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Leonardo.info

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1 CHRISTINE MAXWELL: Leonardo, first of all, has
2 an extraordinary track record of over 40 years of
3 commenting on and cataloging -- because it was
4 never even being -- all the work of artists and
5 scientists around the world was just sort of
6 staying in individual silos.

7 So Leonardo really has made a name for itself
8 in its first 40 years of documenting and recording
9 the work that's been going on.

10 But since the advent, really, of the Internet,
11 it was really one of the very first societies to
12 go beyond where it came from.

13 So Leonardo, which is the flagship journal, has
14 become a network on the Internet, thousands of
15 artists, professional artists, scientists and
16 engineers who collaborate and work together around
17 the world; and all of the projects that Leonardo
18 has seeded -- and there are many of them -- have
19 started from tiny specks which weren't even in the
20 eyes of other people and which today are
21 mainstream.

22 So it has a real track record, not only in the
23 documentation side, but in being very prescient
24 about what's important, and about helping to
25 nurture artists and give them opportunities to

1 work with scientists and engineers, finding
2 funding somehow to help nurture and seed projects
3 that never would have been done before, had it not
4 been for Leonardo.

5 >> Can you give us a couple of examples? You
6 mentioned the Mir Space Station?

7 CHRISTINE MAXWELL: Yes. Well, I think it was
8 30 years ago or more.

9 Leonardo started a space arts workshop,
10 literally in the living room of the founder of the
11 Leonardo, Frank David Molina, in France, and there
12 were no space art workshops in those days, and we
13 didn't even talk about art in space.

14 But this became a very extraordinarily exciting
15 ground of discussion, and all of a sudden all
16 these people who actually were working, artists
17 were working on something, sort of came out of the
18 woodwork and found out about the space arts
19 workshop.

20 So it became a hub and a center and a focal
21 area where the expansion of why was that important
22 came about.

23 And the piece of art that ended up on Mir, I
24 don't know, I think even though Mir, of course,
25 went into the sea and disappeared, there was a

1 film that was made in Mir while that artwork was
2 tumbling around in there.

3 And I've seen it.

4 It was really, really moving because, as I
5 said, it was the only piece of color in that space
6 station.

7 And it was kind of like a structure.

8 It was a very, almost phosphorescent green, so
9 it was a very, very bright thing.

10 But it tumbled and it moved, and the astronauts
11 would come out and go find it because it was
12 something that really got their attention.

13 It was just a sort of humanizing element in
14 space.

15 And I think that's very important.

16 >> Is history repeating itself?

17 I mean with the reference to Leonardo da
18 Vinci --

19 CHRISTINE MAXWELL: Yes.

20 >> -- and the Renaissance period?

21 CHRISTINE MAXWELL: Well, there is; and what I
22 think is so exciting and important is, in fact,
23 the network that is Leonardo today is made up of
24 many, many more people than, in fact, made an
25 extraordinary revolution happen at the time of

1 Leonardo da Vinci.

2 So, yes, there are these opportunities,
3 magnetized -- made a lot larger because of the
4 network of the Internet and how that can do.

5 So I think the opportunity for really important
6 connections and the ability of artists to work
7 with artists, scientists, engineers, companies on
8 the commercial side, not just on the artistic
9 side, and really having a responsibility and a
10 role to help us save our planet.

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