicated the diagnosis of their simulated medical conditions) and remained in character continuously throughout each medical scenario. The scenarios themselves were designed to force the astronauts to make critical decisions about how to manage their resources, when/if to remove care, and how/when to continue their geological survey.

The remaining crew members, who were not acting as casualties, monitored the Lunga 6 astronauts' heart rates, decision making, and 'emergent strategies of social relations'². The mission director, Myles Harris, periodically communicated vital information such as Martian inclement weather, mission checkpoints, radiation flares, and equipment failure to the astronauts through the use of text messages set to a 40-minute (Earth-to-Mars) delay.

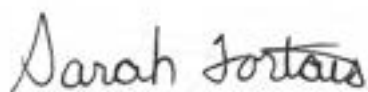
In April of 2022 I was selected by the Centre for Outer Space Studies (University College London) to become their first Artist-In-Residence, and to travel on the Lunga 6 Analogue Space Mission. My role

1 The term 'analogue astronauts' is used to describe crew members that act in the role of astronauts, to simulate off-world scenarios on Earth. The analogue astronauts selected for this mission were a mix of medical professionals and researchers who have worked with space programmes such as NASA and the Chinese Space Agency. In this report the term will be used interchangeably with 'astronauts'.

2 Phrase quoted from Dr. David Jeevendrampillai, crew member on Lunga 6, during a writing workshop on August 1, 2022 at UCL.

as the Artist-In-Residence was self-defined, and so I elected to move between the astronauts and crew members. By first training and travelling with the astronauts, and subsequently living and working with the crew during the mission, I was able to engage everyone in the production of site specific artworks and produce a visual identity for the mission. My resulting interventions used a combination of site-specific, repurposed, and fabricated materials to increase mission fidelity and weave the Lunga 6 mission into a speculative fiction of interplanetary travel.

Dr. David Jeevendrampillai (director of the Centre for Outer Space Studies, Lunga 6 crew member, and anthropologist) noted that taken as a whole, the Lunga 6 mission to Mars was collectively made, “through the process of bricolage, play, and performance of bodies”.³ As a creative methodology, bricolage refers to the hobbling together — the retooling and re-signifying — of collected, familiar materials into novel, (often) functional contraptions. Resulting works of bricolage conspicuously evidence their constituent materials and I believe that the constructed joints/connections between these parts inherently contain an impression of the maker. Bricolage artworks tend to, “have a sense of discovery about them as viewers may glimpse and identify original forms when they look more closely at the work.”⁴ Ultimately, bricolage is a creative methodology that values the process of connecting parts and the embedding of oneself within these connections, more than achieving an end result.⁵ In this report, I will outline my bricolage contributions (created collaboratively and on my own) and detail how my residency output both enhanced and documented the UK’s first analogue space research mission. I also intend for this report to catalogue my artistic output for the Centre for Outer Space Studies’ archive.



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Artist-In-Residence 2022-2023

3 Phrase quoted from Dr. David Jeevendrampillai, crew member on Lunga 6 during a writing workshop on August 1, 2022 at UCL.

4 Nancy Natale, “A 2015 Bricolage Workshop,” *Art of Bricolage* (blog), May 19, 2015, <http://artofbricolage.blogspot.co.uk> .

5 Claude Lévi-Strauss, “The Science of the Concrete,” *The Savage Mind*, Trans. by George Weidenfield and Nicholson Ltd., Paris: The University of Chicago Press and Librairie Plon, 1962, p10-11.

Artworks

Title of Artwork: Lunga 6 Training Storyboard

Artist(s): Sarah Fortais



Description:

The first artwork Fortais produced was a storyboard created by photographically documenting the astronaut training at Plas-Y-Brenin National Outdoor Centre, Wales. The training mostly related to extreme environment survival, teamwork, and casualty extraction/helicopter rendezvous procedures. Each photo is hand cut and fitted into a repurposed printing tray. Using the pre-existing tray as a frame limited the number and dimensions of photos used for the artwork. This process was meant to reference the extreme size and weight limitations of Apollo NASA astronauts' mission PPKs (Personal Preference Kits), and how their mission photographs were limited to just a few rolls of film.

Materials:

Printing tray, photographs, rocks, found objects

Dimensions: 35cmx54cmx5cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None



Title of Artwork: Lunga 6 Mission Patches

Artist(s): Sarah Fortais and Lunga 6 Analogue
 Space Research Mission Astronauts



Description:

The Lunga 6 Analogue Space Research Mission patch was designed collaboratively between Fortais and the Lunga 6 astronauts, beginning during their training at Plas-Y-Brenin National Outdoor Centre and continuing remotely over WhatsApp. The patch depicts the Medicine Man constellation, which is prominent in the sky as viewed from Lunga during the late spring, when the mission took place. The patch also depicts an outline of Lunga and a razorbill bird (a native bird to the island). *Razorbill* was also the name of the boat which ferried the crew to and from Lunga. Fortais produced embroidered patches, stickers, a stamp, cast silicone fobs, a flag, an engraved toothbrush, and leather patches using this design.

Materials:

Patches mounted onto a framed canvas

Dimensions:

46cmx62cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None



Lunga 6 Mission Patches Materials Legend:

- 40 laser cut reclaimed leather with black polish
- 41 laser cut reclaimed leather with red polish
- 42 blue cast silicone fob
- 43 grey cast silicone fob
- 44 grey laser cut silicone fob
- 45 white cast silicone fob
- 46 black cast silicone with mica powder
- 47 grey cast silicone fob

- 48 epoxy resin with mica powder and Lunga soil
- 49 laser cut plastic fob
- 50 & 51 water resistant sticker
- 52 & 53 archival ink on paper and silicone stamp
- 78 laser cut reclaimed leather with black polish
- 79 embroidered synthetic patch
- 80 laser cut reclaimed leather with red polish
- 81 Jesmonite

Title of Artwork: Hero Shot

Artist(s): Sarah Fortais and
Nikolas Ventourakis



Description: In addition to the remote medical field care training with the astronauts, Fortais devised her own training which took place in London and in St. Albans. The training involved completing various endurance and navigational tasks that were analogous to the mission, whilst wearing a self-built spacesuit. The spacesuit was modelled after the Apollo A5-L pressure suit but is made entirely from disused materials scoured from the streets of London. Hero Shot is photographic documentation of one of Fortais' training 'performances' taken in the Grant Museum of Zoology's Micrarium.

Materials: Aluminium dibond print
Spacesuit materials: curtains, motorcycle helmet, bubble visors, acrylic paint, plumbing fixtures, vacuum hoses, shower hoses, nylon rope, fishing wire, running shoes, grommets, ducting, aluminium sheet metal, duct tape, high-visibility iron-on tape, electrical tape, aluminium foil tape, leather jackets, nylon, gardening gloves, yogurt cups, purses, camping backpack, Velcro, felt, fan motor, car parts, shoelaces, luggage straps, seatbelt

Dimensions: 50cmx50cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Dear Emma....

Artist(s): Sarah Fortais and
Nikolas Ventourakis



Description: *Dear Emma....* documents Fortais' endurance-based mission training, which took place on University College London's Wilkins Terrace. The quotation reads: "*Dear Emma, Sometimes I feel like the moon is following me around but really... it's probably just a guy wearing a green pistachio shell outfit.*"

Materials: Aluminium dibond print, plexi-glass, tierra verde/duck egg/pistachio derived pigments, paper, printed labels

Spacesuit materials: curtains, motorcycle helmet, bubble visors, acrylic paint, plumbing fixtures, vacuum hoses, shower hoses, nylon rope, fishing wire, running shoes, grommets, ducting, aluminium sheet metal, duct tape, high-visibility iron-on tape, electrical tape, aluminium foil tape, leather jackets, nylon, gardening gloves, yogurt cups, purses, camping backpack, Velcro, felt, fan motor, car parts, shoelaces, luggage straps, seatbelt

Dimensions: 50cmx50cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Coffee Break

Artist(s): Sarah Fortais and Emma Burdon



Description:

In this photograph Fortais is taking a well-deserved break from training in London's Borough Market, in the rain.

Materials: Aluminium dibond print

Spacesuit materials: curtains, motorcycle helmet, bubble visors, acrylic paint, plumbing fixtures, vacuum hoses, shower hoses, nylon rope, fishing wire, running shoes, grommets, ducting, aluminium sheet metal, duct tape, high-visibility iron-on tape, electrical tape, aluminium foil tape, leather jackets, nylon, gardening gloves, yogurt cups, purses, camping backpack, Velcro, felt, fan motor, car parts, shoelaces, luggage straps, seatbelt

Dimensions: 50cmx39cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Assembly Required

Artist(s): Sarah Fortais



Description:

Two astronauts attempt to assemble a tent, only to find that the tent is damaged. They must decide whether to proceed with the mission or give up. The video was filmed in St. Albans. The 50-minute performance video is played on loop inside a mixed media sculpture, where the audience must peer inside the central vent to view the video.

Materials: Performance video, cellphone, coal warmer, Jesmonite, fibreglass

Dimensions: 43cmx14cmx4.5cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None



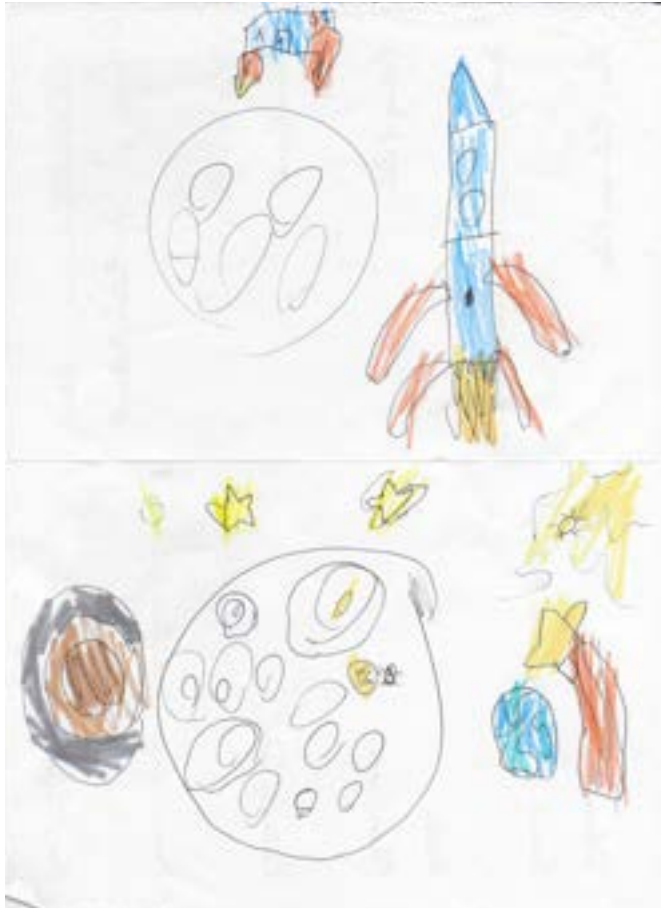






Title of Artwork: Open Call

Artist(s): Canadian and British children aged 3-11 years old, organised by Sarah Fortais



Description: Fortais launched an open call for children to write, draw, paint, or print what they think the analogue space research mission might look like and to mail their artwork to her studio so that she could take it on the mission. The artwork criteria consisted of being A5 or smaller (due to size constraints) and arriving via post to her studio by May 16th. In exchange for the artwork, everyone who participated received a mission souvenir that had also travelled on the mission, along with photographs and a handwritten letter describing the journey.

Materials: Artworks: pen, paper, pencil, oil pastel, marker

Souvenir participation package:
1-2 embroidered mission patches,
1 cast silicon fob, 2 photographs,
handwritten letter by Fortais

Dimensions: A5 artworks

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Lunga 6 Alarm Clock

Artist(s): Sarah Fortais and Lunga 6 Analogue
Space Research Mission Astronauts' next of kin

23/05/2022, 06:53 - sarah fortais: <Media omitted>
23/05/2022, 06:53 - sarah fortais: <Media omitted>
23/05/2022, 06:57 - sarah fortais: Good morning Lunga 6, today's dedications are for [name omitted]
from [name omitted] and [name omitted] from [name omitted].

Description:

Fortais came across a NASA ritual which asks colleagues or family of astronauts currently in space to submit song dedications, which NASA then uses as a morning alarm to wake up the astronauts, who can then guess who authored the dedication.¹ Similarly, each morning of the Lunga 6 mission Fortais acted as the 'automated alarm transmission', sending songs and dedications via text to wake up the analogue astronauts. In the month leading up to the mission Fortais asked the analogue astronauts' nominated next of kin for dedications that she then compiled into an anonymised playlist to transmit via text during the mission. Lunga had very sporadic signal for text communications however, and so several 'signal tests' were first completed, which timed the upload/download speeds of files, to ensure the alarm was sent on time. The dedications will be kept confidential, but it can be said that the song choices were both sentimental (one analogue astronaut was sent their wedding first dance song) and space-themed (two different analogue astronauts were sent Elton John's Rocket Man, which unsurprisingly was also used by NASA as a wake-up alarm during Apollo 16).²

1 NASA, "Feature," *Space Shuttle*, July 22, 2011. https://www.nasa.gov/mission_pages/shuttle/shuttlemissions/sts135/135_wakeup.html .

2 Ibid.

Materials:

Email correspondence,
compressed .mp3 files,
cellphone

Dimensions: N/A

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Going to Lunga

Artist(s): Sarah Fortais and Lunga 6 Analogue
Space Research Mission Astronauts and Crew



Description:

Fortais asked the analogue astronauts and crew to film short <20 second video clips documenting their travel to the island. Fortais subsequently edited the footage and added her own material to produce this video. The video is played on loop inside a space capsule structure.

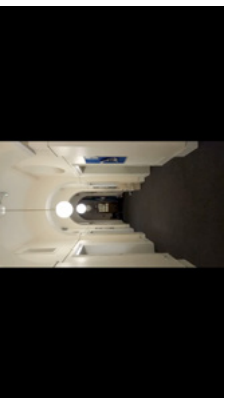
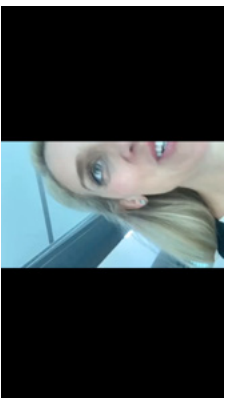
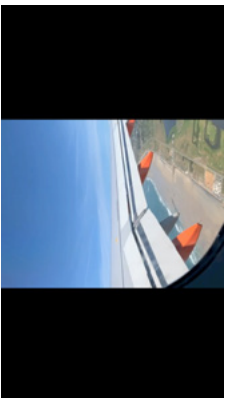
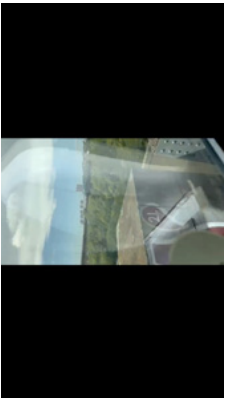
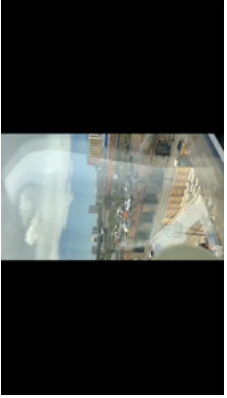
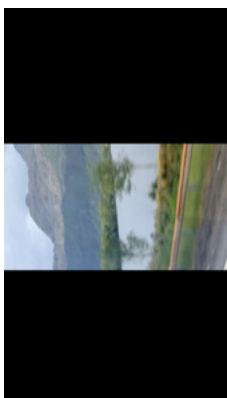
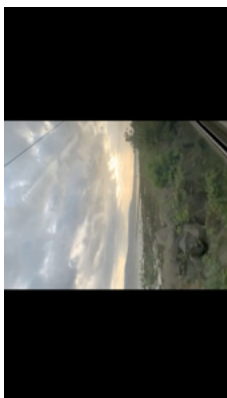
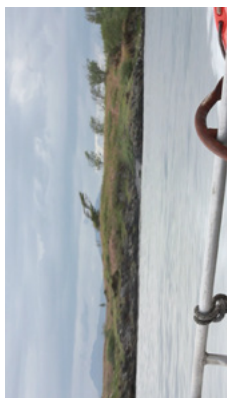
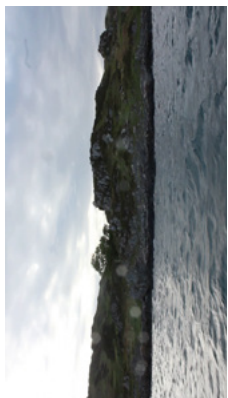
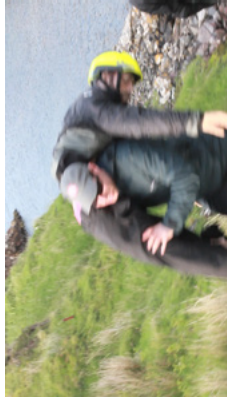
Materials:

Video, cellphone, plywood, found materials, headphones, macro lens

Dimensions: 197cmx89cmx36cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None



Title of Artwork: THIS HAS BEEN TO SPACE

Artist(s): Rosie Baker



Description: Lunga 6 analogue astronaut Rosie Baker worked with Fortais to design a custom watercolour painting kit, which Fortais then constructed for the mission. The kit includes Baker's favourite types of painting supplies as well as a new type of paint brush which contains a water reservoir inside the shaft of the brush, to enable mobile/precise wetting of the brush. During the mission, Baker completed a number of paintings/drawings, which were later displayed in a micro-exhibition titled "THIS HAS BEEN TO SPACE". Baker also took photos with a disposable camera, which Fortais provided to the analogue astronauts. Strangely, one of the disposable cameras was lost on the mission, just like the single roll of film which was lost during NASA astronaut John Glenn's Friendship 7 Mission.

Materials: Watercolour paintings, drawings, photographs, custom built watercolour painting kit

Dimensions: 65cm x 59cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: The Last Post Box on Earth

Artist(s): Sarah Fortais and Royal Mail



Description: During the NASA Apollo missions, it was customary for astronauts and stamp collectors alike to have the post office 'cancel' a letter on the launch day, and then again on their day of return (to get the special date stamping). While waiting for the *Razorbill* (the chartered boat) to shuttle crew to the island, Fortais spied a post-box next to the ferry dock, and took the opportunity to mail a letter. However, upon returning to London, the letter had not yet arrived. About a month later it arrived in a sealed plastic envelope with an apology note from Royal Mail, citing damage during handling. Upon further inspection the letter was undamaged, and so the situation subjectively felt more like an impromptu 'quarantine procedure' of the mission launch letter. Furthermore, the event bears a passing resemblance to the most infamous case of Apollo letter cancellation: that of the quarantine, extended government seizure, and eventual release of letters involved in the Apollo 15 Postal Covers Incident (an incident where letters were stamped, signed, and flown by astronauts to be illegally sold by a third party for profit).

Materials: Paper, stamps, plastic

Dimensions: 19cm x 21cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Remote Care Case (Waiting)

Artist(s): Sarah Fortais



Description: Waiting is the first of the Remote Care Cases, which are a series of antique first aid kits repurposed to contain life castings taken while on the Lunga 6 Analogue Space Research Mission. The life castings are made with Jesmonite mixed with soil collected on the island. By steeping the soil in the Jesmonite liquid for different lengths of time, Fortais could produce a range of colours and textures, all derived from the landscape. This Remote Care Case features the clasped hands of a mission crew member as they waited for the boat journey to bring the team to Lunga (pictured in the aluminium dibond print in the back of the case). The bottom of the case features electrical testing equipment and a photograph denoting the view from the front of the ship as it pulled into the island.

Materials: First Aid kit, aluminium dibond prints, life casting made from Lunga soil and Jesmonite, found objects

Dimensions: 28cmx34cmx22cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Waiting, is displayed with the following text written by Dr. David Jeevendrampillai (Lunga 6 crew member):

We waited for a good hour by the boat mooring for those in cars to arrive. Some used the time to visit the bathroom or post a letter. Moiz enrolled us in a Tik Tok 'fit check' where we had to explain our outdoor gear to the camera. The local ferry driver arrived and started to load our bags. We had to stop him and say we were waiting for our own boat.

...

A crew of two men, one of whom was also an owner of the island, arrived with the chartered boat. The boat was called the *Razorbill*, a name of one of the native birds on the island. [...] The shuttle was loaded with gear and the crew sealed their space suits. The weather for launch is good but turbulence is expected.



Title of Artwork: Definitive Proof (We're On Mars)

Artist(s): Sarah Fortais and Moiz Siddiqi



Description: When Myles Harris designed the Lunga 6 Analogue Space Research mission, he did not explicitly define the location of the mission; rather, he outlined that the crew would travel to an 'off-earth planetary body' and allowed the specific destination of the mission to emerge whilst the mission was in progress. As a result, there was a continuous debate amongst crew members as to whether Lunga 6 was exploring the moon or Mars. While the crew were exploring the caves of Lunga however, crew member Moiz Siddiqi unearthed a Mars Bar wrapper buried in the peat. Suddenly, overcome with a flood of Charlton-Heston-in-the-Forbidden-Zone emotional fervour, it was definitively proven that Lunga 6 was on Mars. Fortais sealed the archaeological find in a makeshift hermetic chamber, made from found materials.

Materials: Mars bar wrapper recovered from Lunga, display case made from parts recovered from the Royal School of Mines Chemistry Department lab clearout, LED light string, cardboard, plexiglass, nautical window, timer

Dimensions: 45cmx40cmx12cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: L.A.M. and Sheep

Artist(s): Sarah Fortais



Description: While surveying Lunga, the crew came across a cave. Inside, Fortais was able to excavate two complete sheep skeletons. Subsequent surveying of the island produced additional sheep bones. In response, Fortais created work-in-progress spacesuits for sheep. Building spacesuits for animals is a project that Fortais began in 2016 but continues to develop as she finds skeletons and detritus to further improve the spacesuit designs.

Materials:

Sheep: sheep skull, plastic tubing, cardboard tubing, saran wrap, plastic bags, packing tape, newspaper, metal fixings, duct tape, hair curlers, hazard tape, tree branch, cement, metal fixings

L.A.M.: baby shoes, military suspenders, vacuum tubing, cotton string, duct tape, cardboard tubing, plastic bags, stones, leather jacket, lamb skull, hair curlers, safety pins, packing tape, seat belts, leather boots, ankle brace

Dimensions: Sheep 110cmx45cmx72cm;
L.A.M. 58cmx20cmx48cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: L.A.M.

Artist(s): Sarah Fortais



Description: This is a work-in-progress spacesuit for a lamb. Building spacesuits for animals is a project that Fortais began in 2016 but continues to develop as she finds skeletons and detritus to further improve the spacesuit designs.

Materials: Baby shoes, military suspenders, vacuum tubing, cotton string, duct tape, cardboard tubing, plastic bags, stones, leather jacket, lamb skull, hair curlers, safety pins, packing tape, seat belts, leather boots, ankle brace

Dimensions: 58cmx20cmx48cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Stag

Artist(s): Sarah Fortais



Description: Despite the island of Lunga being uninhabited by humans, the crew discovered a significant non-human presence in the form of red deer that had swum over from nearby islands. Fortais was able to excavate one complete deer skeleton and several shed antlers during the mission, and subsequently fabricated a deer spacesuit. Building a spacesuit for a deer acknowledges deer as the mission's precursory explorers and references the history of animal space travel (where animals were often used as non-consensual off-world travellers prefacing human missions). Perhaps, the spacesuit could be an offering left for Lunga deer who desire protection from unexpected (alien) human encounters. Fortais began building spacesuits for animals in 2016 but continues to improve the designs as she finds skeletons and useful detritus.

Materials: French military parachute bag, deer skull, coat hanger, piano key mechanism, Skull Hooker, plastic bags, newspaper, curtains, golf bags, shin guard, elbow pads, ski bag, ducting, boots, running shoes, children's booties, bike tire, reflective bands, leather jackets, horse ankle/shin guards, bed post, CD rack, plastic tubes, rock wool, film splicing tape, packing tape, grommets/eyelets/metal fixings, nylon/leather/cotton/polyester-nylon rope, parachute cord, wood trolley, Gorilla glue

Dimensions: 240cmx210cmx90cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None





Title of Artwork: Remote Care Case (Pelvic Fracture)

Artist(s): Sarah Fortais



Description: Pelvic Fracture is from the Remote Care Case series of antique first aid kits repurposed to contain life castings taken while on the Lunga 6 Analogue Space Research Mission. By steeping collected soil from the island for different lengths of time, Fortais could produce a range of colours and textures, all derived from the landscape. Pelvic Fracture is backed with an aluminium dibond print illustrating the stretcher carry of the first patient from the first medical case study. The life casting depicts the astronauts' triage of the patient's hip, determining the possibility of fracture and need for assisted extraction.

The process for creating this work consisted of Fortais following the analogue astronauts and photographing/drawing relevant actions of care. Immediately after the case study concluded, Fortais consulted with the patient, and created a 3-person life cast copying the diagnostic hand and body gestures of the astronauts (with Lunga 6 mission crew volunteering as life models).

Materials: First Aid kit, aluminium dibond print, life casting made from Lunga soil and Jesmonite

Dimensions:
27cmx23cmx13cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None



The artwork is displayed with the following text written by Lunga 6 astronaut Dr. Rosie Baker:

Case 1 - Patient 1

Patient (P)

Astronauts 1 - 5 (A1, A2, A3, A4, A5)

A4: Okay X, we're a group of medics, my name is X, we will just assess you talking out loud as we go. **A3** can you write this down with the time as we go?

A3: Yes, start and I'll find my pen.

A4: His airway is patent as he's talking to me nil added sounds. **A1** - can you count his respiratory rate? He has no increased work of breathing. I'm just going to have a feel of your chest now, take a nice big breath for me. Does that hurt anywhere?

P: No.

A4: Equal chest expansion nil pain on respiration.

A3: Respiratory rate 20. Here's your stethoscope.

A4: I'm just going to lift your t-shirt now to have a listen to your chest. Keep taking big slow breaths in and out. Equal air entry bilaterally, nil added sounds.

A3: I'm putting this oxygen saturation monitor on your finger, it won't hurt.

P: Okay. I'm cold and my legs killing me *aaaaah*

A4: SATS probe shows 96% saturation. There is no breathing problem, let's move onto C. Patient is cool peripherally, central capillary refill 4 seconds. No central cyanosis. Very weak radial pulse, strong femoral pulses bilaterally so systolic blood pressure is approximately 80. Heart rate is 110 beats per minute, regular. Looking for signs of bleeding — there is no evident catastrophic haemorrhage. There is no suspicion of chest injury. Abdomen is soft non tender, pelvis is non-tender on palpation and symmetrical both sides. Long bones — left and right humerus have no deformity or pain. Right femur no distortion, right tib fib normal. Left tib fib normal.

Left femur feels swollen — is this where it hurts?

P: YES *****!!!

A4: Left femur has mid shaft deformity, suspicion of closed long bone fracture. We need to traction this — **A3** can you find the Kendrick extraction device and get it out quickly. **A1** we have a big problem with circulation - the patient is cold and tachycardic with a suspected mid shaft pelvic fracture. We need analgesia and an extraction plan....

Title of Artwork: Remote Care Case (Cold Shoulder)

Artist(s): Sarah Fortais



Description: Cold Shoulder is from the Remote Care Case series of antique first aid kits repurposed to contain life castings taken while on the Lunga 6 Analogue Space Research Mission. The first casting depicts a hand and shoulder representing the first (unsuccessful) attempt to comfort the patient. Two different concentrations of soil were used to create a strong colour contrast between the hand and shoulder. The second casting depicts the medical field notebook used to document interactions with the patient. This casting also contains black pigment and embedded bits of moss and plant matter from the island. The third casting is of Fortais' cracked front steps in London — as the patient in this case study experienced extreme homesickness, Fortais incorporated a fractured element of 'home' into the Remote Care Case.

Cold Shoulder also contains two aluminium dibond prints: the first documenting the analogue astronauts' discovery of the homesick casualty, and the second depicting the desolate landscape as viewed from the ridge of their camp.

Materials: First Aid kit, aluminium dibond prints, life castings made from Lunga soil and Jesmonite, found objects

Dimensions:
65cmx31cmx11cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

The artwork is displayed with the following text written by astronaut Dr. Rosie Baker:

Case Study 1 - Patient 2

Patient (P)

Astronauts 1 - 5 (A1, A2, A3, A4, A5)

A3: We have a patient in emotional distress. Her partner is the casualty we retrieved earlier today with a suspected left sided lower limb fracture. I have performed a primary survey with no immediate concerns with A, B or C problems. My main concern is her emotional distress - she is anxious and needing support. I am going to prioritise identifying the cause of her distress and giving her support with this. But I'm also aware we have another patient, her partner, to care for and we have a team around us who are already tired from several hours of patient care.

...

A3: Hello, my name is X. What's yours?

P2: X

A3: Nice to meet you on this strange planet of ours. I can see you look distressed, can you tell me what's wrong?

P2: *uuuuuargh*, I'm worried about my partner but I don't want to talk to him — we fell out this morning and now I feel really conflicted.

A3: Sorry to hear that, that sounds like a lot to be thinking about.

P2: Yeahhhh.

A3: Is there anything that I can do to help?

P2: No, just get him better as soon as you can.

A3: You seem quite anxious, can I ask you a bit more about that... I understand there is a lot going on around us and we're in a really challenging environment. How do you manage your mood normally — do you use any techniques or medications at home? ... What do you think would be helpful here? We want to support you as best as we can but we also need to keep the rest of our team safe. For example, if you feel you need some breathing space and time alone then I would support you walking around outside our tent within 10m as long as someone knows where you are. But it is not safe for any of the team if any of us go further than that alone. We know there is a high risk of solar flares and radiation exposure at present....



Title of Artwork: Remote Care Case (Martian Death Mask) Artist(s): Sarah Fortais



Description: Martian Death Mask is from the Remote Care Case series of antique first aid kits repurposed to contain life castings taken while on the Lunga 6 Analogue Space Research Mission. The death masks were cast after a casualty crew member's simulated death on Mars. Fortais chose to cast two death masks to represent the two patients involved in the case study (despite one surviving, both were in critical condition).

The top of the Remote Care Case features the site of a local Scottish legend which was told during the mission and subsequently became the crew's first Martian Ghost Story. Fortais was interested in combining the case study with the ghost study in this Remote Care Case (both narratives began with two extremely close, isolated people and feature each couple experiencing a death in the same remote landscape). The stories end differently however, as the Lunga 6 astronauts were able to find the surviving casualty and provide them with comfort— effectively a 'do-over' of the events leading to the death of the second person in the ghost story.

Materials:

First Aid kit, aluminium dibond print, castings made from Lunga soil and Jesmonite, found objects

Dimensions:

30cmx48cmx50cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

The following text is written by Lunga 6 astronaut Dr. Rosie Baker:

Case 2 - Patient 1 & 2

Patient (P)

Astronauts 1 - 5 (A1, A2, A3, A4, A5)

Patient 1 and 2 crash landed their spaceship on our strange new planet. They have sustained serious trauma wounds - P1 with splenic rupture causing serious internal bleeding, her friend and colleague P2 has some difficulty breathing and is concerned about her friend who is deteriorating.

...

A2 to P2: Sorry to wake you. I wanted to see how you are feeling? Do you have any pain?

P2: Okay thanks, I'm just concerned about my friend.

A2: I understand - you've both been through a really tough time together. **P2,** I'm afraid I have some bad news. Your friend is struggling — she has serious bleeding inside her abdomen because of the big crash you were both in. We've done all that we can in the challenging place we're in and despite this, she is not getting better.

She is getting worse. I'm afraid I am expecting her to pass away at some point tonight. I'm sorry, I know this is a shock. We will do all we can to make her comfortable so she's not in pain. We are going to keep checking on her regularly and if you like we can wake you up when we do so?

P2: Yes please, I don't want her to be alone. I want to stay with her. What have you done for her already?

A2: We've assessed all her injuries — our main concern is that she's bleeding inside her abdomen from her spleen, which took a heavy impact on landing. We have given her some medicine, tranexamic acid, to try and slow the bleeding but unfortunately this has not been enough. This is a very serious injury that sometimes people don't survive even inside a hospital with big teams and specialist equipment.

P2: Is there anything I can do to help?

A2: Just by being with her, you can do something to help. Talking to her and holding her hand can help soothe her so she knows you're with her.



Title of Artwork: Casting Martian Death Mask

Artist(s): Sarah Fortais and
Adryon Kozel



Description: The process of casting the Martian Death Mask was labour intensive and required the model to sit completely still for close to an hour. During this time various crew members visited and paid respects to their deceased colleague, a process which was later described as surreal by the model (crew member Adryon Kozel). Adding the death mask-making ritual to the Lunga 6 Analogue Space Research Mission increased the fidelity of the simulation (other than the addition of adding breathing straws, the procedure for casting a life mask or death mask are identical), as it extended the crew's imagination to the aftercare and funereal rights of deceased people in off-world living conditions.

Materials: Silicone, mod roc plaster bandage, plaster of Paris, straws, plastic poncho, collapsible buckets, flex buckets, metal spatula, wooden stir stick, camping mat, wet wipes, petroleum jelly, Jesmonite, Lunga soil, water

Dimensions: N/A

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None



Title of Artwork: Mutual Transfer

Artist(s): Sarah Fortais



Description: The sculpture presents two life casts of hands made from soil during the Lunga 6 Analogue Space Research Mission. Unlike the Remote Care Cases, which consist of life casts of patients receiving medical care from the analogue astronauts, this sculpture captures the hands of the island owners, who visited Lunga during the analogue space research mission to check that things were going to plan. Technically their presence during the medical simulation would be considered an alien intrusion, and so Fortais hermetically sealed their hand casts in a homemade quarantine box.

Materials: Lunga soil, Jesmonite, plastic recovered from Lunga, tom drum, moped mirror, aluminium and gold tape, rubber gloves, toilet parts, metal wheels, hydraulic press handle

Dimensions: 70cmx49cmx30cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: One Small Step

Artist(s): Sarah Fortais



Description: An alginate and plaster cast was taken of a child's footprints — this was the result of a brief encounter with Lunga's first and only child traveller during the Lunga 6 Analogue Space Research Mission (the daughter of the island's owners). The *mould* of the footprints (i.e. the negative casting), rather than the cast copy of the footprints have been displayed due to the alginate's ability to fuse with the soil and form a powdery, 'lunar' looking material.

Materials: Alginate, mod roc, Lunga soil, drawer recycled from the Royal School of Mines Chemistry Department lab clearout, spalted beech veneer, metal handles

Dimensions: 43cmx34cmx7cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Remote Care Case (Ottawa Ankle)

Artist(s): Sarah Fortais



Description: Ottawa Ankle is from the Remote Care Case series of antique first aid kits repurposed to contain life castings taken with site soil while on the Lunga 6 Analogue Space Research Mission. Ottawa Ankle depicts the assisted walk of a patient to the emergency shelter during a solar storm. The case also contains a rock from the island (the culprit of the ankle injury) and a diorama of resin and moss, as the patient was later accidentally dropped into a bog and became covered in dark liquid. The title Ottawa Ankle refers to the Ottawa Ankle Test, a medical test developed to manually diagnose if a patient has an ankle sprain or fracture. Fortais used her own ankle in the life casting as it still showed signs of significant damage and swelling from a historical ligament tear. Fortais asked the case study patient to press on her ankle at a site similar to their own simulated injury.

Materials: First Aid kit, polycore print, life casting made from Lunga soil and Jesmonite, rock, resin, lamp base, chair legs, latch

Dimensions:
59cmx20cmx60cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

The artwork is displayed with the following text from the Lunga 6 Mission transmissions:

22/05/2022, 14:30 - Mission Control, we have reached a casualty. Coordinates are:
<media omitted>

Patient Z

36M mission director for his own mission - rest of crew unfortunately did not survive.

No previous medical condition.

Fall from >1m height.

A- patent

B- RR 20

C - 90 pulse good pulse

D - PERLA GCS 15

E- injuries identified left ankle injury - likely sprain.

Not sure if patient able to mobilise this independently as unable to weight bear.
Being supported shoulder to shoulder to walk.

Please send Extra support and evacuation plan.



Title of Artwork: Lunga Ball 010 (Soft Sculpture)

Artist(s): Sarah Fortais



Description: The artwork is displayed with the following text from the mission transmissions:

*22/05/2022, 08:39: *WARNING* - we have had notification of a solar storm heading your way. Your basecamp is in a danger zone and not suitable for life for prolonged periods. Every hour on the hour from 0900 your local time there will be a solar flare with risk-to-life radiation. You must seek shelter for five minutes, after which you can go outside until the next hour.*

Materials: Aluminium dibond print

Dimensions: 55cmx37cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Five of Lunga 6

Artist(s): Sarah Fortais



Description: This group hand casting of the analogue astronauts was created on the last day of the Lunga 6 Analogue Space Research Mission. The title references that the sixth astronaut selected for the mission dropped out due to a last minute change of circumstances. The casting was made using soil from the island, as well as larger objects such as sticks and shells. The black terrazzo slab is made from waste casting materials from the mission. The base is created from scavenged spindles, which reference nautical spokes and the crew's simulated experience of being 'shipwrecked' on Mars. The resulting outline of the hand casting, when viewed from above, incidentally resembles the aerial view of the part of the island that the mission predominantly took place on.

Materials: Lunga soil and Jesmonite, trawl float, recycled alginate/soil/ Jesmonite left over from Lunga 6 mission castings, wood spindles, resin

Dimensions:
30cmx25cmx56cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None



Title of Artwork: Lunga 6 Flag Planting Ceremony

Artist(s): Sarah Fortais



Description: On the last day of the Lunga 6 mission Fortais planted a flag depicting the mission patch logo. After the flag was planted, it was photographed, lowered, and the astronauts proceeded to sign the flag. This photograph was taken by Fortais using the last of the film on the disposable crew mission camera (disposable cameras were issued by Fortais to both astronauts and crew).

Materials:

Canvas flag, tripod, starch, fabric pen

Dimensions:

120cmx100cmx100cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Analogue Stag

Artist(s): Sarah Fortais



Description: Despite the island of Lunga being uninhabited by humans (and thus an ideal site for the analogue space research mission), the crew found a significant non-human presence in the form of red deer that had swum over to Lunga from nearby islands. One of the crew members remarked that perhaps the deer might represent pieces of complex telemetry which simply resembled deer, and that they were designed to blend into the terraformed Martian simulation. In response to the proposed idea of mechanised deer analogues, Fortais collected discarded materials while on Lunga and upon returning home to London, created her version of an analogue deer.

Materials: 1960s table, squash racket owned by Michael Collins (likely not the Apollo astronaut), vice clamp, piano parts, camera flash, skull hooker, spalted beechwood veneer, resin, tablecloth clamps, string

Dimensions:
158cmx40cmx100cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None



Title of Artwork: L.F.A.K.

Artist(s): Sarah Fortais



Description: As the Lunga 6 crew surveyed the island, they came across a cave. Inside, Fortais was able to excavate two complete sheep skeletons. Subsequent surveying of the island produced additional lamb bones, likely evidence of historical sheep farming on the island. Fortais filled the Lamb First Aid Kit (L.F.A.K.) with cotton wool removed from the first aid kits that she used to build the Remote Care Cases.

Materials: Sheep skull recovered from Lunga, cotton wool, sewing basket, scrub brush

Dimensions: 39cmx21cmx32cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None



Title of Artwork: PHOBOS, DEIMOS, LUNGA, EARTH

Artist(s): Sarah Fortais



Description: Fortais turned soil collected from the Lunga 6 Analogue Space Research Mission into paint to make this artwork. The brown circle is the Lunga soil paint. The blue circle is made from woad that Fortais grew in England and subsequently turned into paint. The painting depicts the round-trip journey of Lunga 6 (home-grown woad representing Earth and Lunga soil representing Mars). The irregular circles also reference the Martian moons, Phobos and Deimos.

Materials:

Canvas, Lunga soil, woad pigment, acrylic gel medium, wood, metal handle

Dimensions: 60cmx71cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: The Lungas

Artist(s): David Jeevendrampillai and Sarah Fortais



Description: During the mission, Jeevendrampillai expressed the idea of having an award akin to the Oscars, but made of a found sheep bone, that could be awarded to Lunga 6 crew for exemplary work. Fortais produced a prototype based on this description and the pair held an award ceremony which passed the award around between the remaining 17 crew members, acknowledging each of their accomplishments.

Materials:
Sheep bone, resin, wood

Dimensions: 6cmx6cmx15cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Lunga Jackfruit Terraform

Artist(s): Sarah Fortais



Description: Fortais collected soil from Lunga and later used it to propagate jackfruit seeds. Jackfruit (*Artocarpus heterophyllus*) is an extremely efficient fruit crop, as a single jack tree can produce hundreds of 20+kg fruits a year. Therefore this artwork speculatively proposes that jackfruit could become a suitable crop for terraforming off-Earth environments. Before the seeds were extracted from the fruit for germination, Fortais cast the jackfruit in black resin. Fortais placed a cow vertebrae (collected during the mission) on the top of the sculpture, roughly in the location of a spine, and placed the resin jackfruit at the site of an abdomen. The jackfruit seedlings sit at the base as their roots represent the feet of the sculpture and they are backed by a resin panel which encases lichen (resembling capillaries), also collected during the mission.

Materials: Jackfruit trees propagated in Lunga soil, resin, latex balloon, suit/trouser hanger, Lunga lichen, cow bone, cotton string, scrap wood

Dimensions:
105cmx50cmx40cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None



Title of Artwork: Lunga 6 Mission Storyboard

Artist(s): Sarah Fortais and Lunga 6 Mission Crew and Astronauts



Description:

An antique printing tray has become repurposed to hold photographs, drawings, and found objects, telling the story of the Lunga 6 mission. The tray includes photographs taken by Sarah Fortais, John Dickens, and the Lunga 6 crew. Crew photographs were taken with Lunga 6 branded disposable cameras supplied by Fortais at the start of the mission.

Materials:

Printing tray, photographs, rocks, found objects

Dimensions: 36cmx83cmx5cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None



Title of Artwork: Lunga Ball 001 (Oort)

Artist(s): Sarah Fortais



Description:

The first in a series of satellite spheres created from soil and food waste collected during the Lunga 6 Analogue Space Research Mission.

Materials:

Lunga soil, Jesmonite, lamp parts, marble base

Dimensions: 9cm sphere

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Lunga Ball 002 (Vanity Sheep)

Artist(s): Sarah Fortais



Description:

A satellite sphere created from Lunga soil, Jesmonite, and sheep bones collected during the Lunga 6 mission.

Materials:

Sheep skeleton, Lunga soil, Jesmonite, gorilla glue car jack prop, drum clamp, scooter mirror

Dimensions: 65cmx55cmx39cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Lunga Ball 003 (Yorkshire Tea Ball)

Artist(s): Sarah Fortais



Description:

This satellite sphere was created from 19 bags of Yorkshire Tea - Yorkshire Tea was the preferred brand of the Lunga 6 mission's kitchen crew. The tea bags were steeped in Jesmonite for different lengths of time to produce a range of colours. Surgical gauze (collected from patients after the medical simulations concluded) was incorporated into the Jesmonite mixture to give the sphere strength.

Materials:

19 bags of Yorkshire Tea, beach-ball, surgical gauze, Jesmonite

Dimensions: 60cmx60cmx118cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None



Title of Artwork: Lunga Ball 004 (Sun Stack)

Artist(s): Sarah Fortais



Description:

A trawling float recovered from Lunga was turned into a satellite sphere using other found materials.

Materials:

Trawling float, candle holder, pear tree trunk, ottoman feet, lamp parts

Dimensions: 64cmx30cmx20cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Lunga Balls 005-006 (Mini Lungadomes) Artist(s): Sarah Fortais



Description:

A collection of found materials from Lunga were turned into display items.

Materials:

Rock and limpet shell collected from Lunga, olive wood, coat hanger, wine glasses

Dimensions: 20cmx15cmx18cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Lunga Balls 007-008 (Mini Lungadomes) Artist(s): Sarah Fortais



Description:

A collection of found materials from Lunga were turned into display items.

Materials:

Stone and lichen collected from Lunga, wineglasses, olive wood, coat hanger

Dimensions: 20cmx15cmx18cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Lunga Ball 009

Artist(s): Sarah Fortais



Description:

A collection of found materials from Lunga were turned into display items.

Materials:

Flotsam collected from Lunga, retort clamp, lamp parts

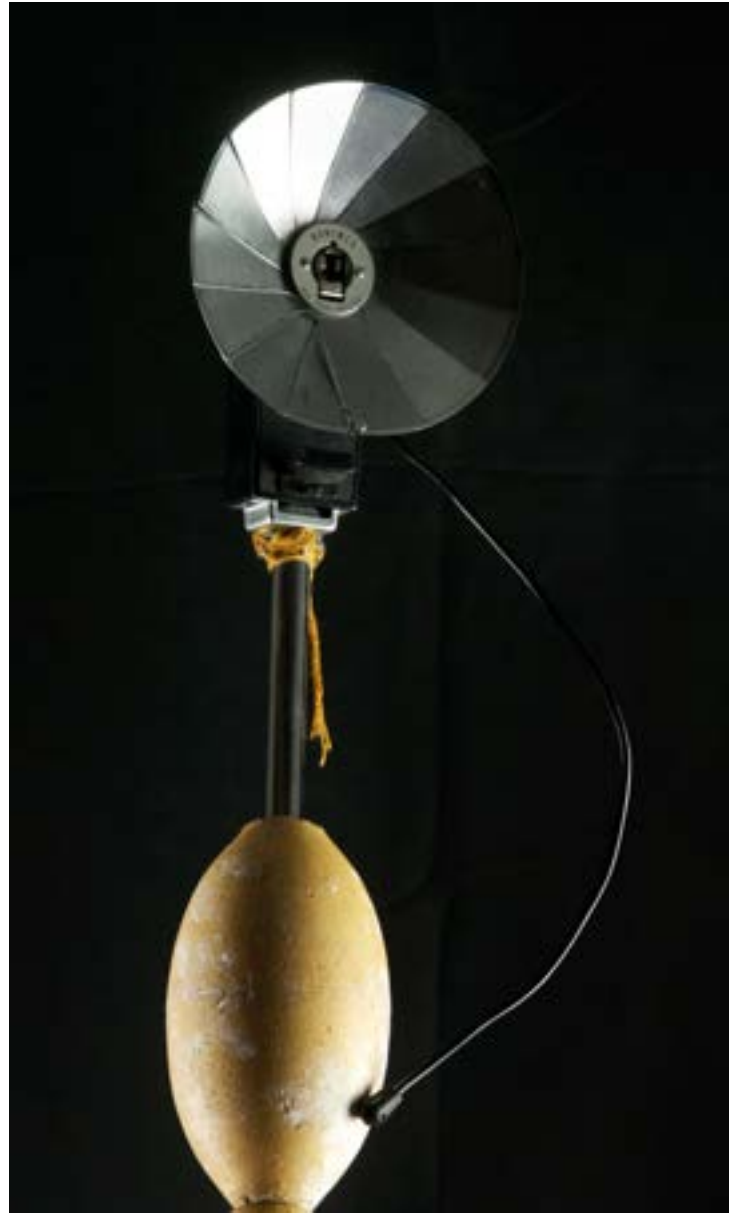
Dimensions: 19cmx10cmx8cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Lunga Ball 011 (Flash Stack)

Artist(s): Sarah Fortais



Description:

Flotsam was collected from Lunga and turned into speculative Martian telemetry.

Materials:

Lamp tripod, metal rod, trawling floats, camera flash

Dimensions: 30cmx30cmx150cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Lunga Ball 012 (Rod Stack)

Artist(s): Sarah Fortais



Description:

Flotsam was collected from Lunga and turned into speculative Martian telemetry.

Materials:

Trawling float, fishing rod, music stand

Dimensions: 35cmx35cmx150cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Lunga Ball 013 (Lunnik)

Artist(s): Sarah Fortais



Description:

Flotsam was collected from Lunga and turned into speculative Martian telemetry.

Materials:

Garden ornament, radio antennae, jackfruit skin cast from Jesmonite and Lunga soil

Dimensions: 36cmx30cmx30cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Lunga Ball 014

Artist(s): Sarah Fortais



Description:

A piece of speculative Martian telemetry made from found materials and used coffee grounds collected during the Lunga 6 mission.

Materials:

Jesmonite mixed with Carhartt coffee grounds from the Lunga 6 mission, doll's umbrella, midge net, resin, aluminium tape, rivets, mesh filter, fuel lantern, intercom from Royal School of Mines chemistry department, drawer handles, koosh-style ball, spalted beech veneer, wood trim from Barnet McDonalds' skip, metal castors

Dimensions: 46cmx32cmx21cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Lunga Ball 015 (Martian Cairn)

Artist(s): Sarah Fortais



Description: Reflecting on the difficulty of navigating the pristine, unexplored Martian landscape of the Lunga 6 mission, Fortais thought it would be useful to develop a type of place marker to help with wayfinding on future missions. Fortais began by stacking collected flotsam and Lunga Balls and the forms reminded her of the Inukshuks she used to encounter growing up in northern Canada. Inukshuk building (i.e. building human-like forms from stacks of stones) began in early Inuit cultures and has grown into a widespread form of way-finding and location marking in remote locations in Canada.¹ This sculpture is inspired by both Inukshuks and Scottish Cairns which are also built from stacked stones. Martian Carin is normally displayed in proximity to Martian Death Mask, highlighting the dual wayfinding and funereal connotations specific to Scottish Cairns.

Materials: Lunga soil, Jesmonite, shopping trolley wheel, found metal objects

1 Government of Canada, "Inukshuk," *Public Art*, October 14, 2022. <https://www.canada.ca/en/canadian-heritage/services/art-monuments/public-art/inukshuk.html>.

Dimensions:
22cmx22cmx30cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Lunga Ball 016

Artist(s): Sarah Fortais



Description: This sculpture is an experiment which made use of the natural oil in the lemon's rind and the chemical reaction of the burning sparklers as a tick and midge repellent. Coincidentally, sparklers undergo a similar chemical reaction to the solid rocket boosters (SRBs) on most spacecraft, as both use a mixture of aluminium powder (fuel) and ammonium perchlorate (oxidiser), held together with a binder to produce an exothermic reaction. The sculpture was thus preserved after burning and treated as an artifact of a Lunga-based SRB launch.

Materials: Lemon, sparklers, found metal objects

Dimensions:
14cmx10cmx10cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Lunga Ball 017 (Orrery)

Artist(s): Sarah Fortais



Description: This orrery is part of the series of Lunga Ball satellite spheres. The base of the orrery is made from Jesmonite, black pigment, and lichen collected from Lunga, and the central sphere is made from Jesmonite and Lunga soil. The remaining parts are repurposed pieces of a retort stand collected from the Royal School of Mines, and a chandelier.

Materials: Lunga soil, lichen, Jesmonite, chandelier, retort stand, plastic feet

Dimensions: 30cmx22cmx34cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None



Title of Artwork: Lunga Ball 018 (Mutant Jackfruit)

Artist(s): Sarah Fortais



Description: This sculpture was created by pouring expanding foam into the latex mould created for the piece Lunga Jackfruit Terraform. The foam was able to distort the latex, resulting in a sculpture that only loosely resembles a jackfruit in texture and shape. The purpose of the experiment was to speculate on the effect that radiation and other extreme conditions might have on a Mars-grown jackfruit.

Materials: Expanding foam, Lunga heather, scrap metal

Dimensions: 22cmx22cmx39cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Lunga Ball 019

Artist(s): Sarah Fortais



Description: A piece of (miniature) speculative Martian telemetry made from found materials and soil collected during the Lunga 6 mission.

Materials: Jesmonite mixed with Lunga soil, cocktail umbrella, bronze powder, resin, gas stove, castors, pewter casting, fishing lure, drawer pulls, potentiometer, light bulb fitting, lamp neck, rivets, iron latch, jubilee clip, iroko/pine/mahogany/spalted beech wood

Dimensions: 21cmx21cmx32cm

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

Title of Artwork: Remote Care

Artist(s): Sarah Fortais



Description: Fortais created two Apollo A5-L mission pressure suits out of found materials. The spacesuits were positioned in a tableaux referencing the medical training completed by the Lunga 6 astronauts and Fortais at Plas-Y-Brenin National Outdoor Centre in Wales. The tableaux uses the splint whittled by Fortais during the training for supporting the patient's leg/hip injury. The splint is reinforced with deer antlers collected from Lunga. The installation also includes the flag erected during the Lunga 6 mission and 'Martian rocks' made from dried alginate caked in Lunga soil.

Materials: Spacesuits (curtains, motorcycle helmets, bubble visors, acrylic paint, plumbing fixtures, vacuum hoses, shower hoses, nylon rope, fishing wire, winter boots, running shoes, grommets, ducting, aluminium sheet metal, duct tape, high-visibility iron-on tape, electrical tape, aluminium foil tape, soil, leather jackets, nylon, gardening gloves, yogurt cups, purses, camping backpack, newspaper, Velcro, felt, fan motor, car parts, shoelaces, luggage straps, seatbelt), Lunga 6 flag, suitcase, Lunga soil, dried alginate, antlers, sticks, rope, milk tin, bubble wrap

Dimensions: variable

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None





Title of Artwork: Centre for Outer Space Studies Patch

Artist(s): Sarah Fortais



Description:

The design of this patch was meant to frame earth within the UCL Portico's octagonal roof shape. The Portico was abstracted to also resemble the ISS cupola and the colour choices came from the official UCL brand issued colours. Fortais picked a range of different departmental colours to represent the interdisciplinary nature of the Centre for Outer Space Studies.

Materials: Digital and embroidered patches (as seen on cover of this document)

Dimensions: 11cm diameter

Series

- Training Lunga Balls spacesuits for animals Remote Care Cases None

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