

# Art on *the Moon*

PRESERVING ART FOR A BILLION YEARS

CURATED BY SCARLETT ARANA

22 ARTISTS · 17 GOALS · ONE MOON

# Art on the Moon

*For the twenty-two artists whose work now rests  
on the surface of another world,  
and for everyone who believed  
that art could outlast everything.*

*Art on the Moon*  
Preserving Art for a Billion Years

Curated by Scarlett Arana  
Founder, BitBasel

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The Lunaprise Moon Museum payload landed at the  
lunar south pole (80.13°S, 1.44°E)  
on February 22, 2024, aboard the Intuitive Machines  
Odysseus lander (COSPAR ID: 2024-030A).

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FOREWORD

# Foreword

by Scarlett Arana, Founder of BitBasel

I remember the exact moment I understood what we had done.

It was February 22, 2024. I was standing in a room full of artists, collectors, builders, and dreamers, watching a live feed from a quarter of a million miles away. The Odysseus lander — the first American spacecraft to touch the moon in over fifty years — was descending toward the lunar south pole. Inside its cargo bay, sealed in eighteen nickel discs engineered to endure for a billion years, was the work of 222 artists. Twenty-two of them were ours.

When the signal confirmed touchdown, the room erupted. People cried. People held each other. I looked around at the faces of the artists who had trusted us with their work, who had believed us when we told them their art would outlast everything — every gallery, every museum, every civilization that would rise and fall while those discs sat undisturbed in the eternal sunlight of the south pole. And I thought: *We actually did it.*

But let me go back to the beginning.

BitBasel was born in 2020, in the middle of a pandemic, in the middle of Wynwood, Miami. That year, Art Basel Miami Beach was canceled. The galleries shuttered their pop-ups. The collectors stayed home. The entire ecosystem that revolves around that one week in December — the parties, the openings, the deals, the conversations that shape the art world for the year ahead — all of it vanished overnight.

But the artists didn't disappear. Neither did we.

My co-founder Scott Spiegel and I had been part of Florida's blockchain community since 2013, long before most people had heard the word “crypto,” let alone connected it to art. We had watched the technology evolve from an abstract curiosity into something with genuine power to change who gets to participate in the art world. Blockchain could do what galleries and auction houses had never done: let artists sell directly to collectors, retain royalties on secondary sales, prove provenance without intermediaries, and build communities that crossed every border. It was not just a new medium. It was a new infrastructure for creative independence.

When Art Basel canceled, we saw an opening. Not a commercial one --- a cultural one. We organized BitBasel as a gathering place for crypto artists, a space where the work was the point and the technology was the tool, not the other way around. Far Away Projects, a California 501(c)(3) nonprofit, became our fiscal sponsor, grounding what we did in a mission of education, access, and impact.

Year after year, we grew. We partnered with the University of Florida's Blockchain Research Lab. We built programming around the United Nations Sustainable Development Goals, because we believed art should not just be beautiful --- it should do something. The CryptoArt For Impact Challenge was our way of asking a question that mattered: *What does it look like when artists use their work to address the most urgent problems facing humanity?*

The answers we received were extraordinary. Artists from around the world submitted work addressing climate justice, gender equality, education access, ocean conservation, and cultural preservation. We selected twenty-two winners. Their work was brilliant and urgent. And then something happened that none of us could have imagined.

The Lunaprise Moon Museum called.

The invitation came from the team behind the Lunaprise --- the first art museum to land on the surface of the moon. They had been building toward this moment for years, assembling a collection that spanned fine art, music, film, fashion, historical archives, and digital art into a payload that would ride aboard Intuitive Machines' Odysseus lander as part of NASA's Commercial Lunar Payload Services program. When they invited BitBasel to place our twenty-two CryptoArt For Impact winners on the Lunaprise, I remember feeling something I had never felt before in my career: the sense that everything we had been building --- every event, every partnership, every late night arguing about the role of technology in art --- had been leading to this.

On February 15, 2024, the SpaceX Falcon 9 lifted off. Inside that rocket, sealed in discs that would outlast the Pyramids, were the voices of twenty-two artists who believed that creativity could change the world. Seven days later, those discs touched the lunar surface.

Crypto art is now on the moon. It will be there a billion years from now, when the continents of Earth have rearranged themselves into shapes we cannot imagine.

*Scarlett Arana  
Miami, 2026*

PART ONE

# The Mission

FROM MIAMI TO THE MOON



The Odysseus Nova-C lunar lander before integration. · NASA/Intuitive Machines

## CHAPTER ONE

# A Museum for Eternity

**T**here is a particular audacity in thinking past your own death.

Most human ambitions concern themselves with the span of a career, a generation, perhaps a century. But in the second decade of the twenty-first century, a small group of people began asking a question of a different magnitude: What if we could preserve the sum of human culture not for a hundred years, not for a thousand, but for a billion?

The answer, they decided, was the Moon.

It began with an act of defiance against impermanence. Nova Spivack --- technologist, futurist, and a man whom *Forbes* would name among its Top 20 Futurists --- had spent years contemplating what he called the fragility problem. Human civilization, for all its accumulated brilliance, stored its knowledge on perishable media. Hard drives corrupted. Servers flooded. Libraries burned. The destruction of the Library of Alexandria was not a one-time catastrophe but a recurring theme in human history.

In 2015, Spivack co-founded the Arch Mission Foundation with a mandate that read like science fiction: to create redundant backups of human civilization and scatter them across the solar system. The concept was elegant in its ambition and sobering in its premise --- that Earth alone was not a safe enough vault for everything humanity had learned, created, and imagined. Copies of humanity's knowledge would be placed in orbit around the Sun, cached on the lunar surface, and eventually deposited on Mars and beyond, so that no single catastrophe could erase the record of our species.

The first proof of concept arrived on February 6, 2018, when Elon Musk launched a cherry-red Tesla Roadster into heliocentric orbit aboard the maiden flight of SpaceX's Falcon Heavy. The car carried a hidden passenger: a quartz disc the size of a coin, etched at the nanoscale with the text of Isaac Asimov's *Foundation* trilogy --- the first object in the Arch Mission's plan to seed the solar system with human knowledge. It was a small, glinting archive now circling the Sun on an orbit that will last millions of years, carrying the story of a galactic civilization rising from the ashes of a fallen one.

But Spivack understood that preserving text and data, however vast, captured only one dimension of human civilization. Knowledge could be encoded in equations, in encyclopedias, in genome sequences. Culture was something else. Culture lived in the brushstroke, the chord progression, the way light fell across a canvas at a particular hour. To truly back up humanity, you had to back up what it meant to be human --- and that meant art.

## THE MISSION

# From Archive to Museum

The vehicle for this transformation was Galactic Legacy Labs, founded by Spivack alongside Lori Taylor, Lanette Phillips, and Chris Habachy. Together, they secured payload space on Intuitive Machines' upcoming lunar mission under NASA's Commercial Lunar Payload Services program --- a berth on a spacecraft that would attempt what no American vehicle had accomplished in over half a century.

In 2023, a curatorial team was assembled to transform the Lunaprise from a data vault into something far grander. Where others saw archival capacity, the curators saw gallery walls. The pivot was philosophical as much as logistical. A library preserves information. A museum curates meaning. The Lunaprise would become not just the first museum on the Moon, but the most permanent museum ever constructed.

The curation process yielded 222 art projects spanning thirty thousand years of human creative expression --- from Paleolithic cave imagery to Renaissance masterworks, from the analog experiments of the twentieth-century avant-garde to the born-digital art of the blockchain era. The estimated real-world value of the art represented exceeded seven billion dollars.

Alongside the curated masterworks, over one thousand Lunagrams were submitted by ordinary people from every continent: photographs, written messages, music recordings, and video files. A terminally ill woman recorded a video message for descendants she would never meet, choosing the Moon as the place where her words would endure longest.

One of the most distinctive threads in the Lunaprise tapestry emerged from the streets of Wynwood, Miami's pulsing epicenter of street art and creative insurgency. In 2020, Scarlett Arana and Scott Spiegel had founded BitBasel, a platform dedicated to empowering artists through education, technological tools, and blockchain innovation. BitBasel's CryptoArt For Impact Challenge called on digital artists to create works addressing the United Nations Sustainable Development Goals. From the submissions, twenty-two artists were selected --- works of striking originality that married technical sophistication with social conscience. Their inclusion ensured that the Lunaprise would not merely look backward across thirty millennia of tradition but forward into the uncertain, exhilarating future of human creative expression.

Two hundred and twenty-two art projects. Seventy-seven thousand individual artifacts. Thirty thousand years of human culture, compressed onto eighteen metallic discs and bolted to the side of a machine that would carry them a quarter of a million miles from home. The museum was complete. All it needed now was a ride.



Falcon 9 illuminated on Launch Complex 39A, the night of February 14, 2024. · NASA/Kennedy Space Center

## CHAPTER TWO

# Launch Day

The evening of February 14, 2024, carried a charge that had nothing to do with Valentine's Day.

At the Kennedy Space Center Visitor Complex on Merritt Island, Florida, several hundred guests gathered in formal attire for a black-tie gala unlike any the storied spaceport had hosted before. The guest list read like a collision between worlds that rarely share the same room. Kevin Harrington of *Shark Tank*. Malik Yusef, the seven-time Grammy Award-winning songwriter whose collaborations had shaped the sound of contemporary hip-hop. Scott Page, the saxophonist and guitarist whose performances with Pink Floyd had soundtracked an era. Michael P. Nash, the Sundance Film Festival-winning director. Dalia Macphee, the designer whose red-carpet creations had graced some of the most photographed women on the planet. Prince Lorenzo de'Medici, a direct descendant of the Florentine dynasty that had bankrolled the Renaissance itself. Mike Mongo, the NASA astronaut trainer and art curator. Chief Izzy of the Lakota Indian Nation, carrying with him the weight of indigenous traditions stretching back millennia. Artists from nineteen countries had traveled to the Cape for this night, some of them seeing the Atlantic Ocean for the first time.

Outside the venue's windows, Launch Complex 39A stood illuminated against the darkness of the Florida coast. The same pad from which Apollo 11 had departed for the first Moon landing in July 1969. Now a SpaceX Falcon 9 stood there, white and slender in the floodlights, loaded with a payload that included eighteen metallic NanoFiche discs carrying thirty thousand years of human artistic achievement.

At 1:05 AM on February 15, 2024, the Falcon 9 ignited with controlled fury --- nine Merlin engines producing 1.7 million pounds of thrust, converting liquid oxygen and kerosene into a column of white-hot exhaust that turned night into noon across the Cape. The sound arrived a moment later, a physical concussion that guests felt in their sternums before they registered it in their ears. Inside the payload fairing rode Odysseus, the Nova-C lunar lander built by Intuitive Machines. This was the IM-1 mission --- the first American attempt to land on the Moon since Apollo 17 in December 1972.

For seven days, the lander drifted through the void between worlds, its systems ticking over quietly, its navigational instruments tracking the slowly growing disc of the Moon. The Lunaprise, bolted to the exterior, required no monitoring at all. It had no electronics, no moving parts, no software to glitch. It was already doing its job simply by existing.

On the afternoon of February 22, seven days after launch, Odysseus began its descent toward a region near Malapert A --- a small crater at the Moon's south pole, one of the most scientifically coveted destinations on the entire lunar surface. The south pole had been selected because it offered something found nowhere

else on the Moon: permanently shadowed craters where temperatures never rose above minus four hundred degrees Fahrenheit, cold enough to preserve deposits of water ice accumulated over billions of years. At 6:23 PM Eastern Standard Time, *Odysseus* touched down. A last-minute discovery that a safety switch on the primary laser rangefinder had not been activated forced mission controllers to reprogram the lander to use an experimental NASA navigation instrument instead. The workaround succeeded, but *Odysseus* came down at an angle, catching a foot on the rim of a small crater and tipping sideways at roughly thirty degrees from vertical. For the *Lunaprise*, it was irrelevant. The eighteen NanoFiche discs required no particular orientation. They needed no power, no data link, no thermal regulation. They were designed to endure the Moon's punishing environment in any position: two-week days when the surface baked at 260°F, two-week nights when temperatures plummeted to minus 280°F. Upright or sideways, the museum was open.

*Odysseus* transmitted images and data for several days before the long lunar night descended and its solar panels could no longer generate power. Its final transmission included a haunting, sideways image of the lunar surface stretching toward a black horizon --- the last postcard from a machine that had completed the first American Moon landing in half a century. The silence that followed was not an ending. It was the beginning of the *Lunaprise's* true mission: to remain, undisturbed and enduring, while the centuries passed overhead.

NASA and Intuitive Machines jointly declared the IM-1 mission a success. On the surface of the Moon, near the south pole, at coordinates 80.13°S, 1.44°E, a museum now stood --- the first art collection to exist on any world other than Earth.



SpaceX Falcon 9 lifts off from Launch Complex 39A, February 15, 2024. · NASA/Kim Shiflett

## CHAPTER THREE

# NanoFiche

## *The Technology of a Billion-Year Archive*

**E**very museum faces the same enemy: time.

On Earth, conservators wage an endless campaign against humidity, ultraviolet light, temperature fluctuations, and biological decay. Canvas rots. Pigments fade. Paper crumbles. Digital storage is arguably worse --- magnetic media degrades within decades, optical discs delaminate, file formats become obsolete. The history of preservation is, in large part, a history of loss.

The Lunaprise demanded a technology that could sidestep this history entirely. The solution was **NanoFiche**: an advanced analog archival technology that represents a quantum leap beyond traditional microfiche. And the man who invented it did so because he understood, from personal experience, what it means when the record is destroyed.

Bruce Ha was born in Vietnam. When his family fled the country, they carried what refugees always carry: the irreducible minimum. Among the casualties of that flight were the family's photograph albums --- the visual record of who they had been. For most refugees, this is a private grief. For Ha, it became a life's work. He built a career in the physics of image preservation --- at Raytheon, Hughes Aircraft, Kodak, and Technicolor --- each role deepening his understanding that every medium humanity had ever invented for storing images was, on a long enough timeline, temporary.

Ha's breakthrough was to abandon the digital paradigm entirely and return to the oldest principle of preservation: physical inscription. The technology uses a deep blue laser reduced to a focus point of one hundred nanometers to write content at **300,000 dots per inch**. The result is inscribed onto pure nickel --- chemically inert, resistant to radiation, with a melting point of 2,651°F. A single letter-sized sheet of NanoFiche can hold **1.2 million pages** of text and images.

Nickel does not oxidize. It has no radioactive half-life. It withstands electromagnetic radiation, extreme heat, extreme cold, and the vacuum of space. On the lunar surface, the discs are expected to retain their content for **fifty million years or longer**. In deeper vacuum, the projected longevity extends past **one billion years**. NanoFiche was invented by a man who lost his family's photographs to the chaos of war and spent the rest of his career ensuring that no record would ever be lost that way again.

## THE TECHNOLOGY

# The Payload

The Lunaprise payload comprised **eighteen metallic NanoFiche disc layers**, arranged in a stacked configuration. Each layer contained thousands of individually engraved artifacts --- images, audio files, video files, text documents. In total, the eighteen discs carried more than **77,000 individual artifacts**: a density of cultural content that would require a conventional museum the size of a city block to display.

Complementing the nickel discs, the Lunaprise incorporated **quartz crystal archives**. This technology uses femtosecond laser pulses to create nanoscale structures within synthetic quartz, encoding data in five dimensions. Sometimes called “Superman memory crystals,” they can withstand temperatures exceeding 1,000°C and have a theoretical lifespan of **fourteen billion years** --- roughly the current age of the universe.

The entire assembly required no battery, no power source, no electronics of any kind. This was a deliberate design choice. Any system that depends on electricity depends on a supply chain, and supply chains are, over deep time, the first things to fail. The Lunaprise is pure physical inscription --- information rendered as texture, as geometry, as the arrangement of atoms in metal and glass.

The curatorial team archived hundreds of unique QR codes on the discs, each a gateway to expanded content. These can be linked to AI-generated content, inscribed on blockchain networks for immutable provenance, and interfaced with metaverse applications. The entire artist verification report was stored as a Bitcoin Ordinal inscription, permanently embedded in the Bitcoin blockchain --- creating a dual archive: the physical discs on the Moon and the cryptographic record on Earth's most secure decentralized ledger.

The Lunaprise was assigned **COSPAR ID 2024-030A** by the Committee on Space Research --- placing it in the same registry as the great missions of the space age.

The significance of this technological achievement comes into sharper focus against the backdrop of what happened just weeks earlier. On January 8, 2024, Astrobotic Technology launched its Peregrine lunar lander on the maiden flight of the United Launch Alliance Vulcan Centaur rocket. Peregrine was also a CLPS mission, also carrying commercial and scientific payloads, also aiming for the Moon. Shortly after separation from its launch vehicle, a valve malfunction in the propulsion system caused a catastrophic propellant leak. Over the following ten days, ground controllers nursed the crippled spacecraft through a partial recovery, but the Moon was unreachable. On January 18, Peregrine reentered Earth's atmosphere over the South Pacific and burned up --- along with every payload it carried. When Odysseus successfully touched down five weeks later, the Lunaprise became not merely the first art museum on the Moon but the confirmed survivor of a period in which reaching the lunar surface was still a coin flip. The technology of preservation is only as good as the vehicle that delivers it, and in February 2024, that vehicle delivered.



The IM-1 mission departs Earth, carrying 222 art projects to the lunar surface. · NASA/Kennedy Space Center

## CHAPTER FOUR

# The Artemis Connection

**T**here is a particular eloquence in geography.

The Lunaprise landed at 80.13°S, 1.44°E --- a point so close to the south pole that the Sun never rises more than a few degrees above the horizon. This is among the coldest, darkest, and most scientifically valuable terrain in the solar system. It is also the same region where NASA plans to land the next generation of human explorers.

NASA's Artemis program --- the successor to Apollo and the most ambitious crewed space initiative since the Space Shuttle --- has targeted the lunar south pole as the centerpiece of its return to the Moon. The permanently shadowed craters near the poles harbor deposits of water ice, delivered over billions of years by cometary impacts and preserved in the eternal cold. Water is, in the calculus of space exploration, the most valuable substance imaginable. It can sustain astronauts. It can be split into hydrogen and oxygen for rocket fuel. It can support agricultural experiments. A reliable source of water at the lunar south pole would transform the Moon from a destination into a waystation. NASA has identified thirteen candidate landing regions clustered around the south pole, each one selected for its combination of scientific interest, operational safety, and proximity to those coveted permanently shadowed craters. All thirteen regions lie within the broader neighborhood where the Lunaprise now rests.

Artemis I, launched in November 2022, was an uncrewed test flight that sent the Orion spacecraft on a twenty-five-day journey around the Moon and back, validating hardware that had been in development for over a decade. Artemis II, scheduled for 2026, will carry four astronauts on a lunar flyby --- the first crewed mission beyond low Earth orbit since Apollo 17 in December 1972. When those four astronauts gaze out their windows at the south polar landscape passing below them, the Lunaprise will be down there, invisible to the naked eye but present --- a museum awaiting its first visitors. Artemis III, targeting 2027, will land two astronauts near the south pole using a SpaceX Starship --- the first humans to walk on the Moon in over fifty years.

When those astronauts step onto the surface, they will not arrive at barren, undiscovered country. They will arrive at a place where human presence already exists --- not in the form of footprints or flags, but in the form of art. The museum was there first. Throughout history, art has followed conquest. The murals of Egyptian tombs were painted after the pharaohs built their empires. The cathedrals of medieval Europe rose after the crusaders returned. Even the cultural artifacts of Apollo --- the flags, the plaques, the disc of messages from world leaders --- arrived as afterthoughts to the engineering achievement. The Lunaprise reverses this

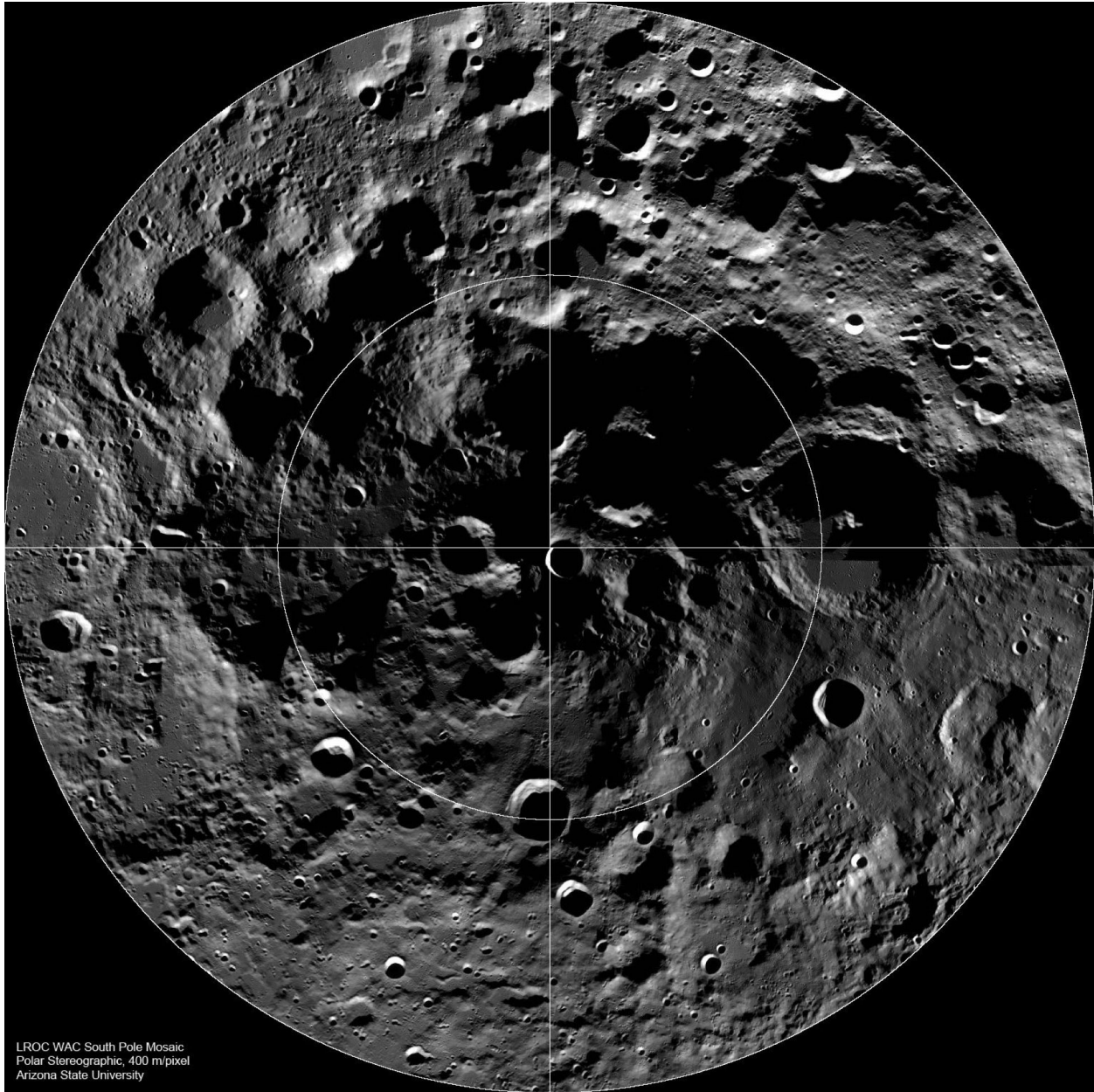
sequence. Art has been planted at the south pole before the astronauts, before the habitat modules, before the mining equipment. It is a claim staked not in the language of sovereignty but in the language of creativity.

The connection between the Lunaprise and Artemis extends beyond geography into a shared passenger manifest. The Lunaprise team submitted the names of participants and cultural figures to be included on the Artemis II boarding pass chip --- a microchip that will fly aboard the Orion spacecraft. The names accepted included those of Leonardo DiCaprio, Michael P. Nash, Pink Floyd, Michael Jackson, Stan Lee, and others --- a roster that reads like a cross-section of twentieth and twenty-first-century popular culture, forming a collective declaration that the Moon belongs not to any government or corporation but to the human imagination that dared to reach it.

Before the regolith dust had settled around the tilted Odysseus lander, plans were already in motion for the next chapter. The most concrete bears a name that signals its ambition: the **Galactic Library to Preserve Humanity --- GLPH**. Developed through the partnership between Stamper Technology and its growing constellation of cultural collaborators, the GLPH vault represents the next evolution of the NanoFiche archive, bound for the same lunar south pole aboard Astrobotic's Griffin Mission One. Griffin-1 will be delivered to space by a SpaceX Falcon Heavy --- the same historic launch complex where the Lunaprise began its journey. The mission operates under a \$322 million NASA CLPS contract, with a destination in the Nobile Region at the lunar south pole, within sight of where the Lunaprise already rests.

The GLPH vault will carry a cultural payload of extraordinary breadth. The Reimagined Library of Alexandria contributes mythologies, graphic novels, screenplays, artificial intelligence blueprints, and Indigenous children's stories from communities around the world. The Lunar Codex provides poetry collections from 247 countries, territories, and indigenous nations. The Long Now Foundation contributes its language codec --- a Rosetta Project for the digital age, designed to enable the translation of every language on Earth. For BitBasel and Scarlett Arana, the Griffin-1 mission represents a vindication: art born from technologies the establishment once dismissed is now preserved on a medium that will outlast every painting in every museum on Earth.

Future payloads will include Bitcoin mining tools intended to test the feasibility of operating blockchain nodes on the lunar surface, AI-generated art created by systems that did not exist when the original Lunaprise was curated, and physical sculptures designed to survive the lunar environment. The Lunaprise was never an endpoint. It was designed as the first installment of a permanent and evolving human presence on the Moon.



LROC WAC South Pole Mosaic  
Polar Stereographic, 400 m/pixel  
Arizona State University

PART TWO

# The Artists

CRYPTOART FOR IMPACT WINNERS

In 2022, BitBasel launched the CryptoArt for Impact and Innovation Challenge --- a juried competition that asked digital artists to do something deceptively simple: make art that matters. The challenge was organized in partnership with the University of Florida Blockchain Research Lab. The framework was the United Nations Sustainable Development Goals --- seventeen targets adopted by 193 nations in 2015, covering everything from clean water to gender equality to life beneath the ocean surface.

The selection process yielded twenty-two winners. They came from across the Americas, from Europe, from the Middle East. They worked in video, animation, still image, and generative processes. What unified them was not medium or market position but intent --- each had created a work that took one of humanity's most urgent problems and refused to look away from it.

These twenty-two works were added to the Lunaprise Moon Museum payload alongside the seventy-seven Lunaprise curated projects and the 134 Arch Lunar Art Archive entries. They traveled to the lunar south pole aboard the Odysseus lander on February 22, 2024, where they now reside on NanoFiche discs engineered to survive for more than a billion years. Among the 222 projects in the Lunaprise, these are the works that carry the most explicit mandate: not merely to represent human creativity but to document the crises that defined the era in which they were made, and the aspirations that survived alongside them.

REFERENCE

# The Seventeen Goals

United Nations Sustainable Development Goals, adopted 2015



The 22 artists in this collection address 15 of the 17 Sustainable Development Goals. Goals 7 (Affordable Energy) and 16 (Peace & Justice) are not directly represented.

SDG icons © United Nations. Used in accordance with UN SDG visual identity guidelines. [sdgs.un.org](http://sdgs.un.org)

ARTIST 01 / 22

# Amelia Winger-Bearskin

*Talk to Me About Water (Miami)*



Clean Water

Amelia Winger-Bearskin is an artist, technologist, and citizen of the Seneca-Cayuga Nation of Oklahoma whose practice operates at the intersection of indigenous knowledge systems and emerging technology. For the CryptoArt for Impact Challenge, she created *Talk to Me About Water (Miami)* --- a work that centers the element most essential to life on Earth and most threatened by the forces of extraction, pollution, and climate disruption.

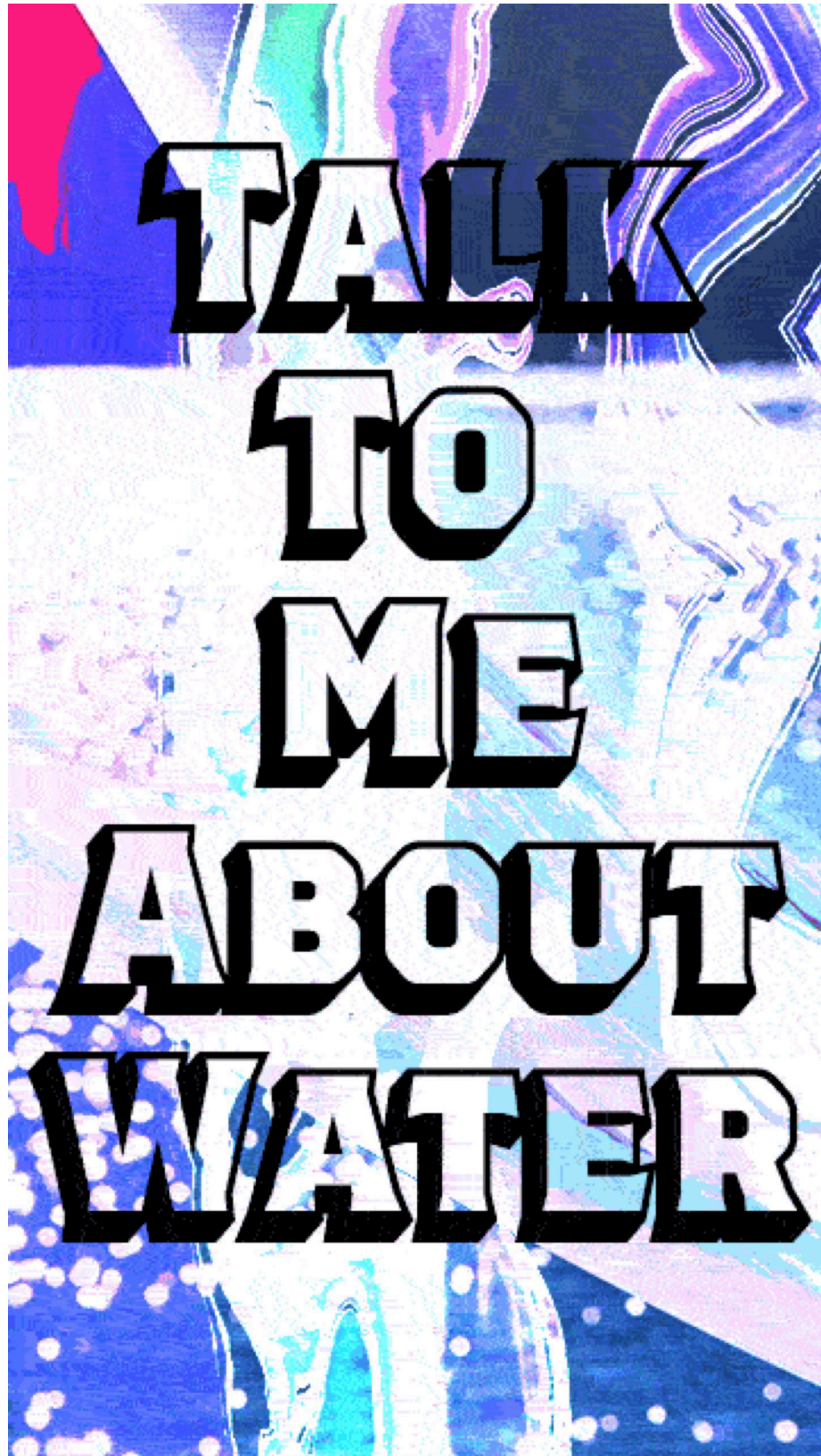
The piece draws on Winger-Bearskin's deep engagement with water as both a material reality and a cultural inheritance. In many indigenous traditions, water is not a commodity to be managed but a relative to be respected --- a being with agency, memory, and voice. *Talk to Me About Water (Miami)* asks its viewer to reckon with that proposition in the context of a coastal city where rising seas, aquifer contamination, and infrastructure failure make the question of clean water not abstract but immediate.

By situating the work in Miami --- the city where BitBasel was founded, where the challenge was issued, and where the intersection of climate vulnerability and cultural ambition is most visible --- Winger-Bearskin grounds a universal concern in a specific place. On the lunar surface, where no water flows, the work preserves a record of a species that understood what it was losing and still had to be asked to listen.

---

*“Water is not a commodity to be managed but a relative to be respected.”*

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ARTIST 02 / 22

# Alejandro Glatt

## *PAPAYA PORTAL GAIA #17*



Partnerships

Alejandro Glatt's *PAPAYA PORTAL GAIA #17* is a visual work that takes the final Sustainable Development Goal --- partnerships for the goals --- and renders it through the organic language of the natural world. The title layers meaning: the papaya, a fruit native to the Americas, serves as a portal; Gaia, the ancient Greek personification of the Earth, provides the mythological frame; and the number seventeen is both a catalogue designation and a direct reference to the SDG the work addresses.

Glatt's approach is sensory and immersive, engaging with color and form drawn from tropical ecosystems to argue that partnership is not an abstraction negotiated in boardrooms but a condition that already exists in nature. Symbiosis, pollination, mycorrhizal networks --- the living world has been collaborating for three billion years. SDG #17 asks human institutions to do what roots and fungi already do: share resources across boundaries for mutual survival.

The work's inclusion in the Lunaprise extends this logic to the cosmic scale. Glatt's papaya portal now exists on the moon --- a fruit of the Earth, preserved in metal, waiting for a future that may need the reminder that nothing thrives alone.

---

*“Nothing thrives alone.”*

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ARTIST 03 / 22

# Ananá

*Ojitos Lindos / Pretty Eyes*



Good Health

Ananá's *Ojitos Lindos / Pretty Eyes* is a video work that addresses SDG #3 --- Good Health and Well-Being --- through the intimate language of the gaze. The title, rendered in both Spanish and English, names the eyes as the site of beauty and the instrument of human connection, linking physical health to the capacity for seeing and being seen.

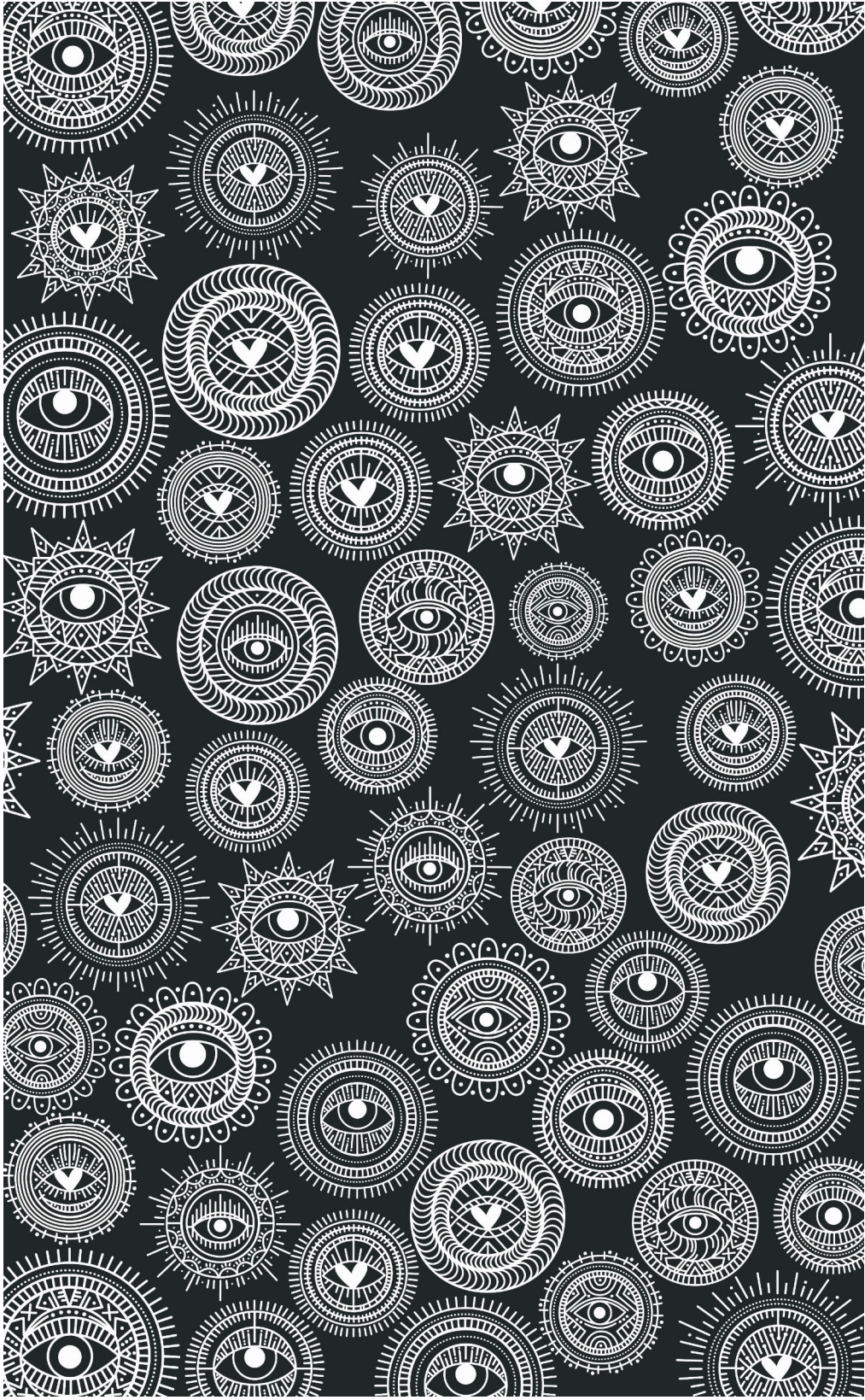
The piece operates in the register of tenderness. Where public health discourse tends toward statistics and systems, Ananá's work begins with the face --- the first thing a newborn recognizes, the last thing the dying seek. *Ojitos Lindos* asks what it means for a person to be well, and answers not with metrics but with presence: the quality of attention in a pair of eyes that are looking back at you.

As a video inscribed on the NanoFiche discs, the work exists in a state of permanent suspension on the lunar surface --- eyes that will never close, preserved in a place where no one can return the look.

---

*“Eyes that will never close, preserved in a place where no one can return the look.”*

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ARTIST 04 / 22

# Andrew Hannebrink

*Less (Emojis) is More (Emojis)*



Responsible Consumption

Andrew Hannebrink's *Less (Emojis) is More (Emojis)* is a video work that deploys the visual shorthand of digital communication --- the emoji --- to interrogate humanity's relationship with consumption. The title itself enacts its argument: the parenthetical insertions of "(Emojis)" both name and demonstrate the excess the work critiques, turning the modernist dictum "less is more" into a stuttering, overstuffed sentence that cannot stop adding.

SDG #12 --- Responsible Consumption and Production --- is among the most difficult goals to address without moralizing. Hannebrink sidesteps the trap by working in satire and visual irony. The emoji, that ubiquitous unit of digital expression, is itself a product of the attention economy: designed for speed, manufactured for consumption, endlessly replicated without cost. By building an entire artwork from these micro-symbols of throwaway culture, Hannebrink transforms the medium into the message.

The work runs ninety-six megabytes --- a substantial file, heavy by the standards of the NanoFiche payload. Even its data footprint becomes part of the argument: how much space should a work about restraint be allowed to occupy?

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*"How much space should a work about restraint be allowed to occupy?"*

---



ARTIST 05 / 22

# SEGO Y OVAL

*El Compañero Final / Last Partner*



Life on Land

Carlos Segovia Alanis, working under the name SEGO Y OVAL, contributes *El Compañero Final / Last Partner* --- a large-format work that confronts SDG #15, Life on Land, through the lens of loss and companionship. The title speaks in the past tense of partnership: the last partner, the final companion, the creature that walked beside us until it did not.

SEGO Y OVAL's visual language draws from the street art tradition and the saturated palette of Mexican muralism, bringing a monumental scale and emotional directness to the subject of terrestrial biodiversity. *El Compañero Final* does not catalogue endangered species or map habitat destruction. It asks a more personal question: what does it feel like when the animal that shared your world is gone?

SDG #15 measures its targets in hectares of forest, rates of desertification, and counts of threatened species. These are necessary metrics. But Alanis's work argues that the loss is experienced not in data but in the sudden silence of a landscape where something used to move.

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*“The loss is experienced not in data but in the sudden silence of a landscape where something used to move.”*

---



ARTIST 06 / 22

# Di Couto

## *Unity*



Di Couto's *Unity* is the work that refuses to choose. Where most CryptoArt for Impact entries address a single Sustainable Development Goal, Couto's animated piece engages five simultaneously --- education, gender equality, sustainable cities, climate action, and partnerships --- arguing through its very structure that these challenges are not separate problems but facets of the same crisis.

The GIF format is significant. *Unity* loops: it repeats, returns, begins again. The formal choice mirrors the work's thesis. Education enables equality. Equality strengthens cities. Strong cities can act on climate. Climate action requires partnership. Partnership depends on education. The loop is the point.

Couto's title is itself an argument. *Unity* is not a sentiment; it is a structural claim about how the world works. On the NanoFiche discs at the lunar south pole, this small, cycling animation carries one of the collection's most ambitious propositions: that the seventeen goals are, at bottom, one goal, approached from seventeen directions.

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*“The seventeen goals are, at bottom, one goal, approached from seventeen directions.”*

---



ARTIST 07 / 22

# Guille Blancarte

*I WONDER*

Life Below Water

Guille Blancarte's *I WONDER* turns its gaze downward --- beneath the surface of the ocean, where SDG #14 locates one of humanity's most consequential failures and most urgent possibilities. The work is a video piece, and its title holds the double meaning that the English word provides: wonder as curiosity, wonder as awe.

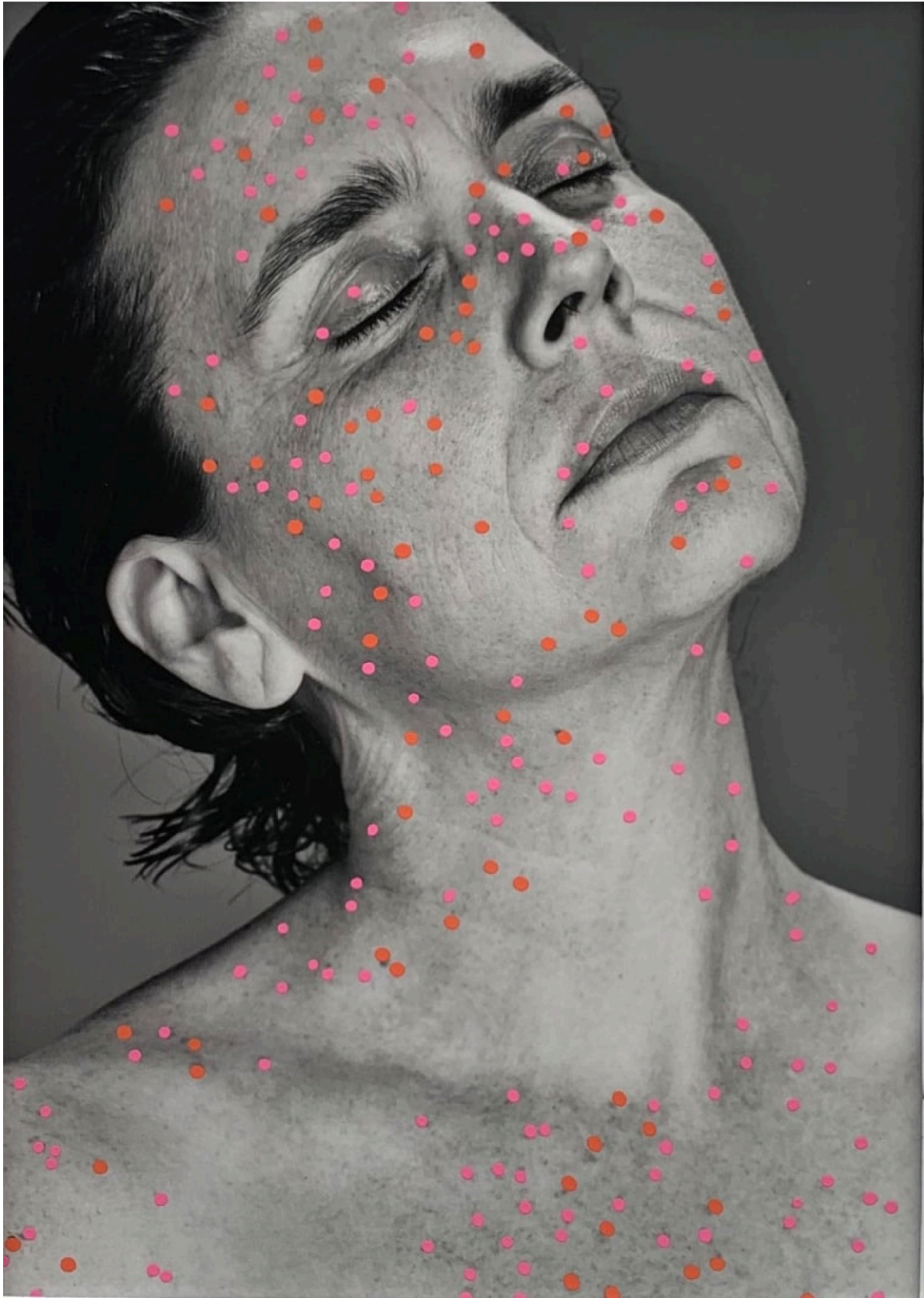
The ocean covers seventy-one percent of the planet's surface and remains less mapped than the face of the moon. Blancarte's work dwells in that paradox: we are sending art to a celestial body we understand better than the depths of our own world. *I WONDER* does not attempt to solve the crisis of marine degradation. It does something more fundamental --- it insists that the ocean is worth wondering about, that attention is the precondition for care, and that care is the precondition for action.

On the moon, where the nearest ocean is 384,400 kilometers away, *I WONDER* preserves the memory of what lies beneath the waves --- a record of the world below the world.

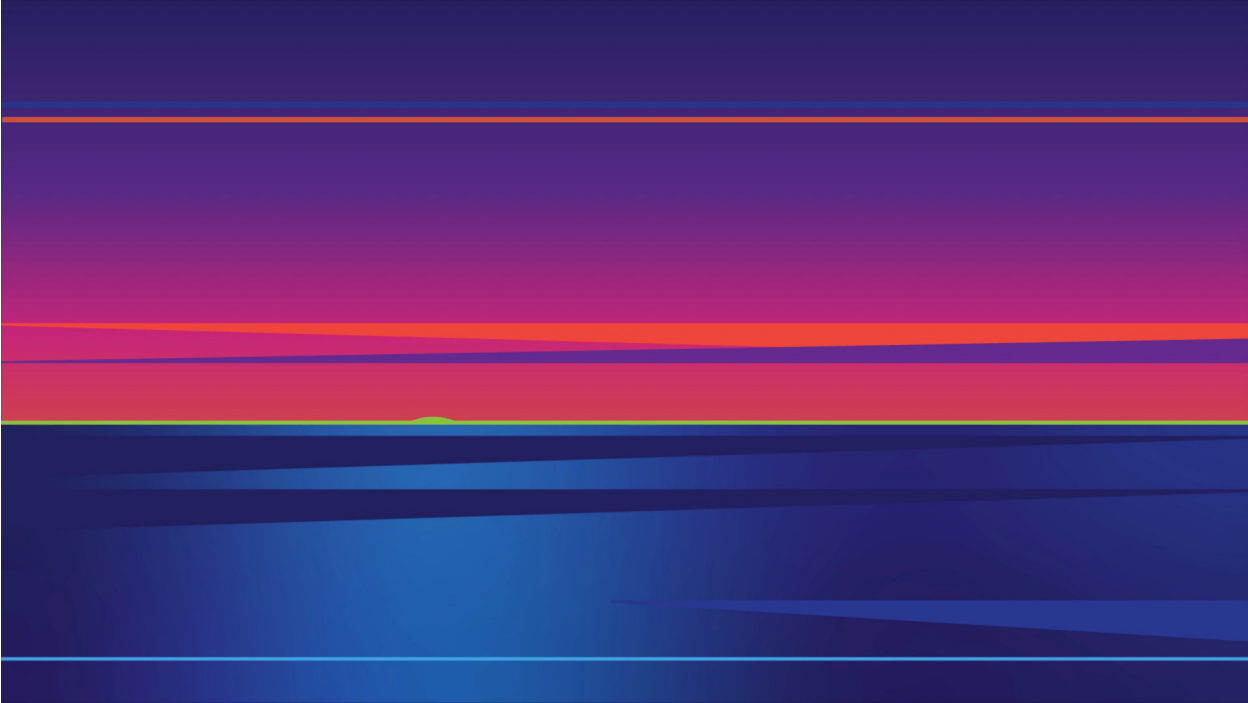
---

*“Attention is the precondition for care, and care is the precondition for action.”*

---



Guille Blancarte



ARTIST 08 / 22

# Hive

## *Metawinter*



Responsible Consumption

Hive's *Metawinter* conjures a season of reckoning. The title fuses the prefix of the moment --- meta, the self-referential, the layer above the layer --- with the oldest metaphor for consequence: winter, when the harvest is over and what remains is only what was stored. The work addresses SDG #12, Responsible Consumption and Production, through imagery that suggests a world cooling under the weight of its own excess.

The piece is rendered as a high-resolution still image --- three thousand pixels square, large enough to hold fine detail, dense enough to reward sustained looking. Hive's visual approach builds environments that feel both constructed and organic, digital spaces where the boundaries between the natural and the manufactured have dissolved. *Metawinter* is not a warning poster. It is a landscape, and like all convincing landscapes, it invites the viewer to inhabit it before asking them to judge it.

SDG #12 asks societies to do more with less --- to decouple economic growth from resource destruction. Hive's answer is an image of what happens when that decoupling fails: a world entering its meta-season, aware of its own decline, watching itself freeze.

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*“A world entering its meta-season, aware of its own decline, watching itself freeze.”*

---



ARTIST 09 / 22

# Luli Sulichin

## *Digital Octogenarian*



Luli Sulichin's *Digital Octogenarian* is a portrait of a person the technology industry prefers not to see: an eighty-year-old navigating the digital world. The work addresses four SDGs simultaneously, weaving together education, gender equality, innovation, and the reduction of inequality into a single human figure.

The photograph's power lies in its refusal to sentimentalize. Sulichin does not present her subject as an inspirational exception or a charming anomaly. The *Digital Octogenarian* is simply present --- engaged with technology on her own terms, neither dazzled nor defeated by it. The work argues that digital literacy is not a generational privilege but a human right, that older women are disproportionately excluded from technological participation, and that innovation means nothing if it abandons the people it claims to serve.

On the Lunaprise discs, where the NanoFiche technology is designed to endure for a billion years, Sulichin's octogenarian represents a different kind of permanence: the insistence that no one is too old to matter, too late to learn, too invisible to be seen.

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*“No one is too old to matter, too late to learn, too invisible to be seen.”*

---



ARTIST 10 / 22

# MADWOMAN

*Nowhere to Run*

The name MADWOMAN is itself a reclamation. Throughout history, women who spoke inconvenient truths --- who challenged power, who refused compliance, who expressed rage --- were dismissed as mad. MADWOMAN takes that dismissal and wears it as a title. The work *Nowhere to Run* extends this confrontational energy to four Sustainable Development Goals at once.

*Nowhere to Run* is a video work whose title admits no evasion. Climate change is not a problem that can be outrun. Rising seas do not respect borders. The collapse of marine ecosystems does not pause for geopolitical negotiations. MADWOMAN's piece channels the anger and clarity of an artist who understands that these crises are gendered --- that women and girls bear disproportionate consequences of environmental degradation, displacement, and resource scarcity --- and that partnership across nations is not optional but existential.

The work's format --- a MOV file, a moving image that unfolds in time --- mirrors its argument. *Nowhere to Run* does not allow its viewer to stand still. It moves, and it demands that its audience move with it.

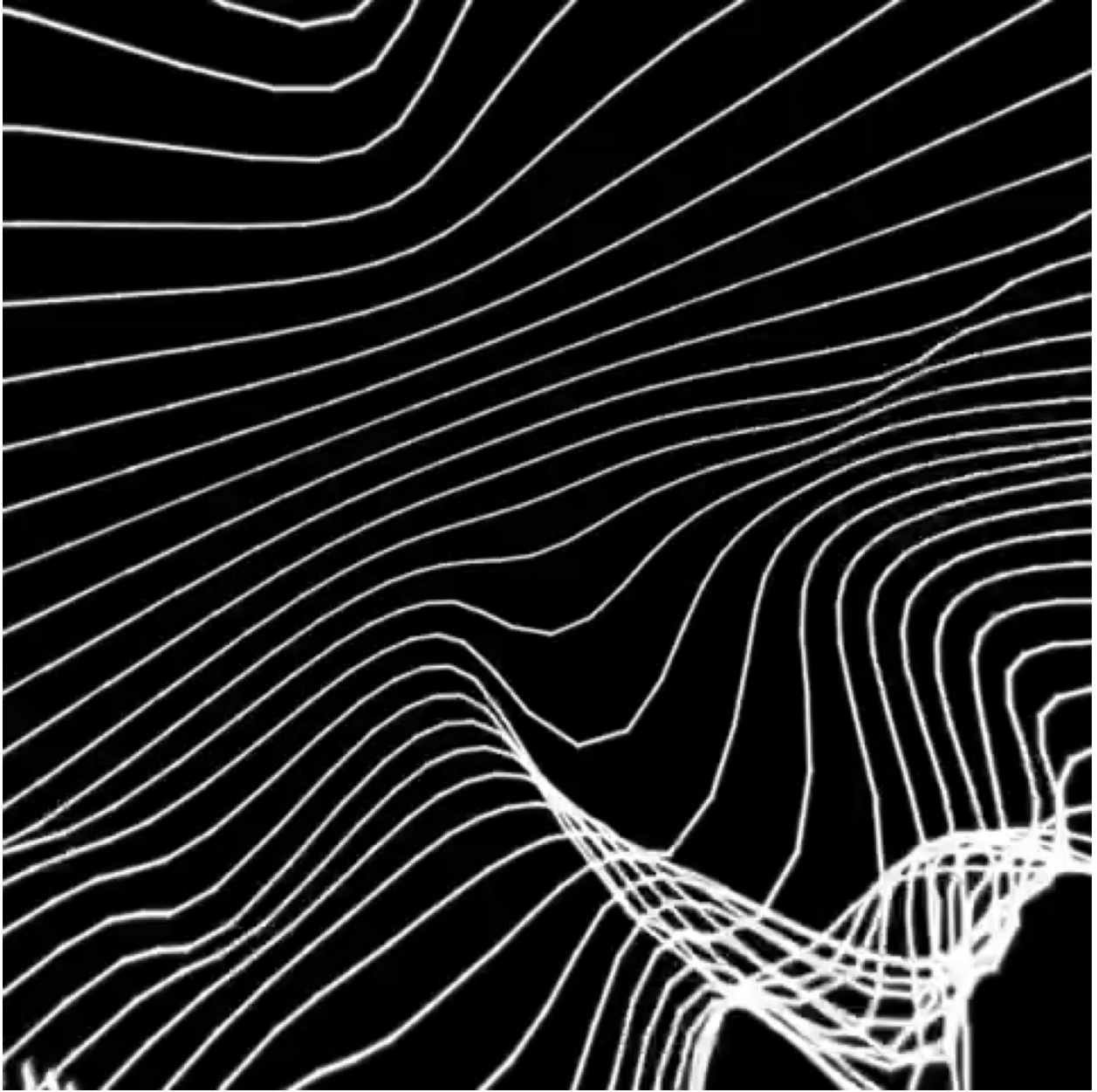
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*“It moves, and it demands that its audience move with it.”*

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MADWOMAN



ARTIST 11 / 22

# Marko Suvajdzic

## *Eyes on The Future*



Climate Action

Marko Suvajdzic is a professor, researcher, and artist whose practice bridges digital media, immersive experience, and the academic study of emerging technologies. His *Eyes on The Future* addresses SDG #13 --- Climate Action --- with a directness that begins in the title: the future is something that must be watched, studied, and confronted with open eyes.

The work is a high-resolution photograph --- 3072 by 2048 pixels --- rendered with the kind of detail that rewards close inspection. Suvajdzic's academic background informs a practice that is rigorous without being cold, analytical without surrendering the emotional register that distinguishes art from research. *Eyes on The Future* does not present climate data. It presents a vision --- a constructed image of what the future might look like if the present fails to act.

From his position at the intersection of university research and artistic practice, Suvajdzic represents a particular kind of voice in the CryptoArt for Impact cohort: the scholar-artist, for whom making and knowing are not separate activities but aspects of the same commitment.

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*“Making and knowing are not separate activities but aspects of the same commitment.”*

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ARTIST 12 / 22

# Mary Lai

## *Together*



Zero Hunger



Gender Equality

Mary Lai's *Together* addresses two of the most fundamental Sustainable Development Goals --- Zero Hunger and Gender Equality --- through a single word that names both the solution and the condition required to achieve it. Hunger does not end through individual action. Equality is not accomplished alone. The title insists on collectivity as both method and destination.

The work is a vertical photograph --- 1080 by 1920 pixels, the dimensions of a smartphone screen --- and this format is itself a statement about access. Lai has created a work designed to be encountered on the device most people actually carry, not in a gallery most people will never enter. *Together* meets its audience where they are, which is precisely the posture required by the goals it addresses.

SDG #2 and SDG #5 are deeply entangled. Women produce the majority of the world's food but own a fraction of the land. Girls who go hungry do not go to school. Lai's work does not explain these statistics; it offers an image of what it might look like when these systems are repaired --- when together is not an aspiration but a fact.

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*“Together is not an aspiration but a fact.”*

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Mary Lai



ARTIST 13 / 22

# Mauricio Sagástegui

## *Ancestral Aquifers Alliance*



Mauricio Sagástegui's *Ancestral Aquifers Alliance* is the most ambitious entry in the CryptoArt for Impact cohort by a quantifiable measure: it addresses seven of the seventeen Sustainable Development Goals --- more than any other work in the challenge. The title alone carries the weight of this ambition. Ancestral: the knowledge is old, drawn from indigenous and traditional water management practices. Aquifers: the subject is groundwater, the hidden reserves that sustain ecosystems and cities alike. Alliance: the approach is collective.

Sagástegui's work emerges from the intersection of environmental advocacy and digital art, channeling Latin American traditions of ecological consciousness into a visual language that speaks across cultures. The piece argues that water governance is the thread connecting nearly half the SDGs --- that clean water enables sustainable cities, that responsible consumption protects aquifers, that climate action determines whether those aquifers refill, and that none of this is achievable without partnership.

The work's breadth is not diffusion; it is precision. Sagástegui has identified the connective tissue between seven global challenges and named it: water.

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*“He identified the connective tissue between seven global challenges and named it: water.”*

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ARTIST 14 / 22

# Moni Meigani

## *Woman Life Freedom*



Gender Equality ·



Reduced Inequalities

Moni Meigani's *Woman Life Freedom* takes its title from the three-word chant that became the rallying cry of Iran's 2022 uprising --- a movement sparked by the death of Mahsa Jina Amini in the custody of Iran's morality police and sustained by the courage of millions who took to the streets knowing the cost could be their lives. The phrase, in Farsi *Zan, Zendegi, Azadi*, distills an entire revolution into a grammar of three nouns: the subject, the stakes, and the demand.

Meigani's high-resolution work --- nearly five thousand pixels wide --- renders this movement in visual terms that match its moral scale. The piece is not a news photograph or a documentary record. It is an artwork that transforms the language of protest into the language of permanence, arguing that the fight for gender equality and the reduction of inequality are not episodes to be covered by journalists and forgotten by algorithms but defining features of the era.

On the moon, where no morality police patrol and no protest can be suppressed, *Woman Life Freedom* endures as both a memorial and an insistence.

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*“On the moon, where no morality police patrol and no protest can be suppressed.”*

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ARTIST 15 / 22

# Nova Lorraine

## *House of Nova A Design Revolution*



Gender Equality ·



Reduced Inequalities ·



Responsible Consumption

Nova Lorraine is a Jamaican-born fashion designer, entrepreneur, and creative director whose *House of Nova A Design Revolution* brings the language of fashion into the sustainability discourse. The work addresses three SDGs --- gender equality, reduced inequalities, and responsible consumption --- through the proposition that design is not decoration but infrastructure.

Lorraine's career has been built on challenging the fashion industry's default settings: its preference for a narrow range of bodies, its wasteful production cycles, its concentration of creative authority in a handful of cities and demographics. *House of Nova* names a revolution --- not a trend, not a collection, not a seasonal offering, but a fundamental restructuring of who designs, who wears, and who profits.

The work's inclusion in the Lunaprise places fashion alongside fine art, film, and music as a cultural form worthy of preservation for geological time. Lorraine's design revolution, inscribed on nickel discs at the lunar south pole, argues that the garment is among humanity's most intimate art forms --- and that its transformation is among its most urgent.

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*“The garment is among humanity's most intimate art forms.”*

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ARTIST 16 / 22

# Pilar Côté

## *TRUTH TO POWER*



Gender Equality

Pilar Côté's *TRUTH TO POWER* is the largest single image file in the CryptoArt for Impact cohort --- 4860 by 8640 pixels, a monumental scale that demands monumental attention. The title borrows from the Quaker tradition of “speaking truth to power,” a phrase that has migrated across centuries and movements to become one of the foundational imperatives of social justice discourse.

The work's physical dimensions --- when printed at full resolution, it would fill a wall --- signal Côté's refusal to treat gender equality as a minor concern or a sidebar to more “serious” global challenges. *TRUTH TO POWER* is loud by design. It occupies space. It takes up room. This is not accidental in a work about a goal that requires women to claim the space they have been denied.

Côté's practice operates at the intersection of visual art and activist discourse, producing works that are meant to be encountered not in quiet contemplation but in confrontation. On the NanoFiche discs, the work's original vastness persists as an idea: truth does not need to shout, but it needs to be large enough that it cannot be overlooked.

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*“Truth does not need to shout, but it needs to be large enough that it cannot be overlooked.”*

---



ARTIST 17 / 22

# R. Tucker

## *Adrift*



Responsible Consumption

R. Tucker's *Adrift* is a video work that addresses SDG #12 through a single, evocative word. To be adrift is to have lost one's anchor, to move without direction, to be subject to currents rather than setting a course. The title diagnoses a civilization's relationship to its own production and consumption: we are adrift, carried by forces we set in motion but no longer control.

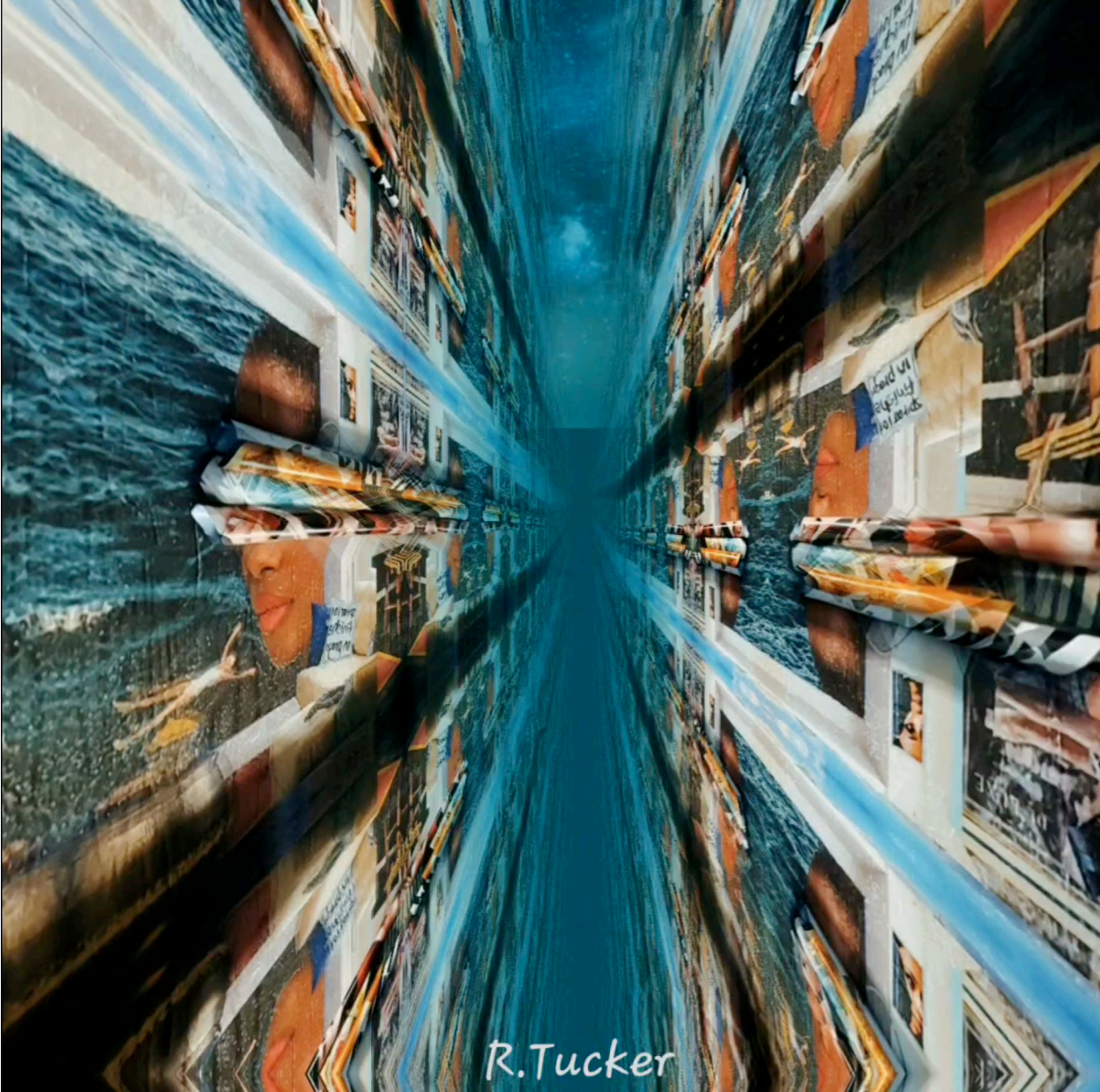
Tucker's work trades in the imagery of displacement --- objects, systems, and perhaps people unmoored from their intended contexts. SDG #12 asks for a fundamental reorientation of how societies produce and consume goods, a shift from linear extraction-production-disposal to circular systems that account for every stage of a product's life. *Adrift* captures the state that precedes that reorientation: the recognition that the current trajectory is unsustainable.

The video format allows Tucker to unfold this argument in time, layering images and impressions into a cumulative experience that resists the quick scroll of social media consumption --- a small, formal act of resistance against the very patterns the work critiques.

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*“A small, formal act of resistance against the very patterns the work critiques.”*

---



ARTIST 18 / 22

# Rainer Wenzl

## *Inside the Tides*



Rainer Wenzl's *Inside the Tides* shares with Mauricio Sagástegui's work the distinction of addressing seven Sustainable Development Goals --- the most of any entries in the challenge. Where Sagástegui approached this breadth through groundwater and alliance, Wenzl enters through the tides: the rhythmic, gravitational, inescapable movements of the ocean.

The work is a GIF --- a looping animation that cycles endlessly, a format whose repetition mirrors the tidal subject it depicts. Wenzl's visual language builds a world where the boundaries between human systems and natural cycles have been dissolved, where the economy is revealed as a subset of ecology rather than the other way around. *Inside the Tides* argues that decent work cannot exist in a depleted ocean, that innovation is meaningless if it accelerates consumption, that health and education are downstream of the same water systems that sustain marine life.

The tidal metaphor is precise. Tides are governed by the moon --- the very body on which Wenzl's work now resides. *Inside the Tides*, inscribed on the NanoFiche discs at the lunar south pole, has been delivered to the source of the force it depicts.

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*“Delivered to the source of the force it depicts.”*

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Rainer Wenzl



Rainer Wenzl · Inside the Tides

ARTIST 19 / 22

# Reem El Attar

*the origin*

Gender Equality

Reem El Attar's *the origin* arrives with a lowercase title that suggests modesty, primacy, and the kind of beginning that does not announce itself but simply exists. The work addresses SDG #5, Gender Equality, through an image that reaches backward --- past policy, past activism, past the language of rights and frameworks --- to locate the origin point of the inequality it confronts.

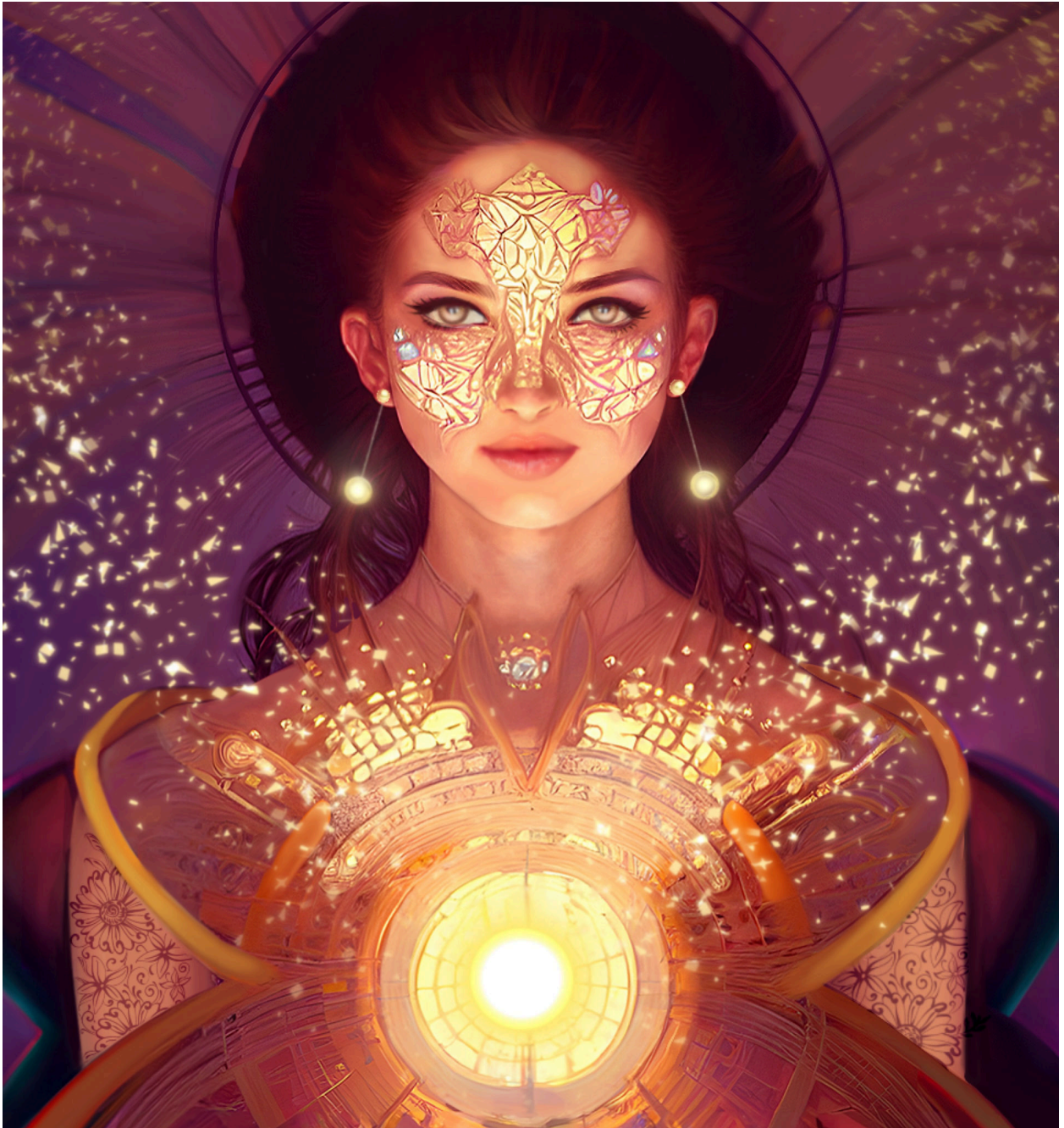
El Attar's visual practice engages with questions of feminine identity, creation, and the mythologies that cultures build around the act of bringing life into the world. *the origin* asks who wrote those mythologies, whose interests they served, and what might change if the origin story were told by the person at its center. The lowercase typography is not an affectation; it is a refusal of the hierarchical conventions that capitalize some names and diminish others.

On the NanoFiche discs, where El Attar's image is inscribed at nanoscale resolution, *the origin* exists as both a work of art and a provocation: if a billion-year archive begins here, whose story does it tell? The question is the work.

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*“If a billion-year archive begins here, whose story does it tell?”*

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ARTIST 20 / 22

# Shinei Gibbs

## *Microcosm Macrocosm*



Shinei Gibbs's *Microcosm Macrocosm* operates on the principle encoded in its title: that the small and the large are reflections of each other, that the patterns governing a single cell recur at the scale of civilizations, that the crisis visible in a tidepool is the same crisis measured in the atmosphere.

Gibbs's video work moves between scales, drawing the viewer's eye from the intimate to the planetary and back again, demonstrating that the distinction between micro and macro is a perceptual habit, not a fact. A sustainable city is a microcosm of a sustainable planet. Responsible consumption at the individual level is the macrocosm's only available unit of change. Climate, ocean, and land are not separate environments but a single system viewed from different altitudes.

The work's formal ambition --- its insistence on holding multiple scales in a single frame --- mirrors the intellectual ambition of the SDG framework itself: seventeen goals that are, in truth, one goal seen through seventeen lenses.

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*“Seventeen goals that are, in truth, one goal seen through seventeen lenses.”*

---



ARTIST 21 / 22

# Sprice Studio

## *Satellite Rhino V*



Life on Land

Sprice Studio's *Satellite Rhino V* brings the rhinoceros --- one of the planet's most endangered megafauna --- into dialogue with the satellite technology that has become humanity's primary tool for monitoring the natural world. The title fuses the organic and the technological: the rhino, a creature that has walked the Earth for fifty million years, reimagined through the lens of orbital surveillance and digital art.

SDG #15, Life on Land, confronts the ongoing collapse of terrestrial biodiversity --- a crisis measured in extinction rates, habitat loss, and the steady disappearance of species that once defined the landscapes they inhabited. The rhinoceros is among the most visible casualties. Poached for its horn, displaced by agriculture, reduced to populations so small they require armed guards and genetic databases to survive.

*Satellite Rhino V* does not mourn. It transforms. By rendering the rhino through the visual language of satellite technology, Sprice Studio argues that the tools exist to save what remains --- that the same surveillance systems that map deforestation and track poaching networks can be turned toward preservation.

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*“The tools exist to save what remains.”*

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ARTIST 22 / 22

# SUPERAMA

## *SELF LOVE*



Gender Equality

SUPERAMA closes the CryptoArt for Impact cohort with *SELF LOVE* --- a video work that approaches SDG #5, Gender Equality, from the inside out. Where other works in the collection confront systemic barriers, institutional failures, and the structures that produce inequality, SUPERAMA begins with the individual: the proposition that equality requires not only the dismantling of external oppression but the construction of an internal architecture of self-regard.

*SELF LOVE* is not a slogan. In the context of gender equality, self-love is a radical act --- a refusal of the cultural programming that teaches women and marginalized people to diminish themselves, to take up less space, to apologize for existing. SUPERAMA's work argues that the first territory to be liberated is the self, and that the work of liberation is ongoing, daily, and never complete.

The video format allows *SELF LOVE* to unfold in time --- to build, to breathe, to insist. On the NanoFiche discs at the lunar south pole, this work of intimate defiance joins an archive designed to outlast the systems it challenges. The institutions that enforce inequality will erode. The art that resists them is inscribed in nickel, on a world without weather, for a billion years.

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*“The art that resists them is inscribed in nickel, on a world without weather, for a billion years.”*

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SUPERAMA



PART THREE

# Beyond the Moon

ABOUT · TIMELINE · AFTERWORD · INDEX · GLOSSARY

# About the Curator

**Scarlett Arana** is the co-founder and creative director of BitBasel, a crypto art organization founded in Miami in 2020. Under Arana's leadership, BitBasel has become one of the most prominent platforms at the intersection of blockchain technology and contemporary art, hosting annual events during Miami Art Week and building programming around the United Nations Sustainable Development Goals. The BitBasel CryptoArt for Impact and Innovation Challenge, organized in partnership with the University of Florida Blockchain Research Lab, selected the twenty-two artists featured in this book.

# About BitBasel

**BitBasel** is a crypto art organization founded in Miami in 2020 by Scarlett Arana and Scott Spiegel. Operating as a program of Far Away Projects, a California 501(c)(3) nonprofit, BitBasel produces exhibitions, competitions, and educational programming at the intersection of blockchain technology, contemporary art, and social impact. Since its founding, BitBasel has hosted events during Miami Art Week, partnered with the University of Florida Blockchain Research Lab, and built a community of artists, collectors, and builders committed to the idea that creativity and technology can serve the public good.

# About the Lunaprise

The **Lunaprise Moon Museum** is the first art museum on the moon. Developed in partnership with Galactic Legacy Labs and the Arch Mission Foundation, the Lunaprise payload contains 222 curated art projects inscribed on eighteen metallic NanoFiche discs invented by Bruce Ha. The payload launched aboard the SpaceX Falcon 9 on February 15, 2024, and landed at the lunar south pole (80.13°S, 1.44°E) aboard the Intuitive Machines Odysseus lander on February 22, 2024. The NanoFiche technology is engineered to preserve the collection for over one billion years.

## TIMELINE

# The Mission

- 2020

**BITBASEL FOUNDED**  
Scarlett Arana and Scott Spiegel launch BitBasel in Wynwood, Miami, as a crypto art platform organized through Far Away Projects, a 501(c)(3) nonprofit.
- 2022

**CRYPTOART FOR IMPACT CHALLENGE**  
BitBasel launches the CryptoArt for Impact and Innovation Challenge in partnership with the University of Florida Blockchain Research Lab. Artists worldwide submit work addressing the UN Sustainable Development Goals.
- 2023

**22 WINNERS SELECTED**  
A juried panel selects twenty-two winning artists. The Lunaprise team invites BitBasel to place the winning works on the Lunaprise Moon Museum payload.
- Feb 15, 2024

**LAUNCH**  
SpaceX Falcon 9 lifts off carrying the Intuitive Machines Nova-C lander (Odysseus) with the Lunaprise payload: eighteen NanoFiche nickel discs containing 222 art projects, including BitBasel's twenty-two winners.
- Feb 22, 2024

**LUNAR LANDING**  
Odysseus touches down at the lunar south pole (80.13°S, 1.44°E). The Lunaprise Moon Museum becomes the first art museum on the surface of the moon.
- 2026

**THIS BOOK**  
The SDG Edition documents the twenty-two CryptoArt for Impact winners --- their work, their goals, and the moment their art became permanent.
- 1,000,002,026

**STILL THERE**  
The NanoFiche discs are engineered to endure for over one billion years. The art will outlast every gallery, every museum, every civilization.

AFTERWORD

# What Remains

AFTERWORD

# What Remains

by Scarlett Arana

People ask me what it felt like. The landing. The moment the signal came back and we knew the art was on the surface.

The honest answer is that I felt afraid.

Not afraid that something had gone wrong --- the telemetry was good, the landing confirmed, the payload intact. I was afraid of what came next. Because once you put art on the moon, you cannot take it back. You cannot revise the selection. You cannot add the artist you discovered six months later, or remove the piece that aged badly, or correct the metadata. It is done. For a billion years, it is done.

That fear taught me something important. It taught me that curation is not a creative exercise. It is a moral one. When the stakes are permanent --- truly permanent, not gallery-permanent or museum-permanent but geologically, cosmically permanent --- every choice carries a weight that no exhibition wall has ever imposed.

I chose twenty-two artists. Not because they were the most famous or the most commercially successful. I chose them because when I looked at their work, I saw people who understood what art is for. Not decoration. Not speculation. Not content. Art is the thing a civilization makes when it wants to say: *this is what mattered to us. This is what we were trying to fix. This is what we refused to look away from.*

Every artist in this book answered a call that most people would have ignored. We asked them to make work about the hardest problems facing humanity --- water, hunger, equality, climate, the collapse of ecosystems --- and to do it in a medium that most of the art world still does not take seriously. They answered with work that exceeded anything I had imagined.

When I think about what is on the moon right now --- right now, as you read this --- I think about Amelia's water, and Pilar's truth, and SUPERAMA's self-love, and Mauricio's aquifers, and all the rest. I think about the fact that those works are sitting in permanent sunlight at the south pole of a world where nothing grows, nothing decays, and nothing is forgotten.

I think about the fact that a billion years from now, long after Miami is underwater and the United Nations is a memory and the species that made those seventeen goals has either evolved beyond recognition or vanished entirely, those twenty-two works will still be there. Waiting for someone --- or something --- to find them and ask: *What were they trying to tell us?*

The answer is in the art. It has always been in the art.

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## SDG Index

Which artists address which Sustainable Development Goals



### **SDG 1: No Poverty**

*Not directly addressed by works in this collection*



### **SDG 2: Zero Hunger**

Mary Lai



### **SDG 3: Good Health and Well-Being**

Ananá · Rainer Wenzl



### **SDG 4: Quality Education**

Di Couto · Luli Sulichin · Rainer Wenzl



### **SDG 5: Gender Equality**

Di Couto · Luli Sulichin · MADWOMAN · Mary Lai · Moni Meigani · Nova Lorraine · Pilar Côté · Reem El Attar · SUPERAMA



### **SDG 6: Clean Water and Sanitation**

Amelia Winger-Bearskin · Mauricio Sagástegui · Rainer Wenzl



### **SDG 8: Decent Work and Economic Growth**

Rainer Wenzl



### **SDG 9: Industry, Innovation, and Infrastructure**

Luli Sulichin · Rainer Wenzl



### **SDG 10: Reduced Inequalities**

Luli Sulichin · Moni Meigani · Nova Lorraine



### **SDG 11: Sustainable Cities and Communities**

Di Couto · Mauricio Sagástegui · Shinei Gibbs



### **SDG 12: Responsible Consumption and Production**

Andrew Hannebrink · Hive · Mauricio Sagástegui · Nova Lorraine · R. Tucker · Rainer Wenzl · Shinei Gibbs



### **SDG 13: Climate Action**

Di Couto · MADWOMAN · Marko Suvajdzic · Mauricio Sagástegui · Shinei Gibbs



### **SDG 14: Life Below Water**

Guille Blancarte · MADWOMAN · Mauricio Sagástegui · Rainer Wenzl · Shinei Gibbs



### **SDG 15: Life on Land**

SEGO Y OVAL · Mauricio Sagástegui · Shinei Gibbs · Sprice Studio



### **SDG 17: Partnerships for the Goals**

Alejandro Glatt · Di Couto · MADWOMAN · Mauricio Sagástegui

Goals 7 (Affordable and Clean Energy) and 16 (Peace, Justice, and Strong Institutions) are not directly addressed by works in this collection.

## REFERENCE

# Glossary

**Bitcoin Ordinal** A protocol that allows individual satoshis --- the smallest unit of Bitcoin --- to be inscribed with data, turning each into a unique artifact on the Bitcoin blockchain. Unlike NFTs on Ethereum, Ordinals embed content directly on-chain. The Lunaprise includes several Ordinal projects, most notably Marshmello The Moon Pup.

**Blockchain** A distributed digital ledger that records transactions across a network of computers in a way that is transparent, tamper-resistant, and permanent. In the context of art, blockchain enables provenance tracking, authentication, and direct artist-to-collector sales.

**CLPS** Commercial Lunar Payload Services --- a NASA program contracting private companies to deliver payloads to the Moon. The IM-1 mission carrying the Lunaprise was among the first CLPS missions to land successfully.

**Crypto Art** Art created, distributed, or authenticated using blockchain technology. The movement gained mainstream visibility in 2021 but has roots in mid-2010s experiments with blockchain as a creative tool.

**Lunagram** A personal message, photograph, video, or recording submitted by a member of the public for the Lunaprise payload. Over one thousand Lunagrams were inscribed alongside the curated art collection.

**Lunaprise** The Moon Museum payload that landed at the lunar south pole on February 22, 2024. Eighteen NanoFiche discs containing 222 curated art projects and 77,000+ artifacts. COSPAR ID: 2024-030A.

**NanoFiche** A preservation medium of nickel discs onto which data is laser-engraved at nanoscale resolution (up to 300,000 DPI). Requires no electricity or software to read. Engineered to survive 1+ billion years.

**NFT** Non-Fungible Token --- a unique digital token on a blockchain certifying ownership of a specific asset. NFTs enable digital artists to sell authenticated, scarce editions of work and receive royalties on resale.

**SDG** Sustainable Development Goals --- seventeen targets adopted by 193 nations in 2015, covering poverty, hunger, health, education, equality, climate, and more. The framework for BitBasel's CryptoArt for Impact Challenge.

**Web3** The evolving generation of internet technologies built on decentralized protocols --- blockchain, cryptocurrency, smart contracts, and token-based economics. Represents a shift from centralized platforms toward user-owned digital infrastructure.

## APPENDIX

# Technical Specifications

## Mission

Designation	IM-1 (Intuitive Machines Mission 1)
Program	NASA Commercial Lunar Payload Services (CLPS)
Spacecraft	Nova-C “Odysseus” lunar lander
Manufacturer	Intuitive Machines, Houston, Texas

## Launch

Date	February 15, 2024, 01:05 AM EST
Vehicle	SpaceX Falcon 9 Block 5
Site	Launch Complex 39A, Kennedy Space Center
Transit	7 days

## Landing

Date	February 22, 2024, 6:23 PM EST
Location	Malapert A crater, lunar south pole
Coordinates	80.13°S, 1.44°E
COSPAR ID	2024-030A

## Archive Media

Medium	NanoFiche nickel discs
Disc Count	18 metallic nanofiche layers
Total Artifacts	77,000+ individual files
File Formats	TIFF, MP3, MP4
Resolution	Up to 300,000 DPI

## Preservation

Duration	1+ billion years (estimated)
Atmosphere	Vacuum ( $\sim 3 \times 10^{-15}$ atm)
Temperature	-173°C to +127°C
Power Required	None

# Acknowledgments

A book of this scope does not emerge from a single hand. It arrives through the accumulated efforts of visionaries, builders, artists, and believers --- the same human qualities that put art on the Moon in the first place.

Our deepest gratitude goes to **Scarlett Arana**, whose curatorial vision and tireless advocacy for artists at the intersection of creativity and technology made both BitBasel and this book possible. Scarlett saw, before most, that the emerging world of crypto art was not a passing curiosity but a permanent expansion of what art could be.

To **Bruce Ha**, whose invention of the NanoFiche made the entire Lunaprise possible. A Vietnamese refugee who became an engineer and inventor, Ha created the technology that allows human culture to survive for a billion years on the lunar surface.

To **Nova Spivack** and the **Arch Mission Foundation**, whose commitment to preserving human civilization across cosmic timescales provided the philosophical and technical foundation for the Lunaprise.

To **Lori Taylor** and **Galactic Legacy Labs**, whose operational expertise transformed the dream of a lunar art archive into an engineering reality.

To **Intuitive Machines**, whose Odysseus lander carried the Lunaprise to the Moon's surface --- the first successful American lunar landing in over half a century.

To **SpaceX**, whose Falcon 9 provided the ride that began at Launch Complex 39A and ended at the south pole of the Moon.

To **NASA** and the **Commercial Lunar Payload Services program**, whose framework for public-private partnership in space exploration made the mission possible.

To all **222 artists** whose work now resides on the lunar surface. You trusted a bold idea with your creative legacy, and that trust has been rewarded with the most permanent exhibition in human history.

To the **BitBasel community** --- the artists, collectors, educators, and believers who gathered in Wynwood and beyond, year after year, building something real at the frontier of art and technology.

To **Scott Spiegel**, co-founder of BitBasel, whose partnership and vision were present from the very first day.

To the reader: thank you for caring about what lasts.

## COLOPHON

*Art on the Moon: Preserving Art for a Billion Years*

This book was typeset in Didot (headings and display)  
Baskerville (body text), and Avenir Next (captions and labels).

Body text set at 11/17pt. Pull quotes in Baskerville italic.

SDG icons are the official United Nations  
Sustainable Development Goals visual identity.

Printed on 100lb (#80) gloss text stock.

Cover: 130lb gloss cover stock with spot UV varnish  
on artwork reproductions. Smyth-sewn binding  
with 2.5mm board case.

Trim size: 8.5 × 11 inches (216 × 279 mm).

Bleed: 0.125 inches on all sides.

Color: Four-color process (CMYK) throughout.

All artwork reproduced from artist-supplied digital files.

Mission photography courtesy of NASA/Kennedy Space Center  
and the Lunar Reconnaissance Orbiter. Public domain.

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*bitbasel.miami*

## CREDITS

# Photo Credits

## Mission Photography

Odysseus Nova-C lander before integration .....	NASA/Intuitive Machines
Falcon 9 on Launch Complex 39A, Feb 14 2024 .....	NASA/Kennedy Space Center
Falcon 9 liftoff, Feb 15 2024 .....	NASA/Kim Shiflett
IM-1 mission departure .....	NASA/Kennedy Space Center
Lunar south pole mosaic .....	NASA/GSFC/Arizona State University

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## Artist Portraits

Guille Blancarte, MADWOMAN, Mary Lai, Rainer Wenzl, Sprice Studio, and SUPERAMA --- portraits courtesy of the artists. For the remaining sixteen artists, artwork details are used in place of portraits at the artists' preference or where portraits were unavailable.

## Artwork Reproductions

All twenty-two artworks are reproduced from artist-supplied digital files provided through BitBasel's CryptoArt for Impact and Innovation Challenge (2022). Artworks appear in their original formats: JPEG, PNG, GIF, or video still frames. Works originally submitted as video (MP4, MOV) are represented by selected still frames.

## SDG Visual Identity

United Nations Sustainable Development Goals icons are the official visual identity of the 2030 Agenda for Sustainable Development, used in accordance with the UN's SDG guidelines for editorial and informational purposes.

## Cover

Front cover image: Lunar surface composite. Typographic design by Purple Squirrel Media LLC.

LUNAPRISE MOON MUSEUM

80.13°S 1.44°E

FEBRUARY 22, 2024

STILL THERE.