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SAGA

presents:

LUCA POZZI

BLAZING QUASI-STELLAR OBJECT

curated by Francesco Urbano Ragazzi

at CERN

for the Fermi Lat Collaboration Meeting

March 2017

↓ **SELECTED PRESS REVIEW** ↓

The Fermi LAT collaboration meets at CERN

Posted by Anais Schaeffer (https://social.cern.ch/Person.a accountname=CERN\anschaef on 13 Mar 2017.
Last updated 14 Mar 2017, 18.58.
Voir en français (/fr/cern-people/announcements/2017/0 lat-collaboration-meets-cern)

The Fermi LAT (Large Area Telescope) collaboration will be holding its 2017 Spring

Meeting at CERN from 27 to 30 March.

The programme includes a full day of public scientific, outreach and art projects on 29 March in CERN's Main Auditorium, designed to promote scientific and cultural collaboration with CERN users interested in learning more about the LAT, one of the instruments aboard the Fermi Gamma-ray Space Telescope (often known simply as Fermi).

Over the course of the day, scientists will present results from Fermi and from CERN's experimental and theoretical groups active in dark matter searches and the study of cosmic rays.

At 7 p.m., the collaboration will present the *Blazing Quasi-Stellar Object*, a multimedia work by Italian artist Luca Pozzi and curated by the Francesco Urbano Ragazzi duo. The work is structured as a lecture-performance featuring visual animations. Pozzi has a profound fascination for the scientific ideas underlying modern multimessenger astrophysics and feeds his inspiration through a continuous dialogue with scientists. Pozzi will deliver his lecture on Tiziano's painting *Bacco e Arianna* and will guide the audience in an analysis of this late Renaissance masterpiece focusing on the complex stratifications connecting this painting to the frontiers of multimessenger astrophysics.

All attendees of the meeting will receive a 3D animated screen saver, *The Big Jump Theory*, designed by the artist and expressing an imaginary theory inspired by quantum gravity, gravitational waves and the gamma-ray sky as seen by Fermi.

For more information, please see:
http://fermi.gsfc.nasa.gov (http://fermi.gsfc.nasa.gov)
www.lucapozzi.com (http://www.lucapozzi.com)
www.e-ven.net (http://www.e-ven.net)

Fermi

The Fermi LAT Instrument Team meets at CERN

Posted on March 24, 2017 at 11:00 pm by Julie McEnery.

The international team who built and operate the Large Area Telescope, one of two instruments on the Fermi Gamma-ray Space Telescope (often known simply as Fermi), will have a meeting at CERN (the European particle accelerator facility that runs the Large Hadron Collider).

The program includes a full day of public scientific, outreach and art projects on 29 March in CERN's Main Auditorium, designed to promote scientific and cultural collaboration with CERN users interested in learning more about the LAT.

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In addition, there is a 3D animated screen saver, The Big Jump Theory, designed by the artist and expressing an imaginary theory inspired by quantum gravity, gravitational waves and the gamma-ray sky as seen by Fermi.

Click on this image to download the screensaver.


BLAZING QUASI-STELLAR OBJECT
> LUCA POZZI > CURATED BY FRANCESCO URBANO RAGAZZI
> FERMI LARGE AREA TELESCOPE MEETING > 29.03.2017 - 7PM
> CERN AUDITORIUM
THE INTERNET SAGA

LA COLLABORAZIONE SPAZIALE FERMI SI RIUNISCE PER LA PRIMA VOLTA AL CERN

Pubblicato: 27 Marzo 2017

La collaborazione Fermi, il satellite della NASA per lo studio dei raggi gamma di alta e altissima energia nello spazio, progetto scientifico cui l'Italia partecipa con l'INFN, l'Istituto Nazionale di Astrofisica (INAF) e l'Agenzia Spaziale Italiana (ASI), si riunisce dal 27 al 30 marzo al CERN di Ginevra, per discutere i più recenti risultati della missione e per creare nuove connessioni culturali. È la prima volta, dopo il lancio del 2008, che i partecipanti alla missione si ritrovano per il meeting di collaborazione al CERN, il più grande laboratorio al mondo per la fisica delle alte energie, che ospita il super-acceleratore di particelle LHC. "Questo evento rappresenta un'importante occasione di rinnovare e favorire lo scambio tra le due importanti comunità scientifiche della fisica astroparticellare e della fisica delle particelle", sottolinea Luca Latronico, coordinatore del progetto Fermi per l'INFN, e promotore di questa iniziativa. "Fermi è un esperimento riconosciuto al CERN fin dal 2000, – prosegue Latronico – e nel 2006 abbiamo anche realizzato qui una lunga campagna di due mesi di test con diversi fasci di particelle per la calibrazione del nostro telescopio". "L'interesse del CERN per la fisica astroparticellare è cresciuto negli anni, come dimostrano i numerosi esperimenti riconosciuti che indagano sui raggi gamma, i raggi cosmici galattici, i neutrini di origine solare e astronomica, le onde gravitazionali, l'energia oscura". "Abbiamo quindi deciso di sfruttare la convergenza di queste iniziative sul CERN per intensificare gli scambi già attivi all'interno della comunità

dell'astrofisica multi-messaggero e per creare nuovi legami con la comunità di riferimento tradizionale del CERN". "Per questo motivo abbiamo previsto una giornata aperta su alcuni temi caldi di comune interesse, come la materia oscura e i raggi cosmici", conclude Latronico.

In particolare, infatti, il programma del meeting prevede una giornata di eventi pubblici il giorno 29 marzo, presso l'Auditorium del laboratorio. Nel corso della giornata saranno presentati i più recenti risultati ottenuti analizzando i dati pubblici di Fermi e quelli dei gruppi sperimentali e teorici del CERN attivi nei settori della ricerca della materia oscura e dei raggi cosmici. Saranno invitati a partecipare il gruppo di fisica astroparticellare di ATLAS, gli esperimenti CAST e NA62, specificamente sulla ricerca delle cosiddette Axion Like Particles (ALP), e AMS sulle misure di elettroni e positroni galattici. Il meeting di Fermi è, inoltre, organizzato in stretta sequenza con un workshop sulle sezioni d'urto rilevanti per le misure in fisica astroparticellare.

Ma il meeting offrirà anche l'occasione per condividere un'esperienza di commistione tra scienza e arte. L'astrofisica multi-messaggero e l'arte contemporanea condivideranno, infatti, il palcoscenico, in una serata dedicata all'evento Blazing Quasi-Stellar Object: un'opera multimediale realizzata dall'artista italiano Luca Pozzi, organizzata dal duo curatoriale Francesco Urbano Ragazzi. Pozzi, che ha una profonda fascinazione per le idee scientifiche alla base moderna astrofisica multi-messaggero, realizzerà una performance artistica strutturata in una conferenza-spettacolo con animazioni visive. Pozzi terrà la sua lezione sull'opera pittorica Bacco e Arianna di Tiziano e guiderà il pubblico in un'analisi di questo capolavoro del tardo Rinascimento, concentrandosi sulle stratificazioni complesse che collegano questo dipinto alle frontiere dell'astrofisica multi-messaggero. Il pubblico riceverà uno screen saver 3D animato disegnato dall'artista, dal titolo The Big Jump Theory, che racconta di una teoria immaginaria ispirata ai concetti della gravità quantistica, delle onde gravitazionali e del cielo a raggi gamma di Fermi. Dal primo giorno del meeting di Fermi, sarà in esposizione una grafica digitale dedicata al telescopio. L'opera sarà anche disponibile sul sito web della NASA.

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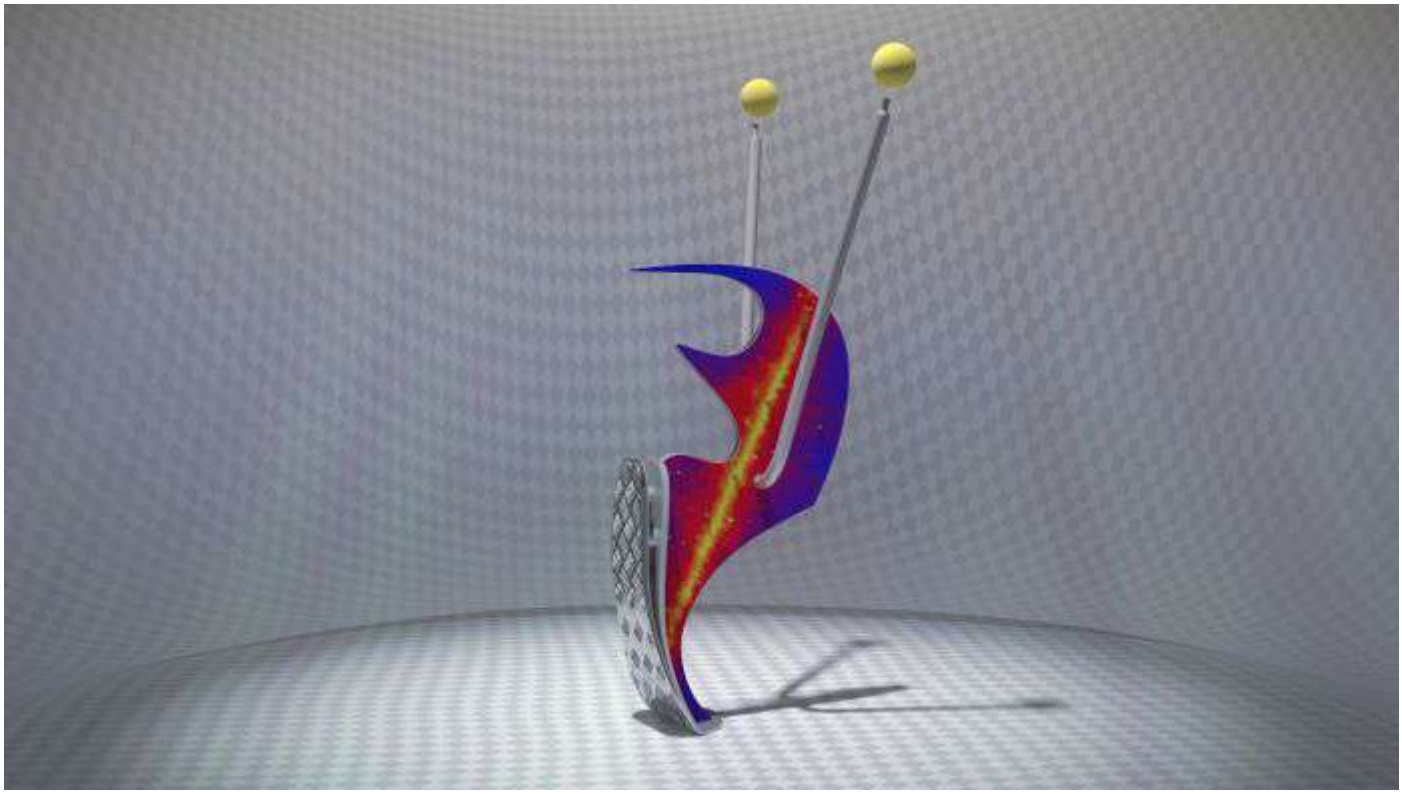
Luca Pozzi porta l'arte dentro al CERN di Ginevra. Fra raggi gamma e materia oscura

By **Redazione** - 18 marzo 2017

L'artista milanese presenta al Cern di Ginevra il progetto, a cura di Francesco Urbano Ragazzi, Blazing Quasi-Stellar Object, una opera multimediale dal 29 marzo al famoso centro di ricerca scientifica internazionale.



Luca Pozzi, BQSO, the Big Jump Theory, still

"*Dall'era di internet e dei social network, che aggregano e condividono le nostre informazioni 'locali', ci affacciamo ad una nuova messaggistica molto più ambiziosa e rivoluzionaria: la cosmologia multi-messaggera. Raggi gamma, neutrini, materia oscura e onde gravitazionali trasformeranno il nostro mondo, come l'elettromagnetismo ha sconvolto quello dei padri dei nostri nonni*". Con queste parole l'artista **Luca Pozzi** (Milano, 1983) introduce ad *Artribune* il progetto *Blazing Quasi-Stellar Object*, opera multimediale che verrà presentata il prossimo 29 marzo al CERN di Ginevra, a cura di Francesco Urbano Ragazzi. Un artista che da sempre incrocia la propria sperimentazione creativa con la scienza: e che ora – ma non è la prima volta – porta la sua opera dove fu rivelata al mondo la scoperta del bosone di Higgs.

SCULTURE, SLIDE-SHOWS, SCREENSAVERS

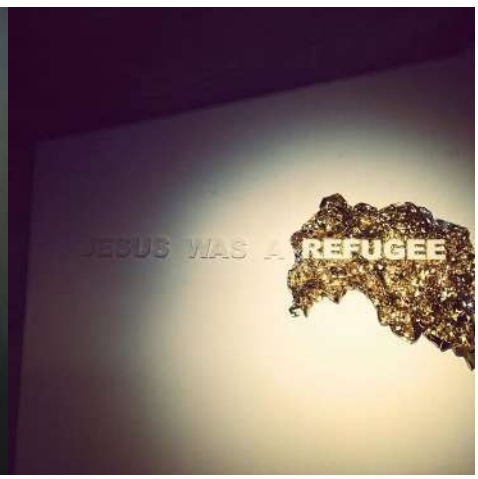
Una lecture-performance e una serie di sculture, slide-shows, screensavers, presentati in occasione del *Fermi Large Area Telescope (LAT) Spring Collaboration Meeting* (27-30

marzo), un convegno di astrofisica gamma e multi-messaggera che riunisce più di 150 studiosi di Fisica da tutto il mondo che si danno appuntamento ogni anno per discutere le analisi dei dati raccolti dal telescopio spaziale Fermi. "*Il dialogo che sto sviluppando da alcuni anni con il Fermi Telescope team e la Nasa*", precisa Pozzi, "*si fonda su questa coscienza, e Blazing Quasi-Stellar Object si presenta così come una mostra ubiquitaria che si svolge tra l'auditorium del CERN e il suo riverbero attraverso i canali di comunicazione di The Internet Saga*".

http://home.cern/cern-people/announcements/2017/03/fermi-lat-collaboration-meets-cern

Redazione

http://www.artribune.com



Paintings across fields + periods in Luca Pozzi's *Blazing Quasi-Stellar Object* lecture-performance at CERN, Mar 29

Aqnb, Monday
News

The Internet Saga presents Luca Pozzi's *Blazing Quasi-Stellar Object* performance-lecture at Geneva's CERN on March 29.

Curated by Francesco Urbano Ragazzi, the multimedia work will be structured as a "lecture-performance featuring visual animations" and is part of Fermi LAT (Large Area Telescope) 2017 Spring Meeting that runs from March 27 to 30.

The Fermi programme is an all-day event fostering cultural collaboration between the arts and sciences and is centred around LAT, one of the instruments used at the centre. During the day, scientists will present results from their research in "dark matter searches and the study of cosmic rays" and the evening will present Pozzi's new work.

Blazing Quasi-Stellar Object will look at the renaissance painter Tiziano's 'Bacco e Arianna' and will focus on "the complex stratifications connecting this painting to the frontiers of multimessenger astrophysics."

See the FB event page for details.**

CERN Fermi Francesco Urbano Ragazzi Luca Pozzi

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Blazing Quasi-Stellar Object at CERN, Geneva

A meeting of multi-messenger astrophysics shares the stage with a contemporary artist. On March 29 at CERN, Geneva, **Luca Pozzi** will present his project ***Blazing Quasi-Stellar Object*** organized by curatorial duo **Francesco Urbano Ragazzi.**

The Fermi Large Area Telescope (LAT) Spring Collaboration Meeting, which every year brings together more than 150 astrophysicists to discuss analysis of data collected by the Fermi satellite telescope, will host the project. The 2017 edition of the meeting will take place in the **CERN** Auditorium, in the same room that

announced the discovery of the Higgs boson to the world.
Luca Pozzi's art complements this event through a series of performative and environmental interventions that transcend the specific scientific field yet at the same time maintaining an accurate representation of the original concepts. Over the past several years indeed, this Italian artist has had a profound interest and dialog with the most avant-garde physics research institutes of the world. The invitation in this case comes from **Luca Latronico** and **Nicolao Fornengo**, two well known astroparticle physicists from the **Italian National Institute for Nuclear Physics (INFN)**.
Blazing Quasi-Stellar Object is a multimedia work which is structured in a lecture-performance and its complex scenic apparatus: from the sculptural elements which will configure the stage, to the animations projected on the big screen of the auditorium, and the images appearing on the audience's laptops.
On the first day of the summit, each attendee will receive The Big Jump Theory, a 3-D animated screen saver designed by the artist. This animation expresses an imaginary theory inspired by conjectures of quantum gravity, the recent gravitational wave discovery and the image of the Fermi-LAT gamma-ray sky.
The starting point of the digital work is that of empty space, represented by a gray and white Photoshop checker pattern. Pozzi then breaks this emptiness with the appearance of a "Gravity shoe" in the form of a futuristic running shoe. This object represents an almost primitive technology yet at the same time a contemporary tool for the movement of a body in space. It also symbolizes an energetic object which can be seen as a cross between the big bang and an origin myth. The dynamic movement of a jump results in the emergence of a cyclical universe that folds the fabric of empty space leading to the images of the gamma-ray sky as seen by the Fermi telescope.
The Big Jump Theory will be available to view and free to download through the **NASA** website from the first day of the meeting.
In addition to these digital animations, a series of anodized aluminum panel sculptures will be on display. These sculptures, entitled Fingers crossed, serve to illustrate magnetic fluctuations generated by a pair of ping-pong balls caught the instant before their paths inevitably collide. The auditorium stage will host these works throughout the meeting.
These pictorial panels, arranged in such a way to appear suspended in mid air, seem to recall in an abstract way the Tiziano painting Bacco e Arianna. Lucca Pozzi in fact provides a close examination of this exact painting during a lecture-performance highlighting his inspiration from this work. Through a rich visual setup of digital animations, videos and slides, the artist guides the audience in an analysis of this late Renaissance masterpiece focusing on the complex stratification of the symbolisms present in this painting. The coexistence of information, stories and differing temporal planes draws this painting closer to the frontiers of multi-messanger astrophysics. In the field of multi-messanger astrophysics indeed, a single cosmic event is observed in many different wavelengths providing a wide range of information allowing a unified interpretation to be revealed.
This inter-disciplinary work is not based so much on data analysis or the acquisition of a method but on a deep investigation of the aesthetics and nature of information itself. Be it painting or astrophsyics, it's the exchange of information that determines the infinite layers of reality that the human mind can imagine.
Blazing Quasi-Stellar Object inhabits at least two of these layers: the first being the CERN auditorium, experienced solely by the physicists attending the Collaboration Meeting, while the second is via the media and the subsequent documentation of the event.

This second layer of existence places this project in **The Internet Saga**, a platform for artistic research in the information society directed by Francesco Urbano Ragazzi. Being the fourth episode of the Saga, which started in Venice in 2015, the tale of Blazing Quasi-Stellar Object will unfold through the social channels of the

platform and eventually land to the Fermi NASA website and expand through unexplored channels.

Cern (auditorium) – CERN CH-1211 Geneva 23, Switzerland
Wednesday 29 March 2017

< Nico Vascellari, Scholomance at Palais de Tokyo, Paris

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Wednesday 03.29.17
Posted by Federica Tattoli

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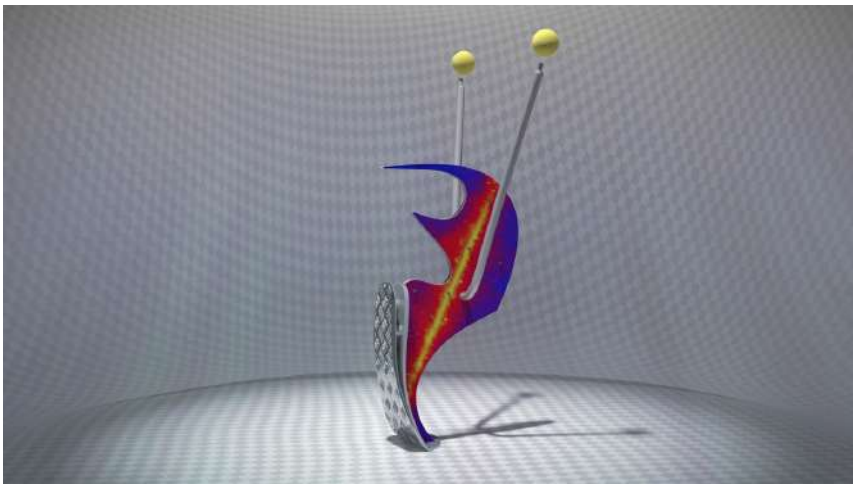
Blazing Quasi-Stellar Object | Luca Pozzi



BQSO, The Big Jump Theory, still from animation, 2017.

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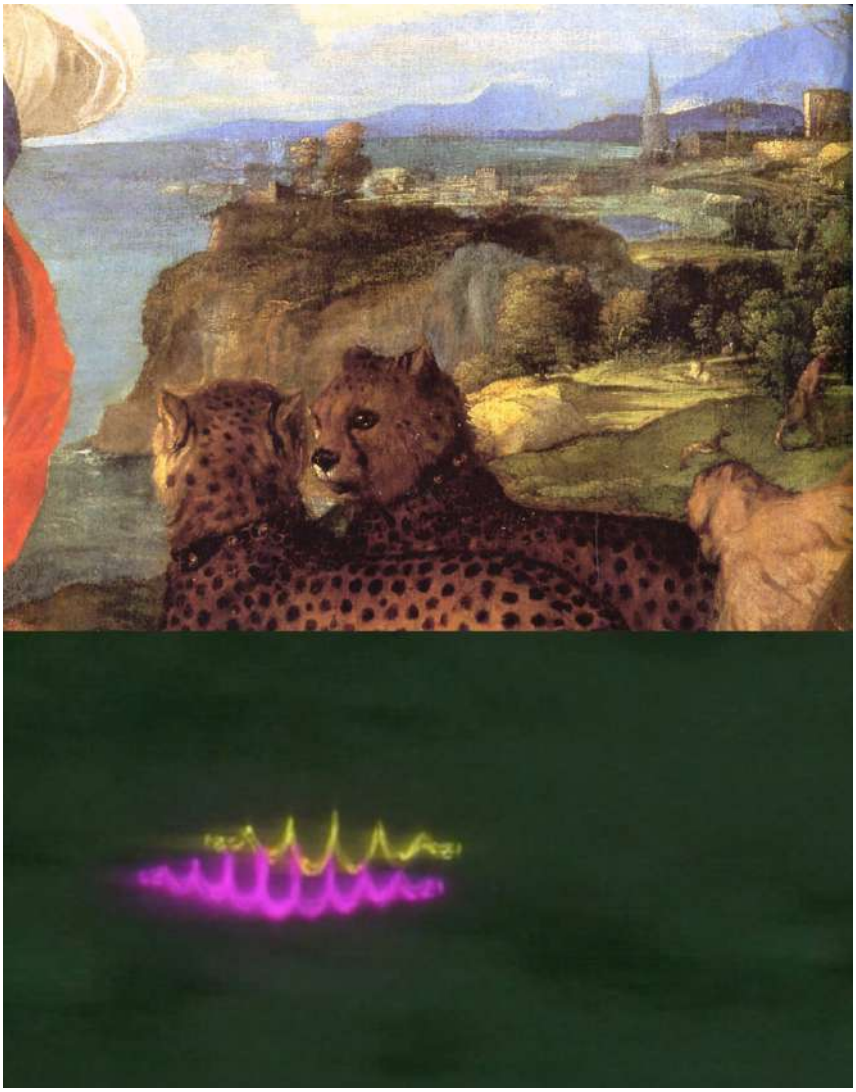
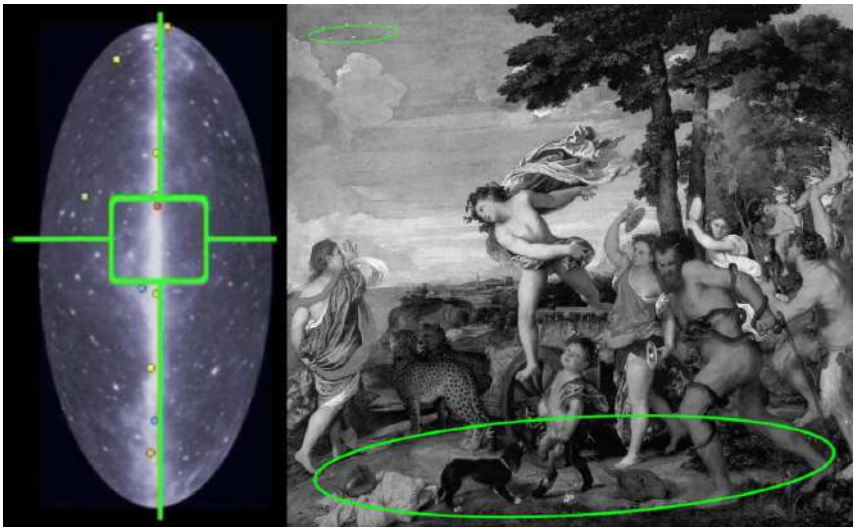
BQSO, Bacchus and Ariadne: Fermi Laoconte, digital collage, 2017



BQSO, Bacchus and Ariadne: Burst detail, digital collage, 2017

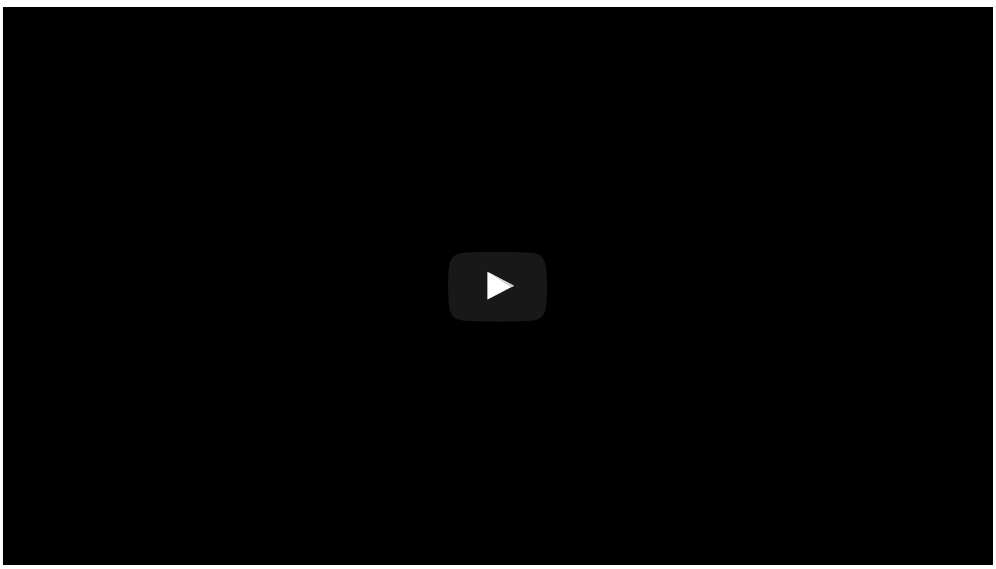
BQSO, Bacchus and Ariadne: Fermi Telescope, digital collage, 2017



BQSO, Bacchus and Ariadne: Stars, digital collage, 2017

blazing quasi-stellar object

art exhibition



Blending art and science, *Blazing Quasi-Stellar Object* is a one day only exhibition investigating the nature and aesthetics of information.

Organised by Italian curatorial duo Francesco Urbano Ragazzi and featuring the work of Milan-born visual artist Luca Pozzi, BQSO will take place at CERN's main auditorium, in Mayrin, Switzerland, on March 29th to coincide with the Fermi Large Area Telescope (LAT) Spring Collaboration Meeting. Conceived as a lecture-performance and encompassing different media, from sculpture to 3D animation, BQSO draws from Pozzi's profound fascination for multi-messenger astrophysics and his years-long collaboration with renowned scientists.

1883 sat down for a chat with the curators and artist to find out more about the exhibition.

Hello Francesco Urbano Ragazzi. The last time we met, you were working on a multi-stage project dedicated to art on the web, *The Internet Saga*. What's happened since then? Can you give us an update?

Francesco Urbano Ragazzi: We are still looking at the Internet as a *re-reality*, an obsessive and joyful invention (or *re*-invention) of the real. In 2015, we organised an **exhibition in Venice** featuring Jonas Mekas, whose cinematic work prefigured much of the dynamics of the Internet itself; part of the show will remain on display at Palazzo Foscari Contarini until the end of the year.

In 2016 we curated the online exhibition ***A Mystical Staircase*** – **here** is a link to the exhibition – *The Internet Saga*'s second chapter, investigating data consumption and its spiritual implications. It brought together 24 international artists with different backgrounds and spiritualities, whose work was presented in the form of a tarot deck.

More recently, we held the third chapter of the *Saga* in Milan, at Frigoriferi Milanesi, where we curated a residency program in collaboration with Maraya Art Centre (Sharjah, UAE) for artists coming from the Gulf area. The result was *BRZ5*, a pink punk reinterpretation of a traditional Arab funeral seen as a never ending rite of passage from the real to the digital identity. With *Blazing Quasi-Stellar Object*, we are now entering what we like to call the fourth chapter of the *Saga*.

Luca Pozzi, BQSO, Bacchus and Ariadne: Burst detail
digital collage, 2017

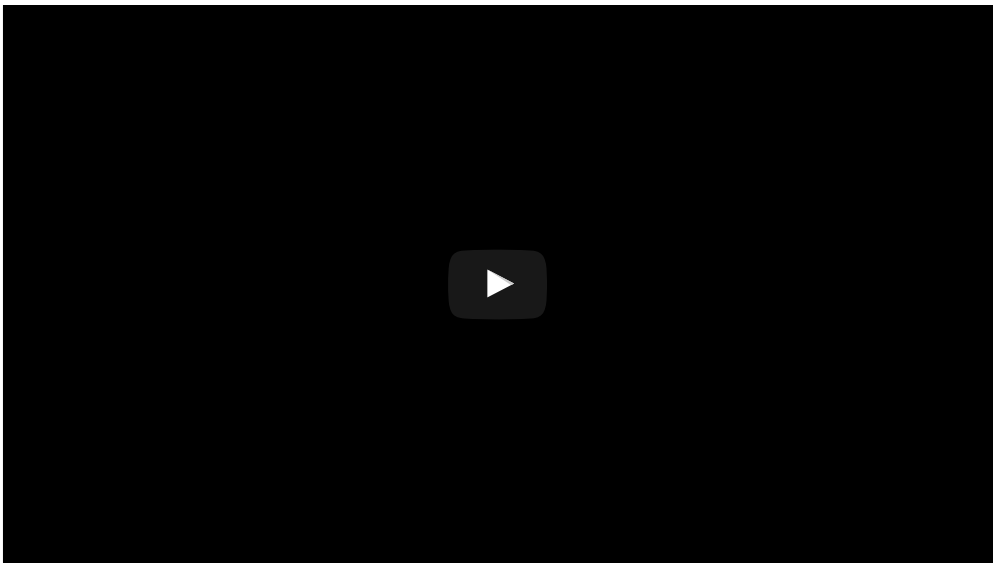
***Blazing Quasi-Stellar Object*, or BQSO, featuring Luca Pozzi, encompasses art and science – astrophysics to be more specific. Can you tell us how BQSO came together?**

F.F.U.R.: *Blazing Quasi-Stellar Object* will be presented during a very specialistic meeting: the Fermi LAT Spring Collaboration Meeting, which every year brings together over 150 astrophysicists to examine the data collected by the Fermi satellite telescope. The meeting will take place at CERN with the exhibition in its background: the screensaver, the PowerPoint presentation, the sculptures and the lecture-performance produced by Luca Pozzi will re-define the environment of the CERN auditorium, with the aim to create a new imaginary.

The idea behind BQSO is to approach the multi-messenger cosmology as an artistic object, and vice versa. This blazing quasi-stellar object will shine at CERN, and will later appear on the screens and take form in the mind of those who will come into contact with its stream of information.

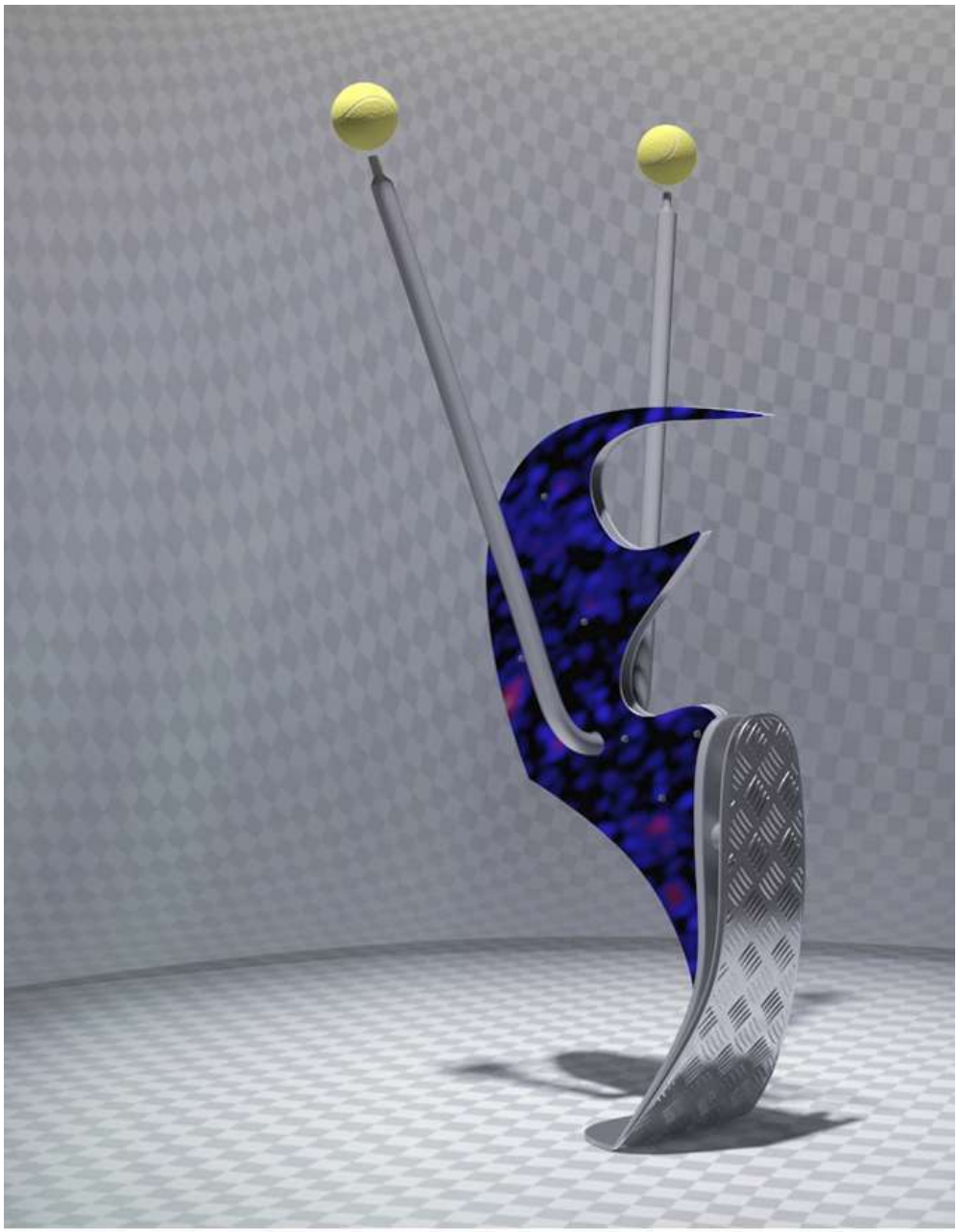
And what is the connection, if any, between BQSO and The Internet Saga?

F.F.U.R.: The ubiquitous nature of images, data and information. The show can be seen as a multi-layered narrative, as a conference and a series of artefacts, as a scenography and a performance, and as its very own documentation; it is the superimposition and combination of all these elements that makes up BQSO. It goes without saying, some of the elements of the show will be visible only to the attendees who are granted access to CERN; we kind of like this “partial inaccessibility” of the exhibition to its intended audience, we think this is very *Saga*.



Hello Luca, how did your interest in astrophysics develop?

Luca Pozzi: Multi-messenger astrophysics is one of the most exciting branches of experimental physics; it is based on an ambitious international research programme aiming to expand our sensory horizon that dates back to the 80s. At present, 96% of the universe is a mystery to us because we don’t know how to “interact” with it. Multi-messenger cosmology paves the way for better understanding how things work. It is my belief that, in the Internet and social media era, a new, revolutionary message is about to shake the foundations of physics itself, and, to put it simply, gamma rays, neutrinos, dark matter and gravitational waves will transform our understanding of the universe, as electromagnetism did in the 19th Century. The fruitful dialogue I have had for several years now with the Fermi Telescope and NASA team builds on this belief.



Luca Pozzi, BQSO, The Big Jump Theory
still from animation, detail, 2017

I read you've been working closely with renowned physicists for several years now; how has this informed your art?

L.P.: Deeply. I started reading books on contemporary physics, looking for the building blocks of our universe. Almost immediately I realized that there are not may certainties when it comes to speculative theoretical physics; as banal s it may sound, scientists do have different opinions on the same subject. I therefore decided to meet some of the scientists working in the field to know the people and better understand the philosophy standing behind the theory. I have visited the Albert Einstein Institute of Golm, (Berlin); the Faculté de Science de Luminy, (Marseilles); the Penn State University, (State College) and the Perimeter Institute (Waterloo-Ontario); I have been at CERN with the CMS team, at the Fermi Telescope Laboratory in Pisa and I have also visited the Virgo interferometer when the first gravitational wave was detected. It was thanks to these meetings and visits that I realised that we – I and the scientific community – share what may want to call an healthy attitude of doubt towards the mechanics of the universe. This has also made me realise that *my research* is not only *mine* and the "grammar" I'm currently using to describe it will certainly evolve and transform over time. Reality always exceeds our grasp, and the universe is not only made up of what we can directly experience.

Luca Pozzi, BQSO, Fingers Crossed
anodized aluminium, ping pong balls, wire, magnets, 100×50 cm, 2016

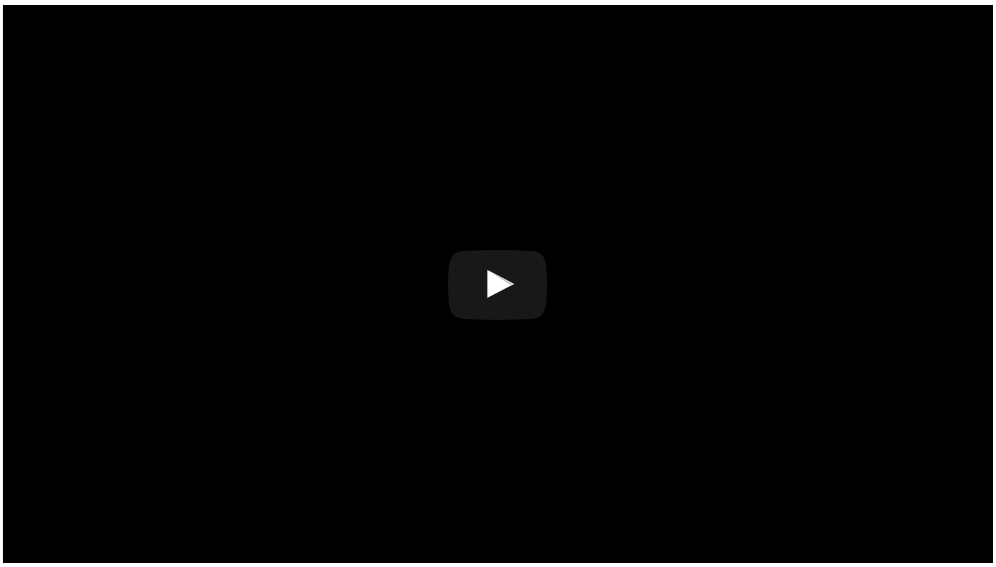
BQSO embraces a varied series of performative and environmental interventions; can you tell us more about the exhibition?

L.P.: *Blazing Quasi-Stellar Object* is an ubiquitous exhibition, if you like, taking place at CERN's auditorium and online, on *The Internet Saga* and NASA website. At the auditorium, I will present a series of space-time diagrams called *Fingers Crossed* made of anodized aluminium and featuring magnetically suspended ping-pong balls; I will also deliver a lecture performance inspired by Titian's *Bacchus and Ariadne,* and accompanied by a PowerPoint presentation which is meant as a visual bridge between different languages. Furthermore, a video animation loop called *The Big Jump Theory - 0-137200000017* will be distributed to the attendees of the meeting to be used as a screensaver. The same screensaver video will then be uploaded to the NASA website making it virtually accessible to everyone.

As a last question, what have you got in the pipeline for 2017 and beyond?

F.F.U.R.: We are currently working on a film and a new exhibition inspired by this project at CERN. Then *The Internet Saga* will enter its fifth "chapter" with a show called *My Tiger, My Timing* whose opening will coincide with the 2017 edition of Artissima, the art fair in Turin.

L.P.: 2017 will be full of dark matter!



***Blazing Quasi-Stellar Object* will take place on 29th March at CERN, Mayrin, Switzerland**

Follow this *link* to download an original artwork by Luca Pozzi

fermi.gsfc.nasa.gov

lucapozzi.com

e-ven.net

Words by Jacopo Nuvolari @jacopo982

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el convegno di

to di Luca Pozzi

Blazing Quasi-Stellar Object al Cern di Ginevra

e che si articola in

o scenico: dagli

zioni trasmesse

ni di sfondo sui

Un progetto di Luca Pozzi a cura di Francesco Urbano Ragazzi.

nti lo

sta. Si tratta di

na teoria

ica, dalla recente

ll'universo

ricostruita attraverso la radiazione gamma raccolta dal Fermi-LAT.

The Big Jump Theory è a disposizione di tutti attraverso il web. Potete infatti scaricarlo gratis dal sito della NASA cliccando qui

SAVE

Come quarto episodio della The Internet Saga iniziata a Venezia nel 2015 da Francesco Urbano Ragazzi, il racconto di *Blazing Quasi-Stellar Object* si svilupperà anche sui canali social della piattaforma per poi traghettare sul sito web di Fermi della NASA.

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Week 59_Blazing Quasi-Stellar Object by Luca Pozzi /April 2, 2017

internetsaga.com

LUCA POZZI
Blazing Quasi-Stellar Object
curated by Francesco Urbano Ragazzi
Fermi Large Area Telescope Meeting - 29.03.2017

CERN Auditorium

Fingers crossed_Luca Pozzi
50x95cm
anodized aluminium, ping pong balls, magnets
2017
ph. Cosimo Filippini

Fermi Sky Talisman_Luca Pozzi
5x10cm
silicon
2017
ph. Cosimo Filippini

Fingers Crossed_Luca Pozzi
95x50cm
anodized aluminium, ping pong balls, magnets
2017
ph. Cosimo Filippini

A meeting of multi-messenger astrophysics shares the stage with a contemporary artist. On March 29 at CERN, Geneva, Luca Pozzi will present his project Blazing Quasi-Stellar Object organized by curatorial duo Francesco Urbano Ragazzi.

The Fermi Large Area Telescope (LAT) Spring Collaboration Meeting, which every year brings together more than 150 astrophysicists to discuss analysis of data collected by the Fermi satellite telescope, will host the project. The 2017 edition of the meeting will take place in the CERN Auditorium, in the same room that announced the discovery of the Higgs boson to the world.

Luca Pozzi's art complements this event through a series of performative and environmental interventions that transcend the specific scientific field yet at the same time maintaining an accurate representation of the original concepts. Over the past several years indeed, this

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Apr 23, 2017

Week 61_Blake Kathryn

Apr 15, 2017

Fingers Crossed_Luca Pozzi

95x50cm
anodized aluminium, ping pong balls, magnets
2017
ph. Cosimo Filippini

Fingers Crossed_Luca Pozzi

95x50cm
anodized aluminium, ping pong balls, magnets
2017
ph. Cosimo Filippini

Strings_Luca Pozzi

20x25x18cm
anodized aluminium, wilson tennis ball, ping pong balls, magnets
2017
ph.Cosimo Filippini

Multimessenger Lesson_Luca Pozzi

6x2m

Italian artist has had a profound interest and dialog with the most avant-garde physics research institutes of the world. The invitation in this case comes from Luca Latronico and Nicolao Fornengo, two well known astroparticle physicists from the Italian National Institute for Nuclear Physics (INFN).

Blazing Quasi-Stellar Object is a multimedia work which is structured in a lecture-performance and its complex scenic apparatus: from the sculptural elements which will configure the stage, to the animations projected on the big screen of the auditorium, and the images appearing on the audience's laptops.

On the first day of the summit, each attendee will receive The Big Jump Theory, a 3-D animated screen saver designed by the artist. This animation expresses an imaginary theory inspired by conjectures of quantum gravity, the recent gravitational wave discovery and the image of the Fermi-LAT gamma-ray sky.

The starting point of the digital work is that of empty space, represented by a gray and white Photoshop checker pattern. Pozzi then breaks this emptiness with the appearance of a “Gravity shoe” in the form of a futuristic running shoe. This object represents an almost primitive technology yet at the same time a contemporary tool for the movement of a body in space. It also symbolizes an energetic object which can be seen as a cross between the big bang and an origin myth. The dynamic movement of a jump results in the emergence of a cyclical universe that folds the fabric of empty space leading to the images of the gamma-ray sky as seen by the Fermi telescope.

The Big Jump Theory will be available to view and free to download through the NASA website https://blogs.nasa.gov/GLAST from the first day of the meeting.

In addition to these digital animations, a series of anodized aluminum panel sculptures will be on display. These sculptures, entitled Fingers crossed, serve to illustrate magnetic fluctuations generated by a pair of ping-pong balls caught the instant before their paths inevitably collide. The auditorium stage will host these works throughout the meeting.

These pictorial panels, arranged in such a way to appear suspended in mid air, seem to recall in an abstract way the Tiziano painting Bacco e Arianna. Lucca Pozzi in fact provides a close examination of this exact painting during a lecture-performance highlighting his inspiration from this work. Through a rich visual setup of digital animations, videos and slides, the

Week 60_Felix Rothschild

Apr 8, 2017

chalk drawing on CERN giant blackboard
ph. Cosimo Filippini

Blazing Quasi-Stellar Object_Luca Pozzi

lecture performance
CERN auditorium
2017
ph. Cosimo Filippini

The Big Jump Theory 0-137200000017_Luca Pozzi

still from screensaver
2017

Dragon Summoning_Luca Pozzi

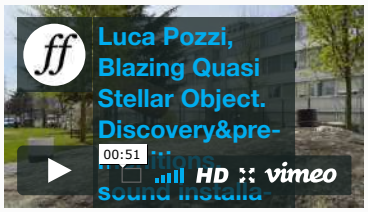
80x120cm
marker on white board
2017
ph. Cosimo Filippini

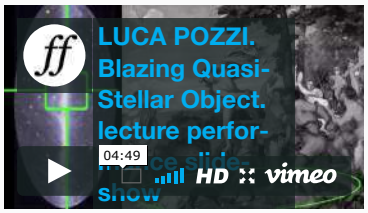
artist guides the audience in an analysis of this late Renaissance masterpiece focusing on the complex stratification of the symbolisms present in this painting. The coexistence of information, stories and differing temporal planes draws this painting closer to the frontiers of multi-messenger astrophysics. In the field of multi-messenger astrophysics indeed, a single cosmic event is observed in many different wavelengths providing a wide range of information allowing a unified interpretation to be revealed.

This inter-disciplinary work is not based so much on data analysis or the acquisition of a method but on a deep investigation of the aesthetics and nature of information itself. Be it painting or astrophysics, it's the exchange of information that determines the infinite layers of reality that the human mind can imagine.

Blazing Quasi-Stellar Object inhabits at least two of these layers: the first being the CERN auditorium, experienced solely by the physicists attending the Collaboration Meeting, while the second is via the media and the subsequent documentation of the event. This second layer of existence places this project in The Internet Saga, a platform for artistic research in the information society directed by Francesco Urbano Ragazzi.

Being the fourth episode of the Saga, which started in Venice in 2015, the tale of Blazing Quasi-Stellar Object will unfold through the social channels of the platform and eventually land to the Fermi NASA website and expand through unexplored channels.





Special Project # 10, Elena Bellantoni - Mariana Ferratto, Tutorial Sirtaki, February - May 2017

Luca Pozzi. Blazing Quasi-Stellar Object

by Elena Giulia Rossi | 10 April 2017

The Internet Saga, a platform for artistic research and observation in the digital society headed by curatorial duo Francesco Urbano Ragazzi, continues its project, this time backing the work of Luca Pozzi, who was invited to CERN – European Organization for Nuclear Research in Geneva for the “Fermi Large Area Telescope Meeting” astrophysics convention held at the end of March in the CERN Auditorium, the very same place where the discovery of the Higgs boson was announced.

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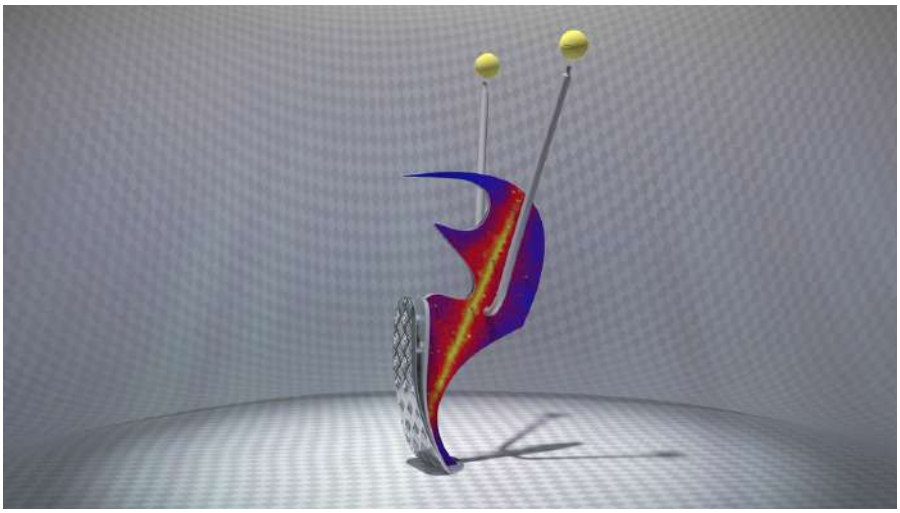
During the conference, more than 150 physicists from all over the world discussed topics which included the latest discoveries regarding dark matter and the study of cosmic rays, all through the analysis (and interpretation) of data collected by the Fermi space telescope. Luca Pozzi has always been interested in producing works that occupy the border between art and science, a space for visual experimentation which draws on his intensive interaction over the years with leading scientists such as Luca Latronico e Nicolao Fornengo – experts in astroparticle physics at the Istituto Nazionale di Fisica Nucleare (National Institute of Nuclear Physics) (INFN) – and this led to his invitation to create the CERN project.

Sculptures, animations and a screensaver (*The Big Jump Theory*) are the components of a multimedia installation, an interface which brings science and the outside world into contact. The screensaver, which can be downloaded from **NASA's public blog**, extends the enclosed space of the convention to the public network, only to rebound via the channels of Internet Saga.

VIDEO POST



Pozzi's *Big Jump Theory* animation features his *Gravity Shoe*, a sculptural device conceived as primitive contemporary technology for moving the body in space-time. Designed on the basis of a the legendary Double-Slit Experiment and on the mathematical tool developed by Richard Feynman for the enumeration of random walks of a probabilistic system, the work is a crossroads of possible directions, a calculator of probabilities caught in the moment of maximum uncertainty, when the foot still touches the ground, even if just by a whisker. In the animation, the step taken by the *Gravity Shoe* and its preparation for a jump enter a cyclical dimension which folds the surface of nothingness in order to open itself to the universe seen by the Fermi Telescope. Reality and imagination converge in an interpretation whose starting point is the body and its desire to be free of the force of gravity.

The sculptural component of Pozzi's installation consists of the anodised aluminium panels of his *Fingers Crossed* sculptures, which register the magnetic fluctuations generated by a pair of ping pong balls caught in the moment before collision. The sculptures are also a reference to Titian's painting *Baccus and Ariadne* (1520-23), discussed during Pozzi's talk, in which he analyses its various stratifications and overlaps of temporal layers compressed in the history of matter that runs parallel to the flow of information, its generation and decoding (on the basis of the recipient culture). Similarly, in what in science is called 'multi-message astrophysics', different experimental markers arrive at a single interpretation of the phenomenon. Luca Pozzi addresses and attributes his approach and methodology to the reading of information – a process that must be taken into account in the dissemination of scientific theory – but also of its very genesis.

Blazing Quasi-Stellar Object occupies an in-between space, among the meshes of information created by data and its process that from the interpretation of science reaches the public through their decoding according to the key of their own information culture. In this way *Blazing Quasi-Stellar Object* constructs a genuine interface that brings diverse worlds into communication, a multimedia film which gradually expands on the social networks, that now crosses Internet Saga's channels, and seeks its continuance in multi-message cosmology.

«Luca Pozzi. Blazing Quasi – Stellar Object», curated by Francesco Urbano Ragazzi, CERN (Auditorium), Ginevra, 29.03 – 12.04.2017

images: (cover 1 – 5) Luca Pozzi – BQSO The Big Jump Theory still from animation, 2017. (2) Blazing Quasi-Stellar Object, cover image. (3) Luca Pozzi, BQSO, Bacchus and Ariadne: Fermi Telescope, digital collage, 2017. *(4) Luca Pozzi, BQSO, Fingers Crossed, anodized aluminium, ping pong balls, wire, magnets, 100×50 cm, detail, 2016. (6) Luca Pozzi, BQSO, Fingers Crossed, anodized aluminium, ping pong balls, wire, magnets, 100×50 cm, 2016. (7) Luca Pozzi, BQSO, The Big Jump Theory, screensaver, 2017.*

• ars • arshake • art • astrophysics • Big Data • Blazing Quasi - Stellar Object • CERN • data • Elena Giulia Rossi • Fermi • Francesco Urbano Ragazzi • Luca Pozzi • multi channel • multimedia • science • sculpture

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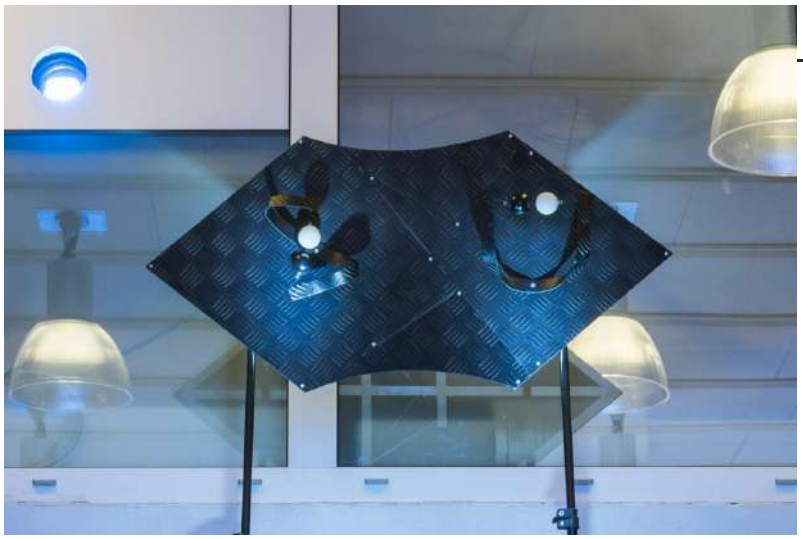
Luca Pozzi, Fingers Crossed (2017). Documentation. Courtesy the artist + CERN, Geneva.



B
Luca Pozzi, Fingers Crossed (2017). Documentation view. Courtesy the artist + CERN, Geneva.

C
Luca Pozzi, Fingers Crossed (2017). Documentation. Courtesy the artist + CERN, Geneva.

D
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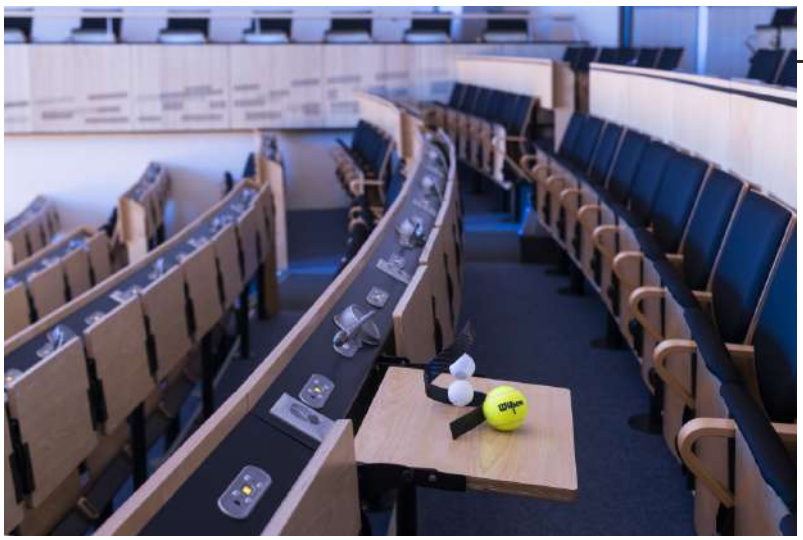
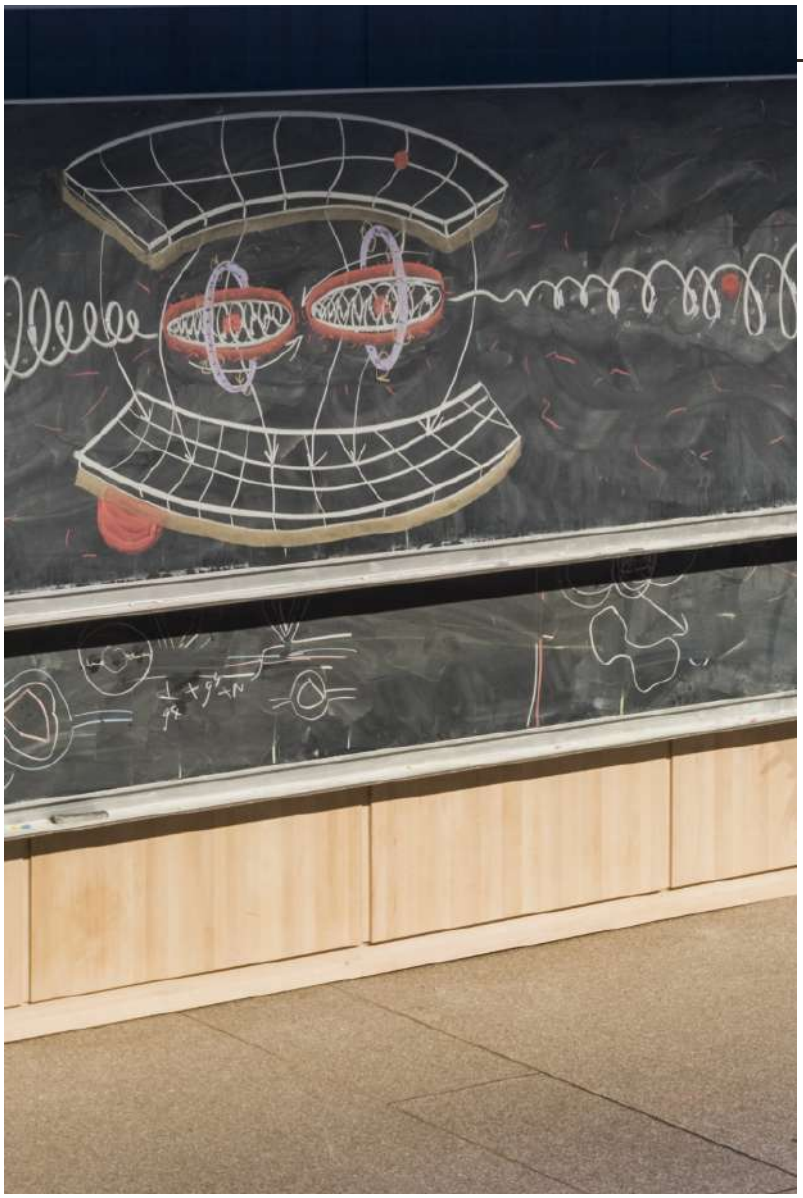


E
Luca Pozzi, Fingers Crossed (2017). Documentation. Courtesy the artist + CERN, Geneva.



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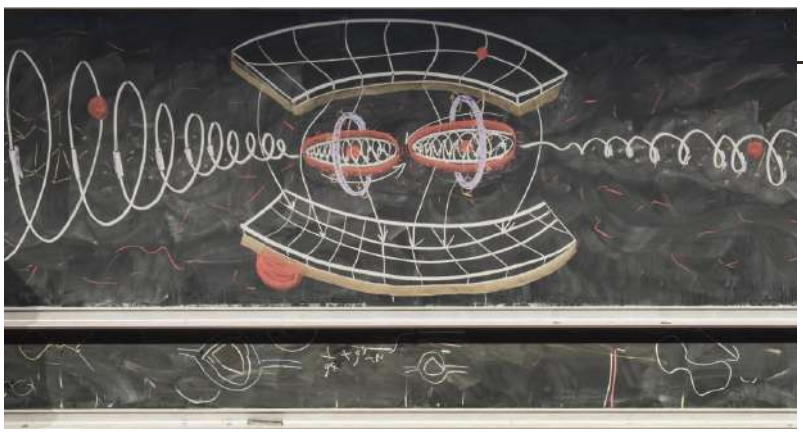
Luca Pozzi, Fingers Crossed (2017). Documentation. Courtesy the artist + CERN, Geneva.



G
Luca Pozzi, Fingers Crossed (2017). Documentation. Courtesy the artist + CERN, Geneva.

H
Luca Pozzi, Fingers Crossed (2017). Documentation. Courtesy the artist + CERN, Geneva.

I
Luca Pozzi, Fingers Crossed (2017). Documentation. Courtesy the artist + CERN, Geneva.

J
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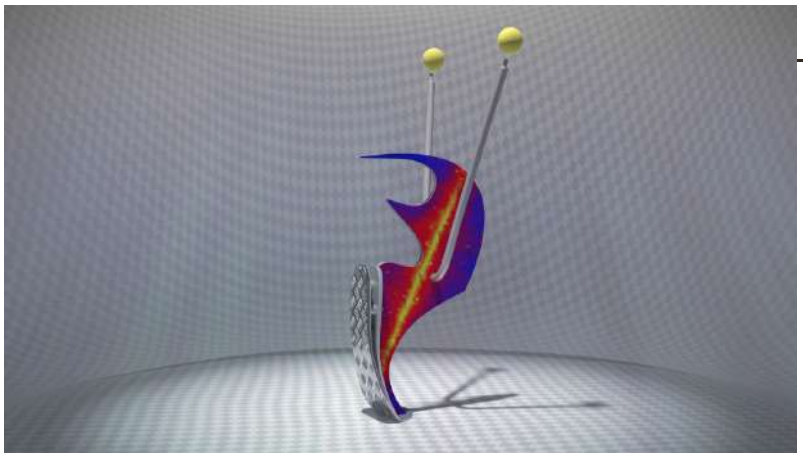
K
Luca Pozzi, Fingers Crossed (2017). Documentation. Courtesy the artist + CERN, Geneva.

L
Luca Pozzi, Fingers Crossed (2017). Documentation. Courtesy the artist + CERN, Geneva.



M
Luca Pozzi, 'The Big Jump Theory' (2017). Installation view. Courtesy the artist + CERN, Geneva.

N
Luca Pozzi, 'Dragon Summoning' (2017). Installation view. Courtesy the artist + CERN, Geneva.

O
Luca Pozzi, 'Dragon Summoning' (2017). Installation view. Courtesy the artist + CERN, Geneva.

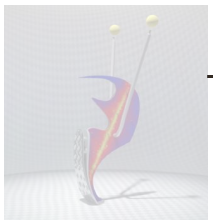
P
Luca Pozzi, 'Discovery & Premonitions' (2017). Sound Installation. Courtesy the artist + CERN, Geneva.

Renaissance paintings and astrophysics with Luca Pozzi's *Blazing Quasi-Stellar Object* at CERN

aqnb, 11 April 2017
photo

Luca Pozzi presented *Blazing Quasi-Stellar Object* at Geneva's CERN on March 29, 2017.

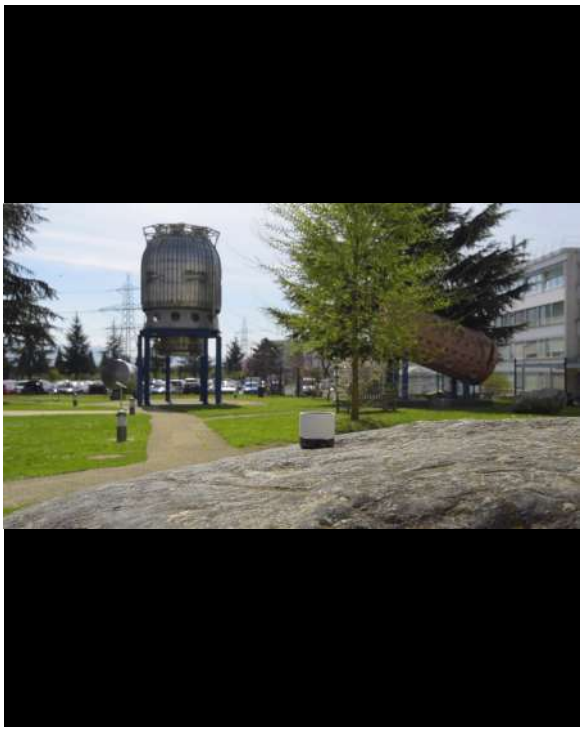
Curated by Francesco Urbano Ragazzi, the lecture-performance was part of the program Fermi LAT (Large Area Telescope) 2017 Spring Meeting which runs under the umbrella of the Internet Saga project at CERN.



Luca Pozzi, 'The Big Jump Theory' (2017). 3-D animated screensaver. Courtesy the artist.

The Fermi programme is an all-day event fostering cultural collaboration between the arts and sciences and is centred around LAT, one of the instruments used at the centre. *Blazing Quasi-Stellar Object* was a multi-media performance bringing together the format of a lecture with visual accompaniments to look at the renaissance painter Tiziano's 'Bacco e Arianna' and focused on "the complex stratifications connecting this painting to the frontiers of multimessenger astrophysics."

The artist also had a number of other interventions around the area, including a sound installation outdoors, a 3-D screensaver entitled *The Big Jump Theory* given to each member of the audience, and a series of 'anodized aluminum panel' sculptures *Fingers Crossed.*[**]



Luca Pozzi presented *Blazing Quasi-Stellar Object* at Geneva's CERN on March 29, 2017.

View Media (16)

'Blazing Quasi-Stellar Object' CERN Francesco Urbano Ragazzi Luca Pozzi

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Paintings across fields + periods in Luca Pozzi's *Blazing Quasi-Stellar Object* lecture-performance at CERN, Mar 29

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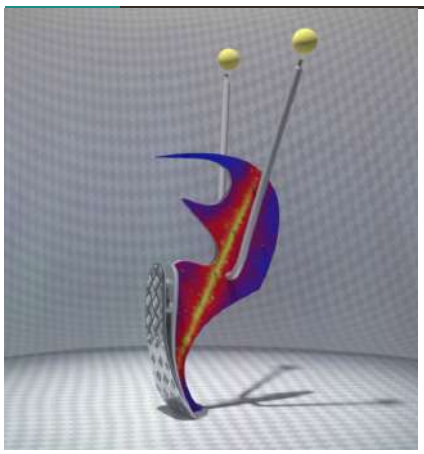
Renaissance paintings and astrophysics with Luca Pozzi's *Blazing Quasi-Stellar Object* at CERN



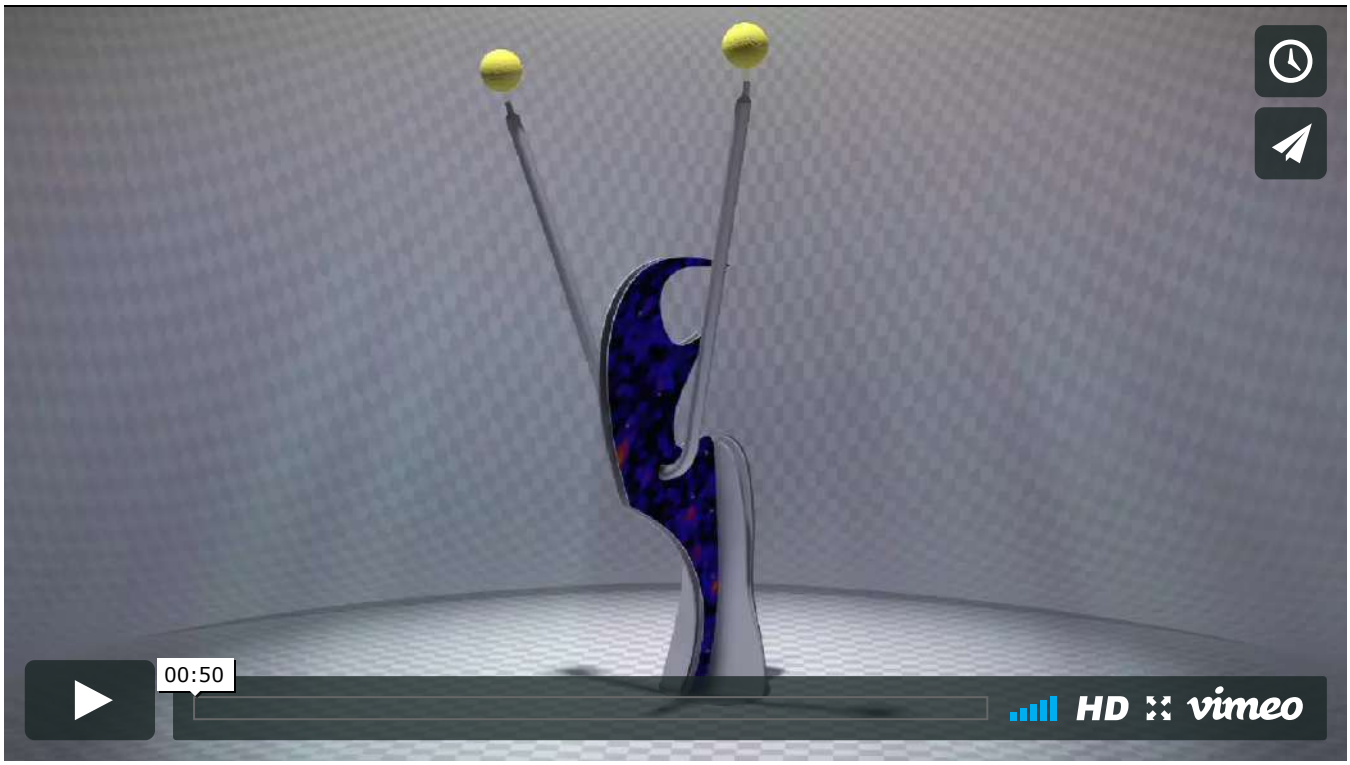
11 April 2017
photo

"Make a fool of yourself, make yourself vulnerable": A conversation with Laure Prouvost on softness + losing control

Creators

ARTE E SCIENZA

L'arte di Luca Pozzi al CERN è un oggetto quasi-stellare



"Un'opera d'arte è quella cosa che sembra impossibile ma accade comunque".

FEDERICO SARDO
Apr 12 2017, 12:55pm

Il Fermi Large Area Telescope (LAT) Spring Collaboration Meeting fa incontrare ogni anno più di 150 studiosi di Fisica di tutto il mondo, per discutere di quanto ha raccolto nei 365 giorni precedenti il telescopio spaziale intitolato al grande fisico italiano.

Quest'anno alla manifestazione, che si è svolta nell'Auditorium del CERN, c'è stato spazio anche per l'arte di Luca Pozzi, che ha presentato il suo progetto *Blazing Quasi-Stellar Object*, a cura del duo Francesco Urbano Ragazzi. Nella stessa sala dove è stata annunciata al mondo la scoperta del bosone di Higgs, Pozzi ha portato una serie di interventi ambientali e performativi, da un lato non strettamente legati all'astrofisica, ma che di certo ne riflettono in qualche modo la visione del mondo (o, per meglio dire, le visioni — al plurale).

Luca Pozzi al CERN durante la lecture

Si tratta di un'opera multimediale composta principalmente da una lecture di stampo anche performativo presentata il 29 marzo, arricchita da un apparato scenico che comprende animazioni, elementi scultorei e uno screensaver donato ai partecipanti e a scaricabile dal sito della NASA: un'animazione 3D che rappresenta una teoria immaginaria che mescola suggestioni figlie della gravità quantistica con immagini raccolte dal Fermi-LAT.

Le sculture sono quelle della serie *Fingers crossed*, pannelli di alluminio che registrano la fluttuazione magnetica generata da palline da ping pong sul punto di scontrarsi. C'è poi anche un'installazione sonora con scultura: nel parco dei macchinari obsoleti del CERN — cose di settant'anni fa, che ormai sono diventate sculture — Pozzi ha messo delle casse sonore che diffondevano nell'ambiente naturale una playlist di canti di gibboni. Urla che, curiosamente, sono del tutto identiche alle frequenze sonore che sono state scoperte nelle onde gravitazionali.

La lecture ha riguardato il dipinto *Bacco e Arianna* di Tiziano, raccontato nel dettaglio da quello stesso palco che ha visto nei decenni susseguirsi importanti annunci scientifici. Attraverso video e slide, l'artista ha raccontato agli scienziati la complessa stratificazione di segni, storie, informazioni e piani temporali differenti presenti nel capolavoro tardo-rinascimentale.

Questo andando anche a evocare l'idea dell'astrofisica multi-messaggera, approccio per il quale lo stesso evento cosmico viene captato da molteplici osservatori sensibili alle diverse emissioni di particelle associate all'evento. Una cosmologia, cioè, che non guarda soltanto alla luce visibile ma vede l'universo attraverso messaggeri diversi — onde gravitazionali, neutrini, la materia oscura e i raggi gamma — offrendo segnature sperimentali differenti ma un'interpretazione unificante del fenomeno: un puzzle di sorgenti che arricchiscono e completano l'immagine globale, come una comunità che si occupa di connettere modi diversi di vedere la stessa cosa.

"Hanno chiamato me come un punto di vista esterno che si va ad aggiungere a questo puzzle di punti di vista, l'arte e la scienza. La sala conferenze in cui si è tenuta la performance è estremamente significativa, perché rappresenta quel raccordo tra la comunità scientifica iperspecializzata e il mondo che riceve questi messaggi. Mi sono letteralmente appropriato di questo spazio, l'ho trasformato cambiando innanzitutto le luci e poi inserendo una serie di sculture anche all'interno delle postazioni... Le sculture erano mimetizzate nella sala, erano poste sullo stesso piano degli ospiti," ha detto Luca a *Creators*.

"Poi in questa cornice ho tenuto una lecture sul *Bacco e Arianna* di Tiziano, un quadro che, come la cosmologia multi-messaggera, è il risultato di più sorgenti. Ha dentro l'Eneide, i baccanali, milioni di citazioni provenienti tanto da scritti della mitologia che dalla storia rinascimentale che dalla biografia di Tiziano stesso. Ho cercato di creare una narrazione che ricordasse quella di un film: la lecture aveva questa musica di sottofondo che le dava un pathos molto hollywoodiano".

L'approccio radicalmente interdisciplinare dell'operazione indaga la natura dell'informazione. Che si tratti di pittura o di astrofisica, è infatti lo scambio di

produrre, oltre a tutto il resto, anche l'informazione? Comunemente si pensa così, ma Pozzi cerca di dimostrarci il contrario.

Importante tanto quanto il lavoro fatto al CERN è infatti l'altro piano della realtà dove l'opera si svolge, e cioè quello mediatico: è anche con la propagazione sui media, incluso proprio quello che state leggendo ora, che l'opera raggiunge la sua completezza. La diffusione sui media è un altro lavoro espositivo, che continua a diffondere l'informazione e, così facendo, a generare energia.

Mouvement.net (/)

Luca Pozzi, *Balzino Quasi Stellar Object* © Cosimo Filippini.

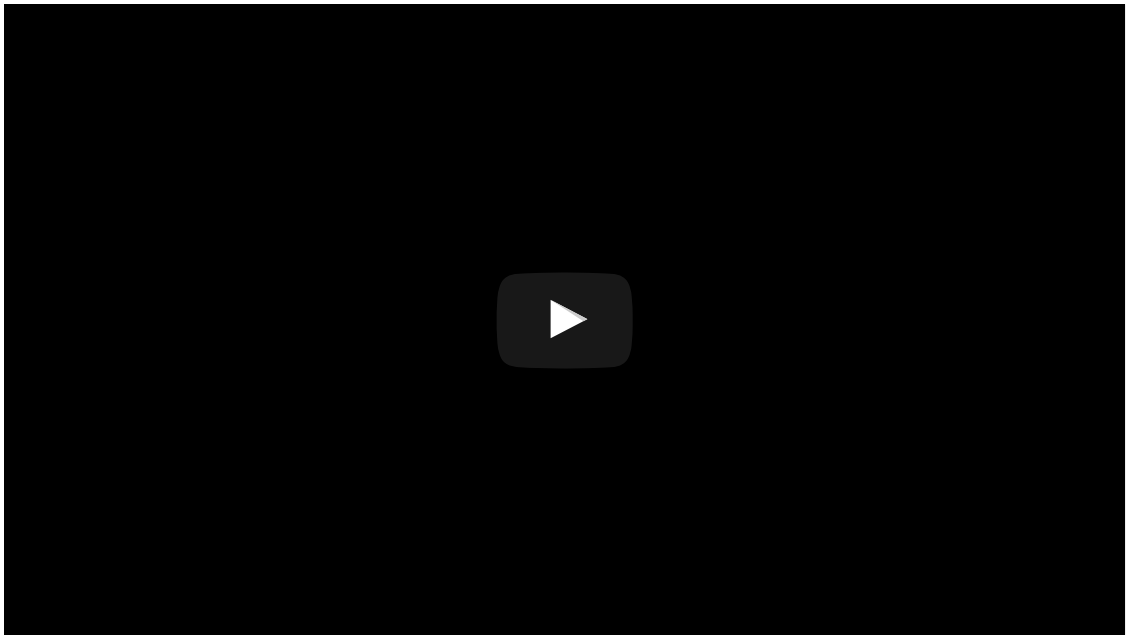
Entretiens arts visuels sciences (/teteatete/entretiens)

Comprendre le cosmos

Le 29 mars, l'œuvre de Luca Pozzi a croisé la route d'une conférence d'astrophysiciens au Conseil européen pour la recherche nucléaire de Genève (Cern). L'occasion de le faire discuter univers, messages du cosmos et langages du ciel avec Aurélien Barreau, physicien, philosophe et poète.

Par Irene Panzani
publié le 24 avr. 2017

Plus grand centre de physique des particules au monde, le Cern de Genève est aussi l'endroit où Internet vit le jour en 1989. C'est dans ce haut lieu que le jeune artiste milanais Luca Pozzi a déployé *Blazing Quasi-Stellar Object,* 4e épisode du projet curatorial The Internet Saga mené par le duo Francesco Urbano Ragazzi. Après plusieurs années de recherches auprès de scientifiques, dans plusieurs centres à travers le monde, c'est avec sa veste d'artiste que Luca Pozzi a finalement eu l'opportunité de figurer parmi les invités d'un congrès de chercheurs spécialistes de la matière noire et de l'étude des rayons cosmiques. *Blazing Quasi-Stellar Object* est une œuvre multimédia constituée d'une lecture-performance et d'un ensemble de sculptures (*Fingers Crossed*), un slide-show et un économiseur d'écran gratuit et téléchargeable sur le site de la Nasa (https://blogs.nasa.gov/GLAST/).



Luca Pozzi, vous êtes artiste, Aurélien Barreau, astrophysicien. Qu’enviez-vous dans les disciplines de l’autre ?

Luca Pozzi : « La possibilité de rejoindre et former une communauté orientée vers des objectifs clairs grâce à un langage mathématique créatif, mais en même temps strict. Parfois, je trouve qu'il est difficile d'exprimer la rigueur du processus artistique, et c’est très frustrant.

Aurélien Barreau : « Tout. Mais finalement je pense que la science ne procède pas d’une approche si différente de celle de l’art.

Où se rencontrent vos disciplines ?

L. P. : « Dans le fait de douter que la réalité est telle qu'elle apparaît. En fait, nous doutons d’une image et nous la remplaçons par une autre, conscients que plus que de trouver la vérité ultime, nous étendons les limites de notre imagination.

A. B. : « Je crois que nos disciplines sont à la fois infiniment différentes et convergentes. Elles sont différentes parce que les pratiques n’ont essentiellement rien à voir, les conclusions sont incommensurables et les langages sont disjoints. Mais elles sont aussi convergentes parce que dans tous les cas, on parle du monde. On parle du réel. On scrute les possibles.

Pourquoi avez-vous choisi *Bacchus et Ariane* de Titien pour la lecture-performance au Cern ?

L. P. : « On peut dire que toutes mes recherches sont nées en 2005, quand j'ai vu à la galerie nationale à Londres cette peinture étonnante de Titien. Même si je me déplace régulièrement dans l'espace et dans le temps, je suis perpétuellement devant *Bacchus et Ariane.* Quand je l'ai vu, j'étais paralysé, comme si, à ce moment-là, j’avais compris que toutes les interactions ne sont jamais univoques et que le fait d'observer un système signifie consommer ou transformer l'ensemble des informations qu’il contient. Cette découverte a élargi et relativisé mon sens profond des limites sensorielles.

À la base de la cosmologie multi-messagère, [qui consiste à utiliser différentes sondes (la lumière visible mais aussi les ondes radio, les micro-ondes, les infra-rouges, les ultra-violets, les rayons X et les rayons gammas) pour comprendre le cosmos – Nda], qui est aux fondements de mon projet, il y a toujours la nécessité d'observer une interaction provenant de sources différentes qui transcendent le « visible » auquel nous sommes habitués. Le *Bacchus et Ariane* de Titien agit de la même manière, nous pouvons le voir avec nos yeux, mais il nous porte à douter de la vue comme seul canal d'observation de la réalité. Cette peinture nous sollicite en cachant, parmi les personnages représentés, des citations tirées de différentes sources : la mythologie de Thésée, le Minotaure et Pasiphaé, le Laocoon de l'Enéide, l'histoire de Penthée narré par Euripide dans la célèbre tragédie des *Bacchantes*, etc.

Je perçois cette peinture comme un rassemblement de forces, comme une rencontre de particules de charge opposée sur le point d'entrer en collision et de produire quelque chose de nouveau et surprenant. On voit la scène figée dans le temps et nous pouvons sentir les nombreux détails, on peut se déplacer dans le labyrinthe conjonctif qui émerge naturellement dans nos neurones.

Bacchus représente l'inconnu, le chaos primordial, la mécanique quantique ; Ariane, la certitude de la raison, la familiarité de l'Occident, le déterminisme de la relativité générale. La tension qui crée l'attente de cette interaction inévitable combine les disciplines en créant un système d'analogies enchaînées, et les concentre dans une zone de seulement 175 x 191 cm.

De quelle manière a été accueilli *Blazing Quasi-Stellar Object* par les invités du congrès ?

L. P. : « Je pense, d'abord qu'ils ont été ébahis. Ils ont été accueillis dans un endroit qu'ils connaissaient bien, mais qui avait été transformé : l'éclairage plus subtil, une série de sculptures camouflées dans des plantes artificielles sur scène, des éléments flottants avec des balles de ping-pong magnétisées sur leurs postes de travail. Sur leurs ordinateurs portables, il s'ouvrait automatiquement l'économiseur d'écran *The Big Jump Theory,* téléchargé du site de la Nasa et customisé avec le ciel de Fermi. Il trouvait un étrange personnage avec un chapeau bizarre qui buvait du lait au chocolat et qui montrait des collages numériques où des détails de peinture étaient collés à des morceaux de missions spatiales. Tout cela était accompagné d'une bande sonore de film hollywoodien qui était répétée de manière obsessionnelle en boucle. Au début, ils hésitaient à poser des questions. Ensuite, je répondais et je sentais que peu à peu, ils voyaient la situation de manière différente. Probablement, ils s'attendaient à ce qu'un artiste simplifie et représente leurs conclusions, et ils plutôt trouvé un processus parallèle, complexe lui aussi. L'expérience au Cern a donné lieu à des nouvelles conversations qui seront la base de projets à venir.

Vous avez instauré un dialogue prolifique avec la communauté scientifique depuis un bon moment. Comment s'est-il développé ? Était-ce plus stimulant que votre rapport avec la communauté artistique ?

L. P. : « C'est une relation qui s'est développée petit à petit. En étudiant la physique théorique, j'ai remarqué que beaucoup de conjectures qui semblaient solides au début étaient contraires les unes aux autres. J'ai donc décidé d'aller à la source et de rejoindre les gens qui avaient généré les idées originales. Il y a toujours une personne derrière une vision et parfois le contact humain est ce qui fait la différence. J'ai choisi les leaders d'opinion de certains groupes de recherche et j'ai commencé à les contacter. Ils ont presque tous accepté. De 2012 à aujourd'hui, j'ai voyagé, j'étais en pèlerinage d'une communauté scientifique à l'autre. Ces années ont été passionnantes, je me suis aperçu que nous sommes confrontés à la naissance d'une nouvelle théorie de la gravité. Après la physique théorique de Newton et Einstein, on est dans une étape décisive.

Tout cela nourrit profondément mes recherches, mais je ne peux pas oublier mes origines car je suis tombé sur la science grâce à l'observation de l'art du passé, qui est toujours allée main dans la main avec d'autres disciplines. Je crois à la connexion entre communautés différentes mais je ne veux pas négliger la mienne.

Aurélien Barreau, vous avez travaillé avec plusieurs artistes et vous vous êtes es intéressé au(x) monde(s) de l'art. Que pensez-vous de la communauté artistique par rapport à la communauté scientifique ?

A. B. : « Je pense que les communautés n'existent pas. Il n'y a que des individus. Je côtoie dans mon travail de recherche en physique des gens extraordinaires. Vraiment magnifiques. C'est un régal. Mais il y a aussi une infime minorité de scientistes arrogants et bornés qui ne supportent pas qu'on réfléchisse sur la science et polluent la sérénité et l'honnêteté de la réflexion. Il faut faire avec ! Et dans le monde de l'art, j'avoue que je n'ai que des amis à ce jour… !

Propos recueillis et traduits de l'italien par Irene Panzani