

1 -CB: In the history of art there has been great attention to science. I'm thinking about authors of the Renaissance depicting fantastic hybrids animals, from Albrech Durer, to the anatomy of the revolutionary work of the Flemish physician Andrea Vasalio, and the monsters of the sea of Collaert, the griffin of Van Mekenem, showing the beginnings of the biotechnology and the genetic engineering. What is the relationship between artists and scientists?

2 - Tell me about your art research with the Science.

3 – Tell me about ‘ Cristalization ‘ installation realize in Exeter for ‘Before the Crash’ exhibition , of the ISWA European Project .

4 – What do you think about the public art ?

5 – One of the driving art concepts is the sublime . The matrices can be found in complete philosophical concepts : from Hegel to Kant , Heidagger , in the ‘ Du Sublime ‘ of Nicolas Boileau . Is the sublime things for you ? Is it part of your art vision ?

6 – Which is your background ?

7 – What advise would you give to a young who should approach to science with an original approach , perhaps also taking care of art ?

CAMILLA BOEMIO

1. Camilla B (...) What is the relationship between artists and scientists?

LO: In the beginning of my art education in the late 1970s, while a student at Wrocław's Academy of Fine Arts, I came into contact with Jerzy Grotowski's theater in Wrocław. I took part in one of his paratheatrical activities, *Tree of People*. This experiment led me to make a decision about what was important for me and for my artistic work; what path I wanted to take. I gave it some deep thought and concluded that I lived in two worlds: the objective and the subjective.

The objective world – nature, the universe, etc. – exists independently of man. I view science as a tool to “measure“ the qualities and structures of “this world”.

The subjective world are all the products of the human mind: civilization, culture, etc.

Back then, with Grotowski, I decided to take so-called “inspiration” from “the objective world”, not from already existing philosophies, esthetics, ideas produced by other minds. I wanted to be a creator, not a re-creator.

I scooped up with my hands part of space and I was telling myself and others that “this“ is my truth: the chemical and physical phenomena, indiscernible by the human eye, occurring inside this portion of space, not something “shimmering” somewhere up high (the in-vogue fashionable trends, philosophies, etc.) that everyone chases and jostles for.

The scooped-up space was a solid for me, not a void/ a stage on which to enact my show – to display a “visible-to-the-eye“ form or a hard solid.

2. Tell me about your art research with the Science.

LO: A piece/portion of space with phenomena such as diffusion, transmission, etc. that provide inspiration to present the invisible (phenomena of “the invisible”) without interpreting it literally. They inspire me to create new tensions that affect human emotions.

These decisions have moved me on an artistic path parallel to science, with the two paths often intersecting.

3. Tell me about ‘ Crystallization ‘ installation realized in Exeter for ‘Before the Crash’

LO: *Breathing Cloud* from the “Space Crystallization” cycle installed in the courtyard of Exeter castle is the most recent work in a cycle/action of “Space Crystallization” begun in 1990. It is a sculpture that engages the surrounding space and everything in it. I use criss-crossing lines to divide the space (in a process of subjective crystallization) into space “crystals” which you enter experiencing a unique emotion. This emotion goes against the grain of everyday experience. It is positive. For some, sometimes, it is sublime. In *Breathing Cloud*, stretches of flexible line make up a large openwork form (built based on the equilibrium of stretched cellophane lines) carved from a bigger whole. These tensions impact on the castle courtyard and entrance, and those who pass underneath feel elevated, are honored.

4. What do you think about the public art?

LO: I believe that public art, art in public spaces, is a splendid way of initiating people into art. Especially those who don't frequent art galleries and museums. A high-impact sculpture well-integrated into urban space will fulfill this mission. It will lead to the evolution of the esthetic canons of those traversing the public spaces. It will fill gaps in their perception: seeing something different for the first time, something new that opens the door to experiencing art.

5. One of the driving art concepts is the sublime. The matrices can be found in complete philosophical concepts: from Hegel to Kant, Heidegger, in the ' Du Sublime ' of Nicolas Boileau. Is the sublime things for you? Is it part of your art vision?

LO: The sublime, the experiencing of a special, enriching, positive emotion, is the idea and purpose that I strive for in my artistic explorations. The aim of the spaces I create is for viewers to experience a special moment, different from their daily experience. A moment/emotions that will enrich them, elevate them in their humanity.

6. Which is your background?

LO: First, in 1981, while a student of sculpture at the Academy of Fine Arts in Wrocław, I began exploring equilibrium in a cycle of sculptures titled "Instruments of Equilibrium", derived from the analysis of the mechanisms that govern the biological world (broadly conceived nature). These were mobile sculptures/ objects made up of structures moving relative to each other, annexing the surrounding space.

Then, in 1990, I embarked on “Space Crystallization” cycle (see the art statement) – a different branch emanating from my artistic program involving the analysis of the **sense and the nonsense**(the absurd)in order to find a moment of equilibrium. I’m still pursuing both these paths.

The historical circumstances in Poland at the time helped me enormously to stick to my choice. In 1980 the Solidarity freedom movement emerged sparking a surge of emotional activity of the people I lived among – an attempt to break free from communism. The regime’s repressions forced us to make choices. It was a time that brought together the best (ethically pure) people. The state of threat, rescuing one another, fighting for the truth, great friendships... I was in the midst of these events. I met wonderful people in the underground – wise, courageous, upright, kind. Surprisingly, most of them were scientists, many of them physicists, mathematicians. Why?

With them I consult my work, my artistic experiments, my effort of space crystallization. (see *Ludwika Ogorzelec’s Space Crystallization* by Christopher Rapcewicz)

7. What advise would you give to a young who should approach to science with an original approach , perhaps also taking care of art ?

LO: Yes, I recommend young artists to come closer to science in their artistic explorations. There is still plenty of space to be filled, still a lot to be discovered. Science, any investigation of the natural world, teaches humility. These paths are usually chosen by artists who value truth.