

**'PSYCHE INSPIRED' CREATIVE INTERNSHIPS 2021, COPPER CLASS**  
INSPIRED BY THE UPCOMING NASA MISSION TO THE ASTEROID PSYCHE  
**GUEST SPEAKER MAX COUPER (MC) WITH ALEX FOLEY (AF)**  
15 OCTOBER 2021 – ZOOM MEET, DURATION ONE HOUR  
ORGANISED BY THE ARIZONA STATE UNIVERSITY (ASU)  
'PSYCHE INSPIRED' PROGRAM

Psyche Inspired is a program by ASU that brings undergraduate students from any discipline or major together to share the excitement, innovation, and scientific and engineering content of NASA's Psyche mission with the public in new ways through artistic and creative works. This year's Psyche Inspired cohort is known as the Copper Class.

Principle investigator for the upcoming NASA Psyche mission to explore the metallic asteroid (16) Psyche is ASU planetary scientist Dr. Lindy Elkins-Tanton. She is a professor in the School of Earth and Space Exploration at Arizona State University, Tempe, Arizona USA.

[MC] Well, very nice to meet you all. I see that my fellow space enthusiast Alexandria Foley [AF] has just joined us.

[MC] Well, let me just start by saying a few words about who I am, and then I'll ask Alex (Alexandria Foley) to do the same. I've done this once before (with Psyche Inspired students) so I'm slightly more familiar with this than Alex is. I'm a visual artist, as you've probably seen. I don't know if you managed to look up the website link that I sent over to you, but for my sins ..... that's what I've been doing all my life?

[MC] Specifically, I got into this Psyche situation because of Alex's sticker on her car in London, which has Psyche written all over it. And that was because she had met Professor Lindy Elkins-Tanton at an Explorers Club meeting. Anyway, that's how it started.

[MC] Then, I've been doing this show in Antwerp, and for the last 18 months getting on nearly two years, I've been working with the University and the Museum of Contemporary Art in Antwerp on a project called the Mariners' Banquet, which is a sequel to a previous artwork project I made in 2000 - the Shrinking Beach artwork, which I sent some links about over to you all, which I hope you might've been able to see? These give you an idea of the format (of the Mariners' Banquet) .... and that project is steaming ahead.

[MC] I'm going to be in Antwerp in January coming to discuss the next stage of Mariners', and I'm creating a website with a blog on it, so I can engage students interactively with that project and in general. So, I think for the moment what I would do is just let Alex say a few words and then I'll say a little bit more about that project ..... please Alex .....?

[AF] Hello guys, and I hope you can hear me. I met Lindy Elkins-Tanton at the Explorers Club seminar in Lisbon back in 2019. That's how I learned about Psyche. I was very taken with it all. Also, I'm very interested in outer space, and I looked after Buzz Aldrin and his then wife on the Titanic expedition of 1996.

[AF] Basically, I met Lindy Elkins-Tanton at that Explorers Club seminar in Lisbon Portugal. We just happened to share a bus together going from A to B at that very exciting conference. We got talking .... and I know Arizona a little bit.

We got on like a house on fire, and she told me about her (NASA) Psyche project and I thought it was bloody exciting.

I then came back to England and met Max and told him about it. And we thought, wow, very exciting stuff - because he's an artist doing something on space policy, and I'll let him explain.

I'm a good friend of Buzz Aldrin and, and have spent many, many hours with him talking about his views on space and space policy and his passion for Mars.

[AF] I've also had the great honour of spending time with Story Musgrave, who was the guy that basically fixed the Hubble space telescope. He's been up there more than most people and is a most extraordinary guy.

If you want to have a bit of fun, just to look up Space Story by Story Musgrave.

Anyway, when I told Max about this, I discovered that he had a passion about space. His project in Antwerp, which is all about questioning space policy, is what really got us talking.

So, what I'm doing is just knitting it all together. Giving Max access to Lindy and you guys, and that's just really wonderful. I'll hand it over to you Max.

[MC] That's terrific Alex. Thank you.

[MC] Can I just ask very quickly whether any of you have been able to see the links that I sent over earlier? Which is basically a short description about the pending Antwerp Mariners' Banquet project and some links to the prior 2000 Shrinking Beach artwork.

[ASU Project Manager] I see a couple of nods and thumbs up in the gallery.

[MC] Okay, I'll take it then that you don't all know what it's all about? So, I'll just try and be very brief:

The antecedent in 2000 to Mariners' Banquet was The Shrinking Beach, which was a project I put together with the Secretary General of Amnesty International, which was about land use and land grab on *this* planet.

We had a meeting of various illuminati on the beach at Chelsea and reached an agreement before the table got flooded with the tide coming up - which was a nice metaphor for nature being on top of us and stronger than us - and us having to deal with it, in whatever we do.

Anyway, Mariners' Banquet is slightly ironic. It's about gluttony, being a dinner discussion: and thus, also recording people eating.

It's an obvious reference, whether anybody important likes it or not, to greed - i.e., when you're caught eating....

So, the subject will really be, in a nutshell, about the fruits of our upcoming space missions - and how we'll gorge ourselves greedily and selfishly - or share it gently, and digest it among ourselves?

Also, and importantly, whether we share the engineering and knowledge to our mutual gain, when we come back from these various missions?

The great thing about the Psyche mission is its timing because it's going to more or less coincide with when I plan to make this Mariners' event.

[MC] I've worked before with the university in Antwerp, and they're offering the use of a 500-year-old banqueting suite (for Mariners'), which was used by the Humanists in some of their great debates of the day. So, it's got a bit of history, and that's where the Mariners' Banquet portrait and discussion would take place.

The Antwerp Museum of Contemporary Art have proposed a potential plan to show the resulting portraits, and they've also suggested they may initiate an Antwerp University student post-critique of the event.

Because of the nature of the event, it is not going to be public.

It would be recorded - so a bit like The Shrinking Beach - you'll have a text of what was said, plus the staged photographic portraits of the event.

The idea of taking this apart afterwards with students, but also in the project build-up, is why I'm currently creating a dedicated project blog on my new website.

So, I wouldn't mind please, if one of the organisers of this Zoom meeting could possibly send the interns here my email address, so I can keep them posted on what's happening with construction of the Mariners' event?

This new website, which is going to be launched probably in January, this coming year, will be at [www.maxcoupercollection.uk](http://www.maxcoupercollection.uk).

[MC] So let me just move on a bit. You are probably wondering about the methodology of this sort of event and artwork?

As you can see, I'm an artist, so the object is to come up with an artwork.

As you might've seen, if you've seen the links I sent over, there are other artworks I've made on the subject of space?

The subject of space is so vast.

If you can imagine - I've got 12 people around the table - experts in different fields; whether it's engineering, politics, military or whatever - they're all going to have the same problem of trying to get a grip on this massive subject?

So, my methodology is to create an electronic background document, that I can send to everybody in advance of the event, so they can go through the history of all this and bring them up to date on where we are today on each upcoming space expedition.

[MC] So going back to the last talk that I did with Psyche Inspired interns - the students were interested in what motivated me to make an artwork - how to start on these things.

That's the nitty gritty really, because you're engaged in a lot of different disciplines as I can see. Specifically, your intention here is to make an artwork surrounding the subject of Psyche. So, in any which way I might be able to help .... please?

[MC] So could I just hand it over to all of you for questions and if Alex would like to put a word in .... please?

[ASU Project Manager question] I wondered if you could address how you do these large international kind of wild art things? I mean, you've been working on it (Mariners') for years? How do you get started with that? How do you get so many people involved?

[MC] Well, the honest answer is - it's always an accident.

I think most artworks comes out of accidents as well - but also out of chance - and what you happen to have lying around?

I mean, this Mariners' Banquet project started by accident - through people I'd known in Antwerp over the years, and then connected by accident to you guys through Alex, because she had met Lindy.

There's a lot of other bizarre ways that things have happened to me:

The antecedent that really kicked off this idea - of an interactive dialectical artwork - was The Shrinking Beach on Chelsea Beach in 2000 - the idea of an artwork made by yourself (as an artist) with other people.

That kicked off really just by accident:

I had a good friend who worked at Amnesty International, and unfortunately, she passed. And then at her memorial service I met the then Secretary General Pierre Sané, and we both said a few words about her after the service.

Eventually that kicked off the idea of doing this beach project, partly in her memory. So, it's always an accident.

[ASU Project Manager question] Could you also say a little bit about how you personally got into being an artist and a professional artist at that?

[MC] It was a series of accidents:

When I was at school, I didn't do much art because I was doing languages and I was majoring in Geography, Economics and French. And then I met somebody who inspired me one evening, who was an artist and art teacher. So, I joined his evening art courses in Ordinary and then Advanced level art, and as a result decided to go to art college.

That's how it all kicked off. And the track that I've made since then has been sort of a zigzag - things go in cycles - things repeat themselves.

You have certain fascinations:

Bizarrely, one that came to me earlier, looking at this Psyche project, is that it is all about metal. I mean - throughout my life - I've been involved in making big metal artworks....

I hope that answers the question?

[AF] May I step in here, Max?

Max is also very well-known for his Fleeting Opera on the Thames in 2000, and his work with Dame Judi Dench, who many of you will remember as a M in the James Bond movies, and other wonderful films.

Max has been, I think what you would call him today, a bit of a disruptor:

He had a collection of barges on the river Thames when I first met him when I moved back from New York, that were sitting in front of a building that was about to become quite aggressive and important, and he just refused to move.

And that's when I met him.

Those barges were there, and the Couper Collection (in those barges) was there on the river.

He stood his river.... and from there he did some pretty cool stuff, including being part of the London String of Pearls Jubilee celebrations, and the Fleeting Opera.

So, he's been somebody who's been very bold and gone where other artists have not dared to tread,

[MC] I'm afraid the only drawback of being an artist, sorry, is that you can't talk about your work without blowing your own trumpet....

[AF] I guess that's why I'm here?

[ASU Project Manager] You have Alex for that .....

[MC] What's fascinating to me has always been working with people from different disciplines. The antecedent to *The Shrinking Beach* was a project I did in Antwerp when I worked for six months in 1996 with the then Vice Chancellor of Antwerp University - Professor Emile Vanlommel.

Again, another accident. I met him because I was having a show at the time at the Museum of Contemporary Art in Antwerp and he was good friends with the then president of the museum, Ernest Van Buynder.

It later turned out that Emile was running one of the best MBA courses in the world at Antwerp university, but his secret fascination was art.

So, we decided to collaborate with each other.

We both agreed that the original idea of the university was one of universality, where disciplines *should* interact with each other - but sadly often don't these days.

People tend to scurry off to the corners of the campus - different university clusters around different lecturers.

So, we decided to bring them all together and make an art performance project called Rudder.

But that's beyond the scope of this meeting.

I was really just thinking back to the last Psyche Inspired Zoom meeting I spoke at earlier this year and the intern questions that I had. I'm just trying really to help with how you go about empowering yourselves to say "I'm qualified" - that you have a voice to make an artistic comment upon something like Psyche?

I think the strength of this is what I can see it in front of me - I've printed out on paper your various practices (of the meeting interns) - it turns out you've got some very important areas here that you major in:

I mean, engineering is fundamental to *everything* to do with space exploration.

A lot of you involved (are) in media - then art, biology, physics, graphic design, et cetera, et cetera.

I remember also, that when I was dealing with the last Psyche Inspired interns, that it was very much about how do you start, and about finding a material that works for you?

As you know, I've tended to work either in steel, or for example I have made a lot of pieces with paper pulp, which is very easy to put together into costumes - like for the opera I made in 2000 - one extreme to the other.

Can I help at all, or do you want me to carry on talking, sorry, probably too much?

[ASU Project Manager] We have a question from one of the interns:

[1st ASU Psyche Inspired intern question] It seems like you have a lot of different mediums and ways of expressing what you want to express through art, and I was just wondering what the general pattern is that you've noticed, in the process of starting to create art? Like, kind of walk us through the process?

[MC] The basic pattern to me is that you let the ideas come to you. You don't look for them. If you ever look for an idea, you'll never find it. It's like finding a friend, you meet them, you don't look for them. They never come if you do.

So, the process is:

For example, I made this opera in 2000 and it was all about timing.

The second most important thing is actually always timing.

I was sitting in my little tugboat up on the East Coast of England in 1999 in the middle of the summer - and I woke up one morning and two words came to my mind: fleeting and opera.

And the more I thought about it - hang on a minute - its more than just a title - it's a genre. You have land-based opera, why not have *fleeting* opera?

I'd just been invited (at the time) to be part of the Millennium celebrations the next year in London, so I presented this idea to the London Royal Opera House and the English National Opera, and they both were keen to get involved.

In the end, I decided to make the opera with the Royal Opera because I got to work with the Royal Ballet as well, who both share the London Royal Opera House.

So, it was just a bizarre set of coincidences from waking up one morning.

Titles are everything to me. You have the right title - you *have* to make it.

Does that help? Sorry.

[1st ASU Psyche Inspired intern] Thank you. That's very interesting.

[MC] Delighted. Are there any other questions on technique or accidents, or even any good stories, please?

[ASU Project Manager] You probably can't see it Max, but you're getting Zoom handclaps in the corners with that response.

If there are folks on this call who think they might want to be an artist professionally for their careers, do you have tips, tricks, lessons-learned, cautions, or encouragement Max?

[MC] Probably the overriding one is just don't do anything like anybody else did it.

I mean you can't help - you absorb media and visual information *all* the time - so you can't help being a vehicle, processing things around you.

But when it comes to the actual technique - because I think technique is how you present something and is part of the artwork today - you just have to let it be *your* gig I'm afraid.

If that makes sense?

[2nd ASU Psyche Inspired intern question] I'm trying to think how to phrase my question. So, I guess, given the work that you've done, and the impact that you've had, how would you describe the role of arts in politics and trying to impact society?

[MC] I think, basically, an artist could be an interlocutor somewhere in the middle.

I.e., if you can find a decent metaphor - a simple way to explain something that everybody can understand? Sometimes visual metaphors are the simplest, for everybody to understand something. Does that answer the question?

[2nd ASU Psyche Inspired intern] Yeah, that's helpful. Thanks.

[3rd ASU Psyche Inspired intern question] Quick question. What inspires you?

[MC] Often completely ridiculous things. There's lots of pieces that I've made that have come out of very bizarre things:

I made a piece called Thunder, Lightning and Cows – that came out of when I was in an Essex field at night in the pitch dark, camping with some friends, when in a middle of a sudden thunderstorm we got invaded by a herd of scared cows.

I have made other more political pieces that came out of personal events:

For example, I had a row with Shell Petroleum, because their tanker barges, laden with 300 ton of aviation fuel, used to come down the river at excessive speed and smash my moorings to pieces.

When I confronted them, they basically said “Who are you”? “You are just an individual”.

This arrogance fascinated me.

So, I had to make a piece called Petroleum afterwards.

There's also some really funny and absurd things that have happened to me .... but humour is probably one of the hardest things to get into an artwork .... you have to let that happen, or not .... let the piece talk to you....

Does that help? Sorry.

[3rd ASU Psyche Inspired intern] That's very interesting. Thank you.

[4th ASU Psyche Inspired intern question] You mentioned that you meet a lot of people by chance. Do you have any suggestions on working with people, or organizing, like the beach piece? How do you organize people to come together and so on and so forth? If that makes sense?

[MC] Again, it's always worked best for me if it's through personal contact or through somebody I know. For example, with The Shrinking Beach artwork, it was either people that I knew or somebody that Pierre Sané, the Secretary General from Amnesty International, knew. And we slowly broadened the event out like that. This project that I'm planning in Antwerp is going along the same sort of route. It's slowly involving different professors from different backgrounds at the university and various curators at the art museum in the city.

[MC] The next question for me - and I think it's been in front of all of us because of the Covid pandemic - is that we've all become a bit more savvy on all the electronic stuff, and that's why I want to get involved in making a blog on this new website I'm developing.

I wouldn't be having this discussion with you all if it wasn't for all this relatively new-fangled technology. I mean, I don't remember Zoom calls ten years ago.

There's definitely a great side to it.

And, back to your question about meeting people. Like, how are you going to meet people from such a diverse background as at this meeting now?

That's something that can take you forward together.

I hope that helps?

[4th ASU Psyche Inspired intern] Thank you.

[ASU Project Manager] I have a question for you:

When creating these amazing art pieces that you do, and they're just so big in scale, what's something you take into account with your audience, and who's going to be seeing this? Like how do you engage with them through your art?

[MC] That's a very good question.

I've always made public art generally, very few pieces for private consumption. So that's always been on my mind.

I've always worked with cities in the main - either city museums or the city itself. So, they necessarily bring you in contact with an awful lot of the public.

And their reaction is one that is quite fascinating.

I find it just as interesting to be criticized as to have people enjoying something.

That opera piece I made on the river couldn't have been a more bizarre combination of audience:

On the one hand we did the second performance for the official Close of Parliament night - so it was very elitist - and opera was originally built on being made for the Court.

But on the other hand, there was the public on the opposite riverbank.

So, we turned the piece around and gave it to them as well for free.

There's some political elements in all of this.

So, does that answer some of the question? Please come back to me.

I'm probably rambling on too much, but please do?

[ASU Project Manager] Max, I wondered if you could go into a little bit more depth with what you just said, about how you're just as interested in critique as accolades - and talk a little bit about how, when you have received critique or criticism, you've incorporated that maybe into your thinking or to your work - or do you feel so confident in what you're portraying that you just don't worry about it?

[MC] No, I've always enjoyed a criticism:

I was involved in a new wave band years ago, and in the first record review we got, the reviewer said he thought his record player was breaking down when he put us on his turntable. Which I thought was great.

Another - there was an art professor I once met in Germany, who told me that he thought my art was "crazy" - but he had a good smile on his face - and 3 seconds later, he said, "but good crazy". I enjoyed the irony of that.

On the Shrinking Beach piece - I've just made a video of it - because I had a lot of video recordings of it which I am now able to edit - because I got my iMovie tutorial last week.

And that event was very contentious.

You had these people from different walks of life:

You had a South American land rights activist, the Bishop of Southwark, a huge landowner, and British army general, the Secretary General of Amnesty - and they were at it - really hammering away at each other until the tide came up and started to well up around their welly boots - at that point they started to get a bit more reasonable.

And it was about vanity.

I think sometimes we have to get rid of that.

How do you, for example, disappear in your own artwork?

Sometimes I guess that's why you make art, so you don't have to be in it?

It's just there.



Does that help you at all?

[MC] I think I'd be quite interested to learn a little bit more perhaps about what's been motivating any of you individually to get involved in the Psyche project?

Because, I mean, it's got this tremendous billing ... with an awful lot of dollar signs around it .... about how much it's worth.

And I think this whole question of how we comment on it through art - which I think is a humanistic way - is something I'm pleased you all think is important.

[AF] Can I just throw in something here, guys?

[MC] Please.

[AF] I was really, maybe childishly, excited by William Shatner's emotional outburst when he came back down to earth a couple of days ago from his space trip, courtesy of Mr Bezos. Did any of you guys have any thoughts about that?

I think the thing that affected me most, was what he said about when he was up there, and about how fragile the planet is.

Looking at the planet and the thinness and fragility of the blue, and then the black possibly representing death.

That really struck home to me.

I thought that was possibly the beginning of a much more interesting conversation about outer space.

[ASU Project Manager] I don't know if this generation of students would know who William Shatner is?

[AF] That's really scary.

[ASU Project Manager] There's some nodding, they do. Possibly.

[MC] While you were speaking Alex. I was just thinking visually, in terms of technique.

You're talking about the void out there?

It's just about where you start from?

I mean, historically you either start with some materials and make something or you start with a blank white sheet.

Maybe this is a project where we should start with a black sheet?

Just a thought.

I've worked a lot with the pigments and chalk. A builders' chalk line is great tool and I've made some nice pieces with that. Again, it's a sort of material that works great on black.

In terms of physical materials, I've been looking at some of the specifications on your (Psyche Inspired) project, and you've listed: sculptures, painting, 3D models, photography, acrylic art, stop-motion films, mixed media, et cetera.

That's quite fascinating.

So, I look forward to seeing how you all carry on with this and what comes out at the end, whether it's a fashion piece, a political statement, a sculpture, or whatever?

Perhaps some of you could tell me a little bit more about what you are working with?

[5th ASU Psyche Inspired intern (Ranger Liu)] Let's see if I can just show you what I've been working on: I'm looking at an instrument thing so far, it's like a progression thing... I've got like this little set-up - I guess I'll show you how it works: It's like a little marble run. I'm going to set up a microphone and capture the sound, and then pour it into the computer and do some computer sounds on it. And then I've also got, I don't know if you can see, a magnetometer in the middle attached to this spinning thing? And when I plug it in it spins around. I've got magnets, eight magnets set up around the side. So, when the magnetometer goes near the middle (it) picks-up the magnetic fields. I'm also going to be putting that into the computer and making that into some sort of sound thing as well. So, I'm just (now) working on building it all out.

[MC] Now this is fascinating.  
I see you're involved in astrophysics and computer science.  
I love it. I just love bizarre machines. We all do.

[AF] So what is it going to do? What does this thing do? It looks amazing.

[5th ASU Psyche Inspired intern (Ranger Liu)] So, they're going (to) both be like instruments, I guess? The marble-run thing is going to have microphones set up and then it'll take and collect the sound. And then in the computer I've got this electronic music program called MaxMSP, where you can code-up sound and stuff. So, I'll be taking the microphone sound from the marble run and do some sort of signal-processing on it. And then the magnetometer: I take magnetometer-like readings of the magnetic fields and then turn that into sound, also through the computer.

[AF] The overall purpose being to do what?

[5th ASU Psyche Inspired intern (Ranger Liu)] To make like a little band of instruments and to make a sort of music, I guess?

[AF] Okay. I see. Terrific.

[6th ASU Psyche Inspired intern (Mary Pyrdol)] I could just briefly share mine. It's on my tablet. I have it right here. Cause it's on Procreate (an app). My idea was to make a postcard because I figured people want to remember these interesting places that they travelled to - to send someone something that they are interested in or care about. So, we're sending the spacecraft to Psyche, and we want to remember the fact that it went there. So, my concept was readings from Psyche. The spacecraft would be sending this postcard from the asteroid. I have my rough draft, it looks like this, this is my concept for it. It's going to be backwards because Zoom flips my screen. I wanted to take it into the design of retro-futurism, because I'm very interested in - I don't know if you're familiar with - Walt Disney's Tomorrowland design?

[AF] I am, very much.

[6th ASU Psyche Inspired intern continued (Mary Pyrdol)] I love vintage Walt Disney, especially Tomorrowland. And because of the fact that retro-futurism is very nostalgic - but (also) interested in the future.

So, I've gotten far enough into my project where I'm almost done with the front of the postcard. I have the colour palette. I felt it was very nostalgic - in the sense of the tones - which are muted in the colours.

[MC] It looks like a rock band. A heavy metal band.

[6th ASU Psyche Inspired intern continued (Mary Pyrdol)] I do see that (laughing). That's interesting that you catch that.

We're going to have a visual of the spacecraft orbiting - because that's going to be the mission research, or orbital mission.

I'm just interested in the concept of retrofutures, and because we're nostalgic of the history of space travel and space exploration - and this research is very interested in the future. So, I thought that I could tie those ideas together.

[MC] Perhaps you could tell me, I don't know what retrofuture refers to?

[6th ASU Psyche Inspired intern continued (Mary Pyrdol)] I think it's like a theme. It's a theme of art, I want to say, where - I'm going to keep repeating myself - it's nostalgic of the past, and it originated in the 1960s with the moon landing and everything.

Starting up with that - people were interested in graphic design with furniture and household items - and people were geared towards designing their homes to look very futuristic....

At least I remember that from my grand mom telling me about designs of the sixties. They're very, like, hopeful and interested in the future - inspired by futuristic kind of space-like designs.

I think you will better understand if you look up 'retro-futurism graphic design'.

You'll get a better visual about it.

But that's at least my interpretation of it. And I'm very interested in visualizing that with Psyche.

[AF] I grew up on that - flying cars. Max and I grew up on that.

[MC] I'm looking at the corner of my screen and we are on a countdown of nine minutes roughly. So, I just wondered how we should pull this (current Zoom meeting) all together?

I hope you all like the idea of doing a blog, with the Mariners' Banquet?

I guess the best way of communicating that is through your project managers here?

I hope they can pass the information on to you?

It is planned to be a fairly interactive symposium in Antwerp - there is absolutely no reason whatsoever why any of you couldn't contribute in some which way?

I think the end manifestation of this is likely to be something electronic.

[AF] Max, do you want to go over a little bit about the timing?

What the possible interactive points might be, in terms of these guys getting involved?

[MC] The timing for me is to try to get this new website with the interactive blog on it organized by time I go to Antwerp in January.  
The potential timing is affected by the fact that the university there is only just coming out of lockdown due to the Covid crisis.  
And probably you've all been affected by it?  
So, a project like this takes at least six to eight months to pull together.  
So, I think that we're realistically looking at the spring of 2022 to develop this and 2023 actually to bring it together.  
It's going to take that sort of amount of time to pull things together.  
There's a natural timeframe with institutions.  
The university's got its planning and April/May time a very good time for them.  
And it's obviously not going to be enough time to get this started by this May.  
So yes, potentially the May after that.

[ASU Project Manager] Max, what we'll do is share your email address with the students and then anyone who would like to can get in touch with you.  
We only have a couple more minutes, but I know another intern said that she'd be willing to share her work as well:

[7th ASU Psyche Inspired intern (Maia Huddleston)] So here's my little animation. I'm going to slow it down - but as you can see when it stops there; that's a rendering of the Psyche spacecraft.  
And then I did some pixel-sorting with the background there.  
So, I'm going to slow it down so that that's held there - but that's what I have for now.

[MC] Fantastic. Well, that's a great way to finish up.

[ASU Project Manager] Well, I know it's very late where you are (MC and AF in the UK), so I think we'll wrap up, but we'll be in touch, and (are) extremely excited that Mariners' Banquet is still going to happen, even with the roadblock of Covid.  
We appreciate everybody contributing today.  
Just as a reminder (to the interns in on the Zoom meeting), your (Psyche Inspired artwork) projects are due October 29th at 11:59 PM. So, you still have about two weeks of work left. And other than that, have a great weekend, everyone.

[MC] Great. I'm going to leave you with a title.  
I'm going to call the meeting today - The Retro-Future Chat.

**See all the art subsequently produced by the interns at this link here>**  
<https://psyche.asu.edu/get-involved/psyche-inspired/>