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An Artist's View of Space Science - Part III

By Leah Lubin

http://home.att.net/~leah_lubin/index.html

It was out of dire need that I started writing. A voice within so strong, it could not be ignored. It talked to me about communication, the need to be heard, but most of all the need to be understood.

Reach out in words, write about how you view your world, ideas, philosophies, and the vision behind your artwork. Include your artwork. Make it all a part of one.

So it began. Not a brand new experience, for I have been writing poetry since 1974. I am currently completing my fourth book of poetry, "Every Day Secrets."



I had also written short stories, some in verse. Even published in "Detail Magazine," put out by the local chapter of "Women Caucus for the Arts." I knew I could do it! Write a book, fiction of course, that would be the vehicle that I needed to basically explain myself and my work. The title, "Between Two Worlds," was taken from a painting that I painted in 1984 (above). The book included thirty-two full-page scanned paintings of mine.

The year of 1994 found me doing research and gathering information about what I wanted to say. Its main character was non-human, an energy form from what I call "the heavenly realm" or the "Astral plane." Susan, in energy form, yearns to live on Earth at three pivotal times in human history. Her desire so true that the Astral Plane helps her achieve her goal. She joins us first as an artist in man's early beginning, when we lived in caves and artwork on cave walls was at its purist form. No one was selling, no critics or judges, etc. Her second life, historically a most important period. The times of our forefather, Abraham, the father of Jews, Christians, and Muslims, there to detail the truth. Followed by a modern life, which talks about the search for peace and the history of Israel, and both ancient and modern England also featured.

But as you can expect, her adventures are what makes it a novel, which is what I wanted. Its her words that are my words; her view, my view. Metaphysical philosophy and explanations

from deep within to be read with enjoyment, my goal.

I would like to share with you excerpts of "Between Two Worlds," that explains itself best:

Living outside the boundaries of space and time. Preparing in my subterranean state for my next life, I must say to you, other dimensions of life do exist.

Known species of humans, which included the Homo Erectus, Neanderthal, and Homo Sapiens man, were always so sure they were total, complete. But the truth is that there are invisible pathways and energy planes which are charged with many different flows of energy other than that on Earth. Man's experience during life is simply limited. Only due to man's expanded ego of self does that iron curtain between conscious and unconscious states come down so easily. Man forgets after birth about the other levels he previously experienced between births, between lives.

Genesis in the beginning, life hiding below the surface. More life under the surface than above. The Genesis account of creation meshes perfectly with the evidence backing the Big Bang Theory, if you can accept that life happens on different levels and planes that are not always Earthly. Even though they are about the Earth and its history, sometimes the story is actually acted out on other levels of consciousness. Energy forms of unseen consciousness are real. But alien energy forms should be regarded as entertainment for the enjoyment of storytelling, similar to the ancient tales of dragons. There are no dragons and there are no aliens. It's fear that drives the imagination to manifest visitations and sightings of alien species, who actually exist in the subconscious mind, not in outer space.

The origins of the universe is viewed differently by all the different groups and tribes of humankind. Evolution and the Biblical story of creation did happen simultaneously, but not necessary for the same people at the same time.

In the beginning, God created the Heaven and the Earth. The Earth was originally without form and void; and the darkness was on the face of the planet. God created from the void, the light and the universe, which started over twenty billion years ago. Life's origin in nothingness suddenly merged in a burst of energy and matter, a primeval light ball known as the "Big Bang. Let there be light". The six days of creation. A day at that time didn't mean twenty-four hours as it does today. Instead it refers to each day or 'Yom' as a specific period of development.

Earth's creation is the original anomaly, an event that has taken place which is out of the norm. The imagination and wisdom needed to understand this anomaly can pierce and deepen both logical rationalization and fantasy in all human minds.

After the Big Bang, humans eventually were formed out of bits of exploding stars and particles of the Earth's dust. Reality, as we perceive it, often mixes with fantasy to help us not be limited in our vision of truth about our past and future.

In God's work, God did consult with the Angels on the creation of the world. Even though everything is the word of God. Magic too is governed by the same rules. To learn that to love is what is of value in the world. We are here to help others. There is one God that has many names, none of them matter in themselves, but are there as pathways to lead us back to God

and give us spiritual channels to relate to the process of getting back to our truth. That we really are one planet, created so long ago by this vast energy force. Eternal beings of transcendent glory of God join together. Our time is now...

...People of the Earth could never understand that they were the ones to whom the whole universe belonged. That there were no other secret species, no aliens tucked away on space ships or faraway galaxies. How humans were God's people and belonged to no forces of so-called evil. That God was the ruler of all, even the bad. That God has a purpose and plan for everything. That mankind were like the poor relatives who find out they have inherited the huge 150-room mansion on the hill. They cannot believe that they alone could be the only tenants in the mansion (in the universe). So they decided that because there are so many rooms (planets, galaxies) that they must send both search parties (spaceships) to search in each room, because a house this big couldn't possibly belong to them alone.

So for centuries, they would search in the Heavens for the others. On Earth, people tuning into the vast wasteland wilderness of the unconscious, would believe they were visited and even removed from the Earth by aliens. But, it was to be that mankind would finally make peace with one another and truly enjoy fully move into the mansion that God had provided for them in the form of the Earth and its beautiful Cosmos for them, alone, to enjoy, live in, and gaze at...

...I do know that you can feel energy. Hence, therapeutic touch has actually crossed over to mainstream and is used in hospitals by nurses and therapists. Eighty thousand registered touch practitioners available currently to help patients in America.

The placebo effect works too. Because if you believe something will help you, it will. It's also the same reason why someone can believe they were abducted from their home by a giant alien spaceship with all its lights on, when their neighbor right next door hears nothing.

People believe because they want to believe. They need to believe. Magical thinking is actually thinking something into reality. (Yes, even dragons.)

In the past, people have been known even to fly. Historical proof that in Europe and India people known as Saints or Yogis were known to fly. Even nowadays, levitation is a marketable skill. Taught by instructors in schools that teach students to focus their mind and believe they can.

Some say magical thinking is powerful. They're right also, and on many more levels than they're aware of. Because magical thinking is dangerous. The outcome can be significant by adding to the negative world (which has existed ever since man has had the right to choose). So you can never get rid of the negative forces because they're there. But, you needn't add to them.

So how do you use magical thinking? First of all, see it as part of the whole. Not the only thing there is for you, but put it into context of all things or paths available to you on Earth.

Hope is a good thing and bodies do cure themselves, but not always. It's tricky and it's easy to self-deceive. My feeling is use all paths that can help you. Combine allopathic medicine and natural alternative methods and do your research. Remember, anyone who says they can

predict your future is actually limiting you to their point of view of your future. In many ways, it's always between you and God. The outcome, secret and private, to you alone.

The mystery of life still holds true and is important. This lifetime found me less clear about myself as a personality, but more clear about my path and its importance. Never truly understanding why information based on truth and memory of truth was so important to mankind. I now was clear about belief based on information and its importance on Earth...

...Life among the planets, our Cosmic family. Life among the stars. The dark spaces between the stars are not dark at all when you get close up. The universe is brimming over with intelligence. Modern science, current technology record each change. The frequencies, the format of life, the electromagnetism of the air.

Pay attention to your senses, for we are surrounded by human energy fields. Don't forget the important sixth sense, your intuition. We are made of explosions of stars. Our bodies are made with star matter and gasses. Exploring the universe, our home, is an inner driving force.

In our universe, where there is light, there is also shadow or the dark forces. This is the dualistic creation and one must live with the other, for without the darkness there can be no light. All topics eventually break down to their most basic elements. What are we?

A huge asteroid smashes into the Earth over thirty-five million years ago, killing the dinosaurs, making room for the family of man. Small pieces of comets are coming down onto Earth in the form of space dust and water. They vaporize above the Earth, finally landing as rain, they carry organic matter holding the essence of life in an organic form.

Fear that drives the imagination. The eternal war between wanting a safe place to experience life and a craving for a wild life, living on the edge of life. The art of living in the Free World.

Space reflects our fear of the unknown in life with its darkest, most distant space known as dark space. Baby galaxies older than Earth, space dust. How does this affect our moods? Our lives?

The different moods of the Moon depends upon what side the Sun is. In midday, it seems friendly. By late afternoon, long shadows are cast over the craters of the Moon, diverting us and changing our source of self-destiny. The high art of the Cosmos continues to effect us, both visually and spiritually. Thousands of galaxies, which are made up of millions of stars, are shown to us through the Hubble telescope.

The beat goes on. Mars, the frozen desert, the red planet. Red due to oxidized iron on the surface of the planet. Mars, highly energized, fascinates us. All of us exploring the universe, exploring the planets not only by going into space. For in a new global era, NASA and its faster, cheaper, and more efficient explorations teaches us that we must be clear.

We, the sinners and the saints, at the same time are going to find a universe full of unknown. Planets we haven't seen or imagined, the future limitless with profound vision.

Past normal consciousness, a memory of life's promise unfolding. To heal our ultimate destiny with global changes in the direction of peace. Journeying in place, we have always been in

the process of recreating ourselves and our world for we are facets of a vast diamond. Different, but all part of the same.

Do we survive bodily death? Does consciousness live separately from the body? In favor of mystery of the afterlife, I will become less preoccupied with my Earthly body. There are no real model human specimens, only the passing fashions of the time, reflected in how we see ourselves and our world.

The other realm. Is it a duplication of our imagination or is it universal truth? With seventy-five percent of the Moon still unknown to mankind, how much more is unknown about our existence? The truth and depth of it all.

In ancient history, humanity was aware that they came from the stars. The sacred relationship we have with stars, our solar system, and the Earth. The cycles of time we gain from constellations as well as the Moon and Sun. Some say the stars and the Earth match in important alignments. For what is on Earth is also in the stars, and what is in the stars can also be found on Earth...

I am back now and I would like to share that I specifically chose more "Cosmos-focused" parts of the book to segue into a discussion about my latest series of paintings. But first, I would like to tell you that I completed "Between Two Worlds" in 1998. I registered the book with the Copyright Office in late 1998, but went back and added one more chapter in late 1999. Early 2000, my last editing at this level. As of the writing of this article, I am still searching and awaiting my literary agent and publishing house. A process harder than anything, I have never undertaken in my career of over thirty years. I am ready for a breakthrough on that and will inform you as soon as I really get on my way.

It was my paintings that kept me going, and March of 1998 found me at an important point. A pivotal point of truth. I was taking down a collection of my paintings which had been hanging for the past four months. The show, "Artist's Uninhibited View of Space Science" had been a big one for me, held at the NASA Ames Research Visitor's Center in Mountain View, California.

The exhibit had been a dream. My painting next to moon rocks and important bits of NASA memorabilia looked great, right at home in fact, and the bad winter of 1998 had actually extended the show a couple of weeks. So when the time came to take the work home, I decided that these paintings that I had just shown had done their thing, had their day so to speak, and I needed to make a new statement. Stronger, more inspired than before. (For more information about this exhibit, refer to Parts I and II of "An Artist's View of Space Science," in Leonardo Electronic Almanac, Volume 8, Number 2, and Volume 8, Number 5.)



I started painting the Cosmos in 1974 and by 1998 I felt clearer about my statement now, more aware of what it was that I wanted to say. Emotional statements of the Cosmos, my focus. Why is it that simple acts of nature in space, so vast and so pure, untouched by man, but still available (thanks to technology) to our human eye. But that was not all. For me, it is words that also inspire and move. The first painting, "The Great Gathering," was initially inspired by the sound of the name. One night on television, I do believe it was the Evening News, just before the weather, they talked about "The Great Gathering." An alignment of certain planets and stars, they said was happening that night.

I started asking around, but no one had heard anything about it. So in the year 1998, I created my own version of "The Great Gathering." (above) It turned out, two years later I read again about something called "The Grand Planetary Alignment" of May 3-5, 2000. A large constellation of seven visible planets, the Moon, the Sun, Mercury, Venus, Mars, Jupiter, and Saturn all aligned. So my painting, two years old, was waiting to greet them.

A series of paintings (ideas at first, of course) began to take form in my head. I named the six-painting series "Galactic Mysteries", and used acrylic on canvas sized at 37 x 50 inches. I explained it as the emotional aspects of space anomaly. A brief, but beautiful, moment captured on paint and canvas. An anomaly because it is so brief and rare, but magnificent. It might be repeated - it might not. I based each painting on a real event that I was either told about, or (mostly) had seen a picture of myself. As you know, magazines, books, the Web, libraries, and of course all the videos, and the world of TV and movies. Lots of information about the acts of the Cosmos available to the wanting eye.

Of course I am not a scientist, but I am a trained painter. To that I understand what I see emotionally and instinctually, but not scientifically. But I think that's good because I do believe most of my audience is viewing my work from the same place.



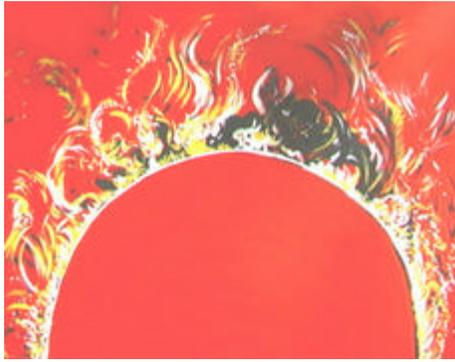
"Galaxies Collide," (above) my second painting in the series of six paintings, was painted in 1999. This painting was also the second and last painting painted from my imagination, based on an idea or theme. "Galaxies Collide" is about explosive moments in space we never see.



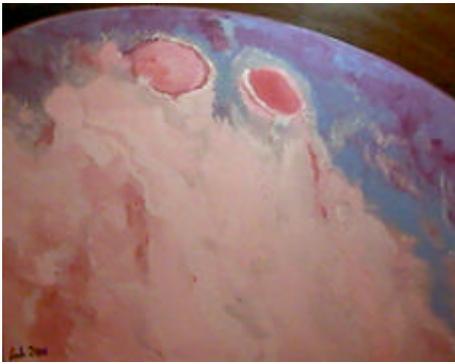
All the other four paintings in the series were painted from actual photos or videos. The next work, painted in 1999, "Exploding Worm Holes and Time Travel," (above) ideas came from a series on PBS where the renowned physicist, Steven Hawkins, teaches us that worm holes are the only possibility we have for time travel. They have one very bad problem though; "they explode!" In fact, they even showed footage of exploding worm holes. Well, I was set and quickly reproduced my version of this galactic anomaly.



A late summer holiday in Israel in 1999 found me locating a picture of "Black Hole Caught Red Handed" (above) in a Time magazine that my sister-in-law, Sharon, subscribed to. Needless to say, I pinched the page with the picture and article and started working on "Black Hole Caught Red Handed," early in 2000. The black hole was captured in an act of swallowing gas as a camera with its lens red shifted captured the act of an extraordinary power doing its thing.



The Sun was the inspiration for the painting, "Massive Eruptions on the Sun's Surface," (above) painted in March 2000. The sun's surface sends charged particles hurtling out into space. A never- ending show of brightness that dazzles.



Early spring found me searching for the inspiration for my sixth painting in a book called "The Planets" by David McNab and James Younger. Looking for an opportunity to use more painterly skills, a Voyager's view of Jupiter brought me my last challenge for this series, "Jupiter's Turbulent Clouds." (above) Clouds spin over Jupiter, the atmosphere full of gases in colors of brown, red, white, and ripples of cream swirling, whip through the turbulent planet.

A chance to paint a storm over Jupiter, also known as the "Planet of Good Fortune," held me in a good mood as I completed my new series.

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