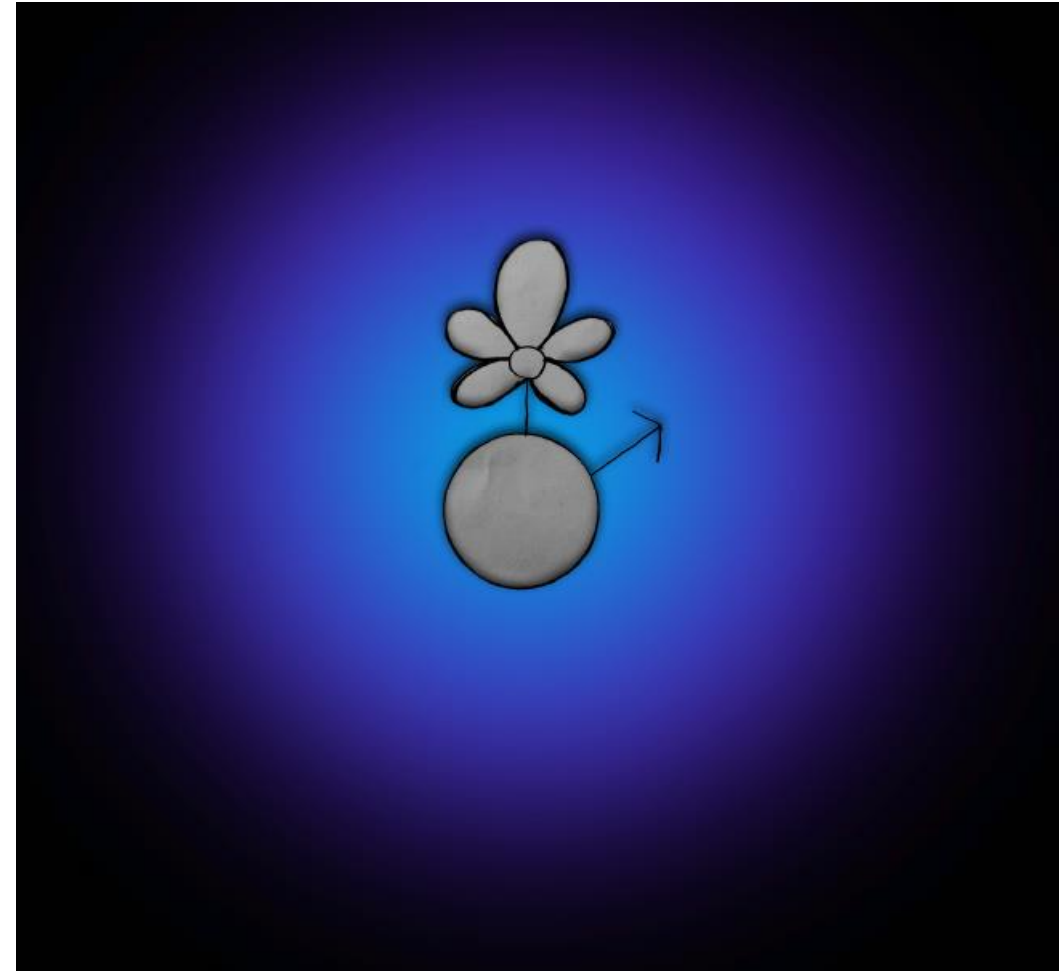


Alessandro Sciaraffa

**THE FLOWER OF MARS
INTERPLANETARY ART PROJECT
FEASIBILITY STUDY**



Scientific support by: Emanuele Pensavalle

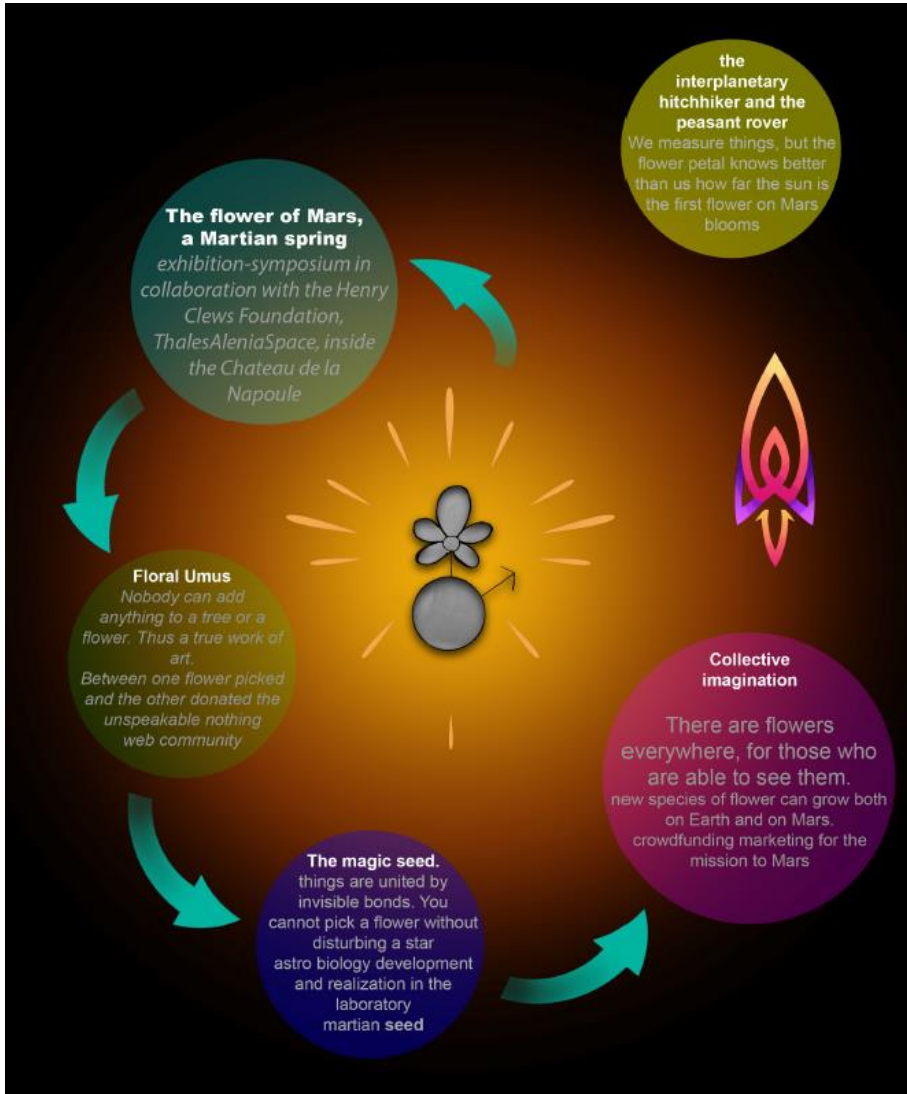
THE FLOWER OF MARS is an interplanetary art project.

Divided into five stages of growth, it aims to plant a flower on the surface of the planet Mars.

WORK PROGRESS STATUS

In its first phase of conception, The Flower of Mars has been supported by the Henry Clews Foundation - Chateau de La Napoule, through a residence in their Cannes headquarters held in the period March - May 2020. During this period **Alessandro Sciaraffa** was able to build relationships with Thales Alenia Space France demonstrating the strong cultural and technological interest of the company

THE FLOWER OF MARS has been awarded as part of the #RaccontoPlurale project promoted and supported by the CRT Foundation for Modern and Contemporary Art (May 2020).



The project moves through five stages of growth:

The flower of Mars, a Martian spring

- Exhibition-symposium in collaboration with the Henry Clews Foundation, Thales Alenia Space, at the Chateau de la Napoule

Floral Humus

- Nobody can add anything to a tree or a flower. Thus a true work of art.
- Between one flower picked and the other donated the unspeakable nothing
- Web community

The magic seed.

- Things are connected by invisible bonds. You cannot pick a flower without disturbing a star
- Astro-biology development and realization in the laboratory
- Martian seed

Collective imagination

- There are flowers everywhere, for those who are able to see them.
- New species of flower can grow both on Earth and on Mars.
- Crowdfunding marketing for the mission to Mars

The interplanetary hitchhiker and the peasant rover

- We measure things, but the flower petal knows better than us how far the sun is
- The first flower on Mars blooms

**The first chapter:
The Flower of Mars, a Martian spring**

We consider this first stage an incipit and takes the title from the subject:

We have the idea of an exhibition-symposium in collaboration with the Henry Clews Foundation, Thales Alenia Space, at the Chateau de la Napoule which will take shape in 2021.

They will be many other subjects contributing to the realization of this first act such as, for example, Galleria Giorgio Persano in Turin, Galerie Italiane in Paris, Galleria Mazzoli in Modena-Berlin-Dusserdorf, and other prestigious Italian and French museum structures.





Second Chapter: Floral Humus

Nobody can add anything to a tree or a flower, so a true work of art.

“Between a flower picked and the other given the inexpressible nothing” (G. Ungaretti)

Around this idea, a multidisciplinary community will be developed and will grow as much as possible. We are developing the idea of grouping all these partners around a digital platform, which can become a useful tool for reflections, design, and dissemination of the Flower of Mars.

On imaging this project, we immediately realized that it is impossible for a single artist to carry it out; we therefore considered that the involvement of a community will be necessary.

Third chapter: The magic seed

Galileo wrote: *“things are united by invisible bonds. You can't pick a flower without upsetting a star”*

To look far, you need to know how to look at the smallest things. We are convinced that it is possible to create a seed capable of overcoming the Van Allen belt while preserving its genetic composition and that it can be planted on the surface of the Red Planet. We imagined that the seeds can travel in a capsule of water, which will protect them from the cosmic environment. This solution, alchemically speaking, recalls the concept of a comet, since comets are spaceships for life.

In this phase, we will realize the extent of the mission and how many resources should be put in play.

The relationship between art and society changes over time and space; in particular, the meaning of the first term varies, that of art, which today is structured in a system that includes and combines activities previously considered very distant.



Fourth chapter: Collective imagination

“There are flowers everywhere, for those who are able to see them” (E. Manet)

The basic idea of the Flower of Mars is that a new species of flower will be able to grow on both Earth and Mars. So we will make the Flower of Mars with the collaboration of a university lab and we will test its capability to withstand the Martian environment in a “Martian Greenhouse”.

The news will spread to all the newspapers in the world. As spores, this image of the Flower of Mars will pervade the collective imagination. It will be possible to buy the seeds and plant them at home, in a botanical gardens, in a museums, in libraries ... The marketing of the Flower of Mars will contribute to finance the mission to Mars.

The flower of Mars, as a beneficial virus, will infect our vision of society and the unity of being.



Fifth Chapter: Last act, the interplanetary hitchhiker and the peasant rover

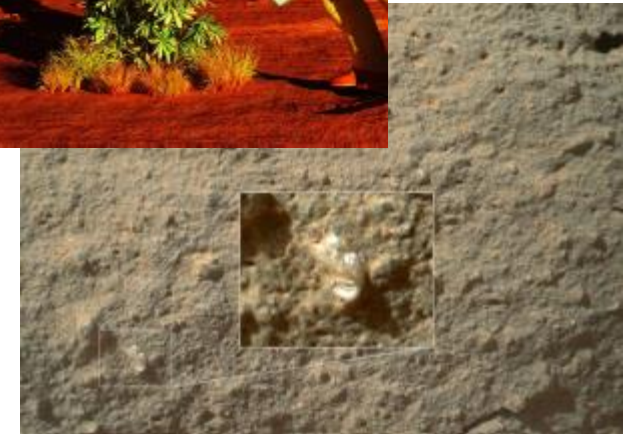
“We measure things, but the flower petal knows better than us how far the sun is” (M. Proust)

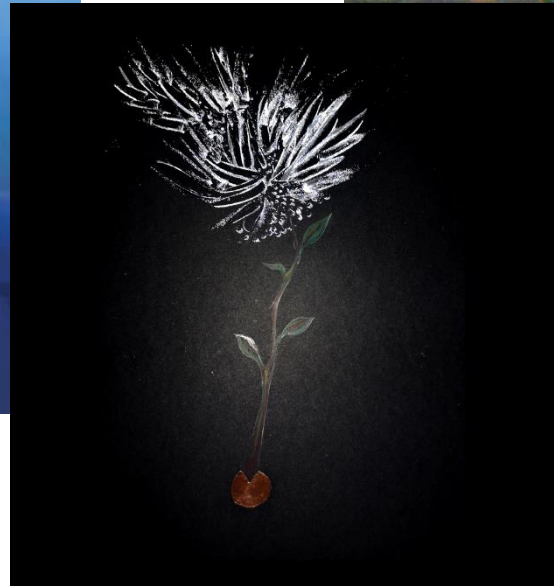
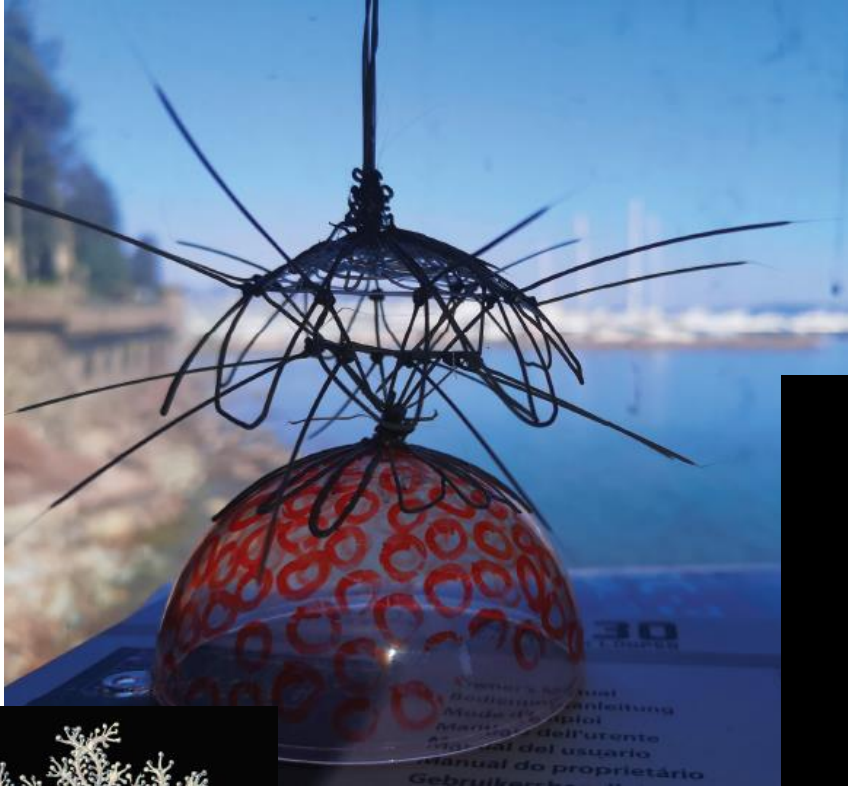
We are still very far from the possibility of a human colony on the Martian surface. Nevertheless, today there are many missions to Mars that you can consider for a ride to the Red Planet.

Among all, ExoMars 2022 is the one that fascinates particularly, since the ExoMars rover has a new particular drill capable of extracting samples from the Martian subsoil, it may not be too complicated to modify the rover robotic system and make it capable of planting the seed ... but all of this is a work in progress.

The first man of prehistory who composed a bouquet of flowers was the first to leave the animal state: he understood the usefulness of the useless.

Art moves in the universe of representation, but it is capable of objectifying the impalpable and becoming a symbol: THE FLOWER OF MARS.





THANKS FOR YOUR ATTENTION ... ad Astra

BIOGRAPHY

Alessandro Sciaraffa (born 1976 in Turin) is a versatile artist. His research focuses on sound and musical experimentation, with a strong performative, sculptural and installation connotation. His works are synesthetic where the viewer participates in a process of autopoiesis. He received several national and international awards including the Stockhausen award in trio with Luca Congedo and Fabrizio Rosso. His works are present in private and public collections.

He exhibited in Italy at Fondazione Merz, Fondazione Sandretto Re Rebaudengo, Serra dei Giardini of the Venice Biennale, GAM Galleria Civica d'Arte Moderna e Contemporanea di Torino, Museo della Permanente Milano, Triennale di Milano, CIAC Castello Colonna a Genazzano, Museo MAXXI di Roma, Teatro Margherita a Bari, Monumental Complex of San Severo al Pendino in Naples.

Abroad, in Russia at Hermitage Museum in Saint Petersburg and Ground Moscow museum in Moscow, in France at Musée Océanographique de Monaco and Sous-marine base in Bordeaux, in Germany at Stockhausen Fondation for the music, in Ukraine at Biruchiy Contemporary Art Project, in Mexico at Chopo University Museum, in Switzerland at Studio Uno of the Swiss Radio in Lugano and Nicati Festival in Bern.

Winner of the Italian Council Prize, ninth edition 2020.

He is represented in Italy by Galleria Giorgio Persano, in France by Galerie Italienne, in Germany by Galleria Mazzoli.

Emanuele Pensavalle, doctor in Electronic Engineering at the University of Pisa, has gained more than 30 years of experience in Project Engineering and Management, mainly in the aerospace field.

After graduation, he started working for around two years as software engineer at the Consiglio Nazionale delle Ricerche - C.N.R. (Pisa – Italy) and, in 1986, joined Thales Alenia Space Italia S.p.A (former Aeritalia and Alenia Spazio), where he had the opportunity to develop deep experience on Robotics and Control, Software, Avionics, System Engineering, and Program Management.

In particular he was involved in projects related to the International Space Station, having direct responsibilities in Columbus Project and as Project Manager for the Fluid Science Laboratory, and for all projects related to the European Space Robot (Eurobot). At Thales Alenia Space Italia he was also responsible for the "Microgravity Facilities & Payloads" operation unit.

In 2010 he joined Aviospace (the former Italian subsidiary of AIRBUS Defence & Space) as Head of Program Office, the director responsible for all company Proposals, Program Management, and Business Development.

In 2016, Emanuele Pensavalle left Aviospace to become freelance consultant for European aerospace companies and for Italian institutional organizations. He is also Innovation Manager, authorized by the Ministry of Economic Development (MISE), to provide Italian companies with support in Industry 4.0 transition processes.