

Art & Space: the webbing projects of Eva Petrič

E. Petrič (1), I.L. Schlacht (2,3), B. Foing (3)

(1) MFA in new media, Slovenia / Austria / U.S.A. (evapetric@hotmail.com); (2) Politecnico di Milano, Italy, (irene.schlacht@mail.polimi.it); (3) ESA ESTEC & ILEWG, The Netherlands, (bernard.foing@esa.int);

Abstract

1. Art & Perception in Space

Art is considered a form of communication often related to the perception of personal emotion of the artist. Space is the most extreme environment that a human could approach, this environment affects the human body and the individual's personal perception with metamorphosis created by factors such as, isolation, radiation and difference of gravity. This alteration of the perception could be viewed as a potentiality from artists to acquire and communicate new emotions. To investigate the capacity of an artist to come faster and closer to emotions and to communicate their feeling, a mission simulation has been performed in the ExoLab module [1] from ILEWG [A] on the 29th of April 2015.

Table 1. Personal report of Petrič emotions in space mission ExoLab simulation

EXPERIENCE OF ISOLATION
Space mission simulation, Eva Petrič, 29 Mai 2015, ExoLab ESA ESTEC, The Netherlands
<i>"After the two astronauts left I found myself listening carefully to try to hear them, and because of this I began to become aware of all the sounds around me much more intensely. While I heard them I was still calm, but after a while I could not hear them anymore and I began to become a bit worried...I waited and waited with a sense of hope and belief that I will hear them again soon and that this will mean that they are returning, but this did not happen. So I began to panic. I began to imagine how something had happened to them and they will not come back and that I was now left abandoned on the moon. I became scared. I began to check all the equipment, but none of it was working. This made me really scared and i began to feel a feeling of extreme isolation. I felt also physically very cold... I sat back and tried to calm myself by breathing deeply. Images of earth, memories, my family, friends began to flood my mind and this helped to distract me from my fear and feeling of isolation- it helped...then again suddenly a feeling of extreme panic set in and lose of hope and thought of what to do, will I die?! I tried again to calm myself and create poems in my head- melodies. The later all calmed me down and gave me a good feeling... and suddenly I heard again the voices of the two astronauts and I was filled with joy! This whole experience seemed to me to last for 20 min, but in reality it lasted more then an hour! Time seemed to me to pass by much more quickly to me then it did in reality..."</i>

The crew was composed of artist and scientist. In particular during the simulation Eva Petrič inside the module tried to imagine to be in a real confined and isolated place. This brought her a strong perception of her body and emotions that she reported in a short text composition (*Table 1*).

2. The projects of Eva Petrič

Below two specific Art works are presented related to Space personally introduced by Eva.

2.1 Project 1: Earthling's mark – E mark

Earthling's mark – E mark, a series of tattoos in the form of a human shadow, translated into the pattern of Idrija [B] lace, denoting the unique features of human beings as well as of human society that is resulting from the interconnectedness among human beings, illustrated with web like lace patterns. The tattoo, applied to astronauts' wrists, would have a double function: a function of changing the astronaut as a carrier of the tattoo into a living art; and a function of providing the astronaut with emotional charge that the art provides. Particularly the form and shape of the Earthling's mark - E mark on astronaut's wrist would serve as a source of association when the astronaut would look at it, reminding him/her with the loops of lace pattern on his/her connection to other people, other generations, to Earth and on the other hand, to show through its lace pattern that Earth is part of a huge interplanetary and interstellar webs.

The proposed Earthling's mark – E mark stems from my project Gr@y Matter – language of shadows in which I explored the communication abilities of shadows, expressed as emotions. In the periodic table, borrowed from natural sciences, I replaced chemical elements with emotions visualized with images of shadows. These to me denote the DNA of our emotional existence. Parallel to our material existence, presented through chemical elements and molecules, emotions determine our immaterial existence. I decided to rely on emotions and shadows

to make Earthling's mark - E mark because both, emotions and shadows, are equal to all human beings, regardless of the cultural, social, linguistic, or any other differences. Shadows, when looked at, usually produce an association, connected to emotions.

Shadow emotions, translated into curves and loops of Idrija lace, show not only zig zags twists and turns of life but interweaving, connecting us, similarly as Idrija lace does, into unconscious patterns. *We are like threads, caught into loops of emotions in patterns of past and future generations.*

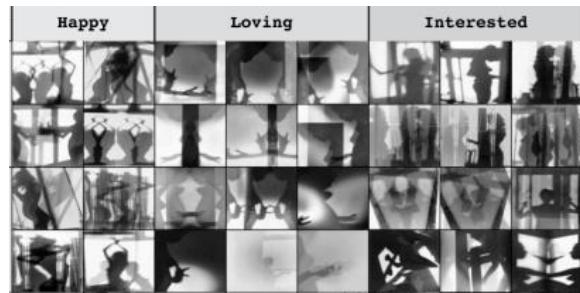


Image 1: Particular of Image 2 © Petrič

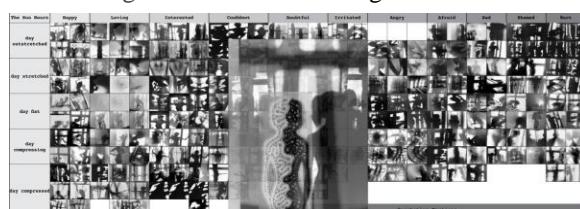


Image 2: Earthling's mark – E mark © Eva Petrič

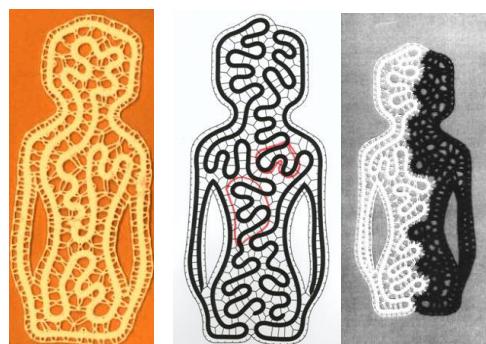


Image 3: Earthling's mark – E mark © Eva Petrič

2.2 Project 2: DBE xx xy

DBE xx xy (unisex fragrance) – to keep the astronauts in track with the Earthling in them. I propose to equip astronauts with fragrance tissues to keep them »in track« with the Earthling in them.

Function: to call on the memories on life on Earth. Scientists have found out the connection between smell and memories – certain smell has the ability to evoke certain memories. Smell can evoke even the most distant memories, the unconscious memories, transgenerational memories and even the primordial ones. Instead of EDT (Eau de Toilette) I invented a new term, DBE, Data Bank of Emotions, denoting that this is not just a fragrance but rather an emotion tuner, tuning one into one's optimal feelings. I propose to print the Earthling's mark – E mark (described in project 1) on these fragrance tissues. The printed figure, which is a translated shadow silhouette into the pattern of lace, denotes the human body. The loops, twists and turns of the lace demonstrate the interweaving and interconnecting process in a human body as well as society, the form thus preserving and accentuating our human origin. The fragrance used would be: pure double spicy, formulated according to my instructions.

3. Conclusion

“Art in Space will give a new dimension to the artistic production expanding human culture” [Foing in 2 p.4]. The correlation of artistic activity through cooperation with space could increase the potentiality of communication of space exploration.

Acknowledgements

MFA in new media, ILEWG, ESA ESTEC, Politecnico di Milano.

References & Notes

Note A: International Lunar Exploration Working Group, sci.esa.int/ilewg

Note B: Idrija is a place in Slovenia where a unique pattern of making lace developed in the 19th century.

[1] Schlacht, I.L., et al (2015). ExoLab Space Mission Simulation: Expanding life with art & science. EPSC 2015 abstract (OEP3)

[2] Schlacht, I.L., & Ono, A. (2009). Creative Processs to Improve Astronaut Reliability. IAC-09.B3.2.4. Proceeding of 60th IAC, 12-16.10.2009, Daejeon, Korea. www.iafastro.net/download/congress/IAC-09/DVD/full/ (insert on the search: Schlacht)