2017 ART meets SCIENCE exhibition

Friday 11 August to 12pm Friday 2 September

7.30am – 5.00pm
Mon-to-Fri only

national science week 2017

Queensland Government

CSIRO

ECOSCIENCES PRECINCT, 41 BOGGO ROAD, DUTTON PARK, 4102

2017 ART meets SCIENCE exhibition

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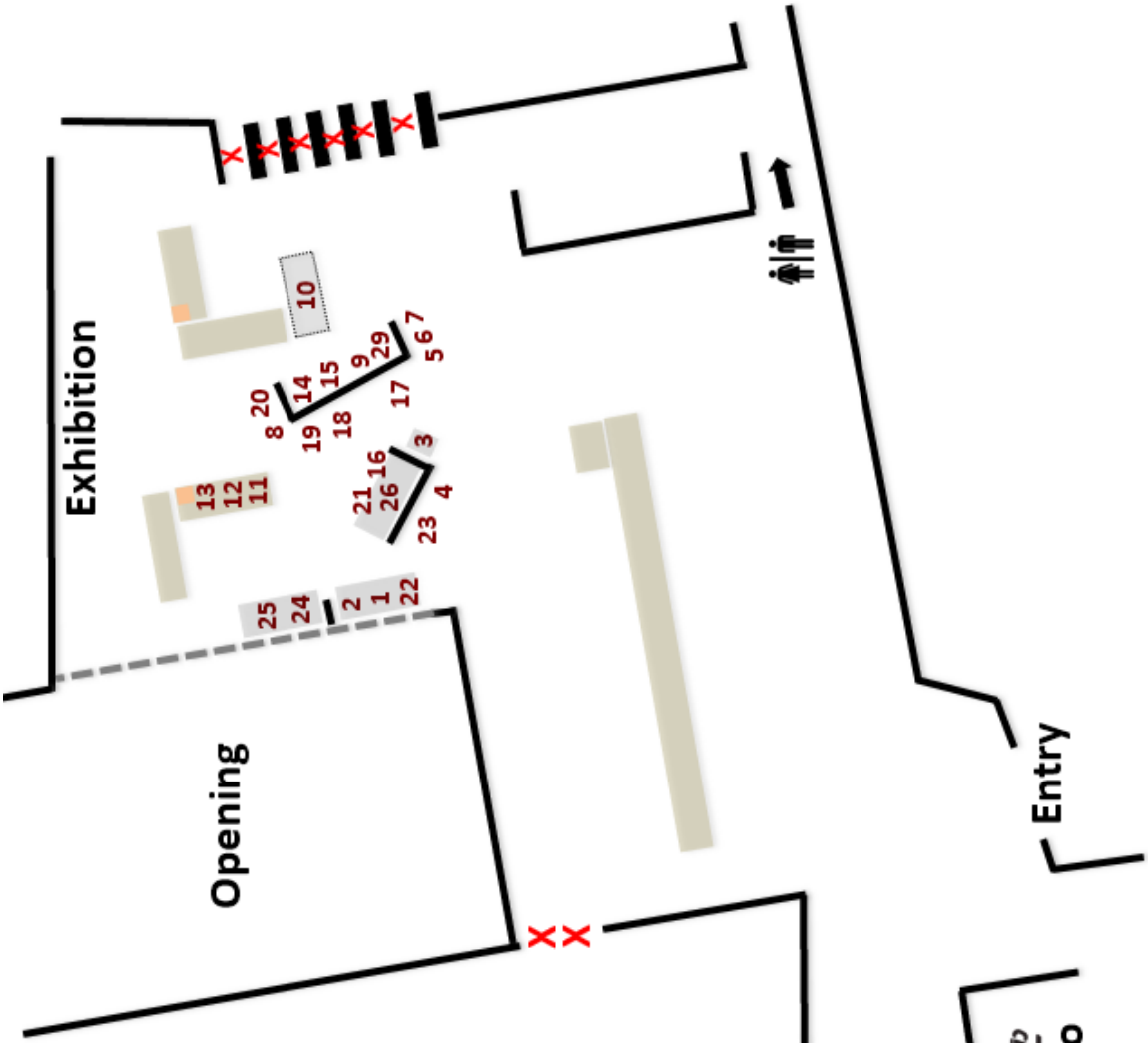
2017 ART meets SCIENCE exhibition

Exhibition plan



The Ecosciences Precinct

Science at the precinct focuses on delivering an improved understanding of our natural resources and environment, to improve their management, and is helping our key industries, including agriculture, forestry and marine industries, to develop sustainable growth strategies.

The precinct houses research staff from Queensland Government Departments: Science, Information Technology and Innovation (DSITI); Agriculture and Fisheries (DAF); Natural Resources and Mines (DNRM); and Environment and Heritage Protection (EHP), and CSIRO and the University of Queensland through the Queensland Alliance for Agriculture and Food Innovation (QAAFI).

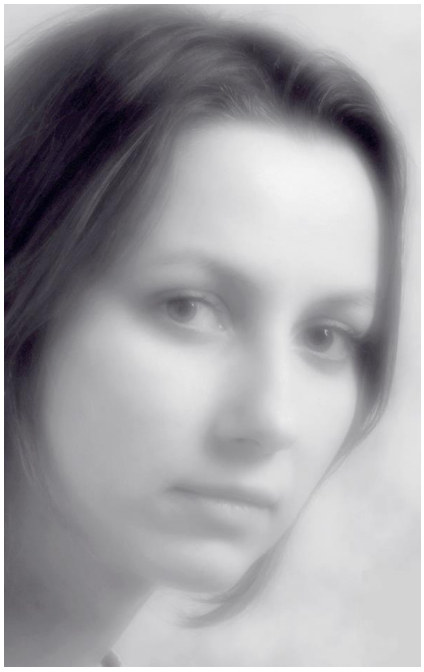
Overview of the exhibition

The 2017 Art meets Science Exhibition at the Ecosciences Precinct feature recently completed science-based artworks from sixteen artists: Anastasia Tyurina, Donna Davis, Emma Lindsay, Érica Avelar, Frances Mulholland, Hong Vo + other Reef Ambassadors, Karen Benjamin, Kay Lawrence, Majid Chekroun, Maria Vandergragt, Megan Fury, Pamela See, Sarah Capon, Svetlana Trefilova, Tamsin Edwards-Frances, and Tamzin Barber. All Queensland artists, they include established independent artists, emerging artists and art under graduates and doctoral students from Griffith University and the Univerity of Queensland. They include artists studying science and scientists who are artists or studying art.

The exhibition was diverse with a number of artworks depicting the Great Barrier Reef and pressures on our marine environment and four digital artworks. The artworks span range of media and artforms including: sculpture; installation; painting; digital animation; and photography.

The artists

Anastasia Tyurina



Anastasia Tyurina completed her bachelor's degree in Teaching Visual Arts at Moscow State Regional University and master's degree in Photojournalism at Lomonosov Moscow State University before eventually becoming an Associate Professor at National Research University of Electronic Technology (MIET), Moscow, Russia.

She is currently undertaking her PhD in Visual Arts (Photography) at Griffith University, Brisbane, Australia. Throughout her academic and artistic career she was interested in obtaining of new knowledge of the relationship between science and art. In addition to teaching, Anastasia Tyurina is a regular contributor to international festivals, exhibitions and conferences in the Art & Science category.

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Mobile: 0432 264 136
FB: https://www.facebook.com/dryingwaterdrops/
Web: https://www.behance.net/brushover
Location: Coopers Plains

Donna Davis

Donna Davis is a multi-discipline artist intrigued with the idea of connection and networks, her work explores the nexus between art and science with a particular focus on natural and social ecologies.

Working across sculpture, installation and digital media Donna captures and creates sites of ecological observation in order to provide new ways of '*seeing*'; creating new connections in the mind of the viewer that may challenge their ecological discourse.

She completed her Bachelor of Arts (ART) at Curtin University and has works held in both public and private collections. She has exhibited widely in both solo and selected group exhibitions; and has had her work feature in both state and national touring exhibitions.

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Web: www.donnadavisartist.weebly.com
Location: Ipswich

Emma Lindsay

Dr Emma Lindsay is a Visual Artist based in Brisbane, Australia.

Lindsay was awarded her practice-led research PhD (*Visualising Extinction: Representing extinct and endangered species archived in global natural history museums*) through RMIT Melbourne in 2016. Her final PhD 'Extinction flock' artworks were exhibited as part of the inaugural World Science Festival Brisbane 2016 at the Queensland Museum, and are now part of the University of Queensland Art Museum Collection.

Her paintings and interdisciplinary projects explore the connections between human history and culture, the natural world, and the endangerment and extinction of other species during this time of the Anthropocene.

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Location: Sandgate

Erica Avelar

Erica is a Bachelor in Chemical Engineering with more than ten years' process engineering experience of various processes in gold, copper, nickel and iron ore. She is a MPhil in Mineral Technology and she is currently a PhD candidate at University of Queensland. Erica is passionate about nature and abstract modern art. She is launching herself as a novice artist who works with watercolour, acrylics and mixed media.

Erica is a novice artist developing her own style. She has painting for 3 years and exposed pieces in the Watercolour Society Annual Exhibition, Griffith University and Lily Lee Gallery. She uses a multicolour pallet to express my Brazilian heritage giving to my art a touch of 'Brazilian carnival'.

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FB: EricaAvelarArt
Location: Indooroopilly

Frances Mulholland

I studied Science at school, Medicine at University and was a GP for many years. As a result the microscopic world has always held a fascination. I have been a Textile Artist making intensely appliqued and embroidered quilts since I was about 20.

I have had quilts exhibited throughout Australia, New Zealand, Japan and the United States. They have also been featured on numerous occasions in Magazines and Books in Australia. Currently as well as quilting, I am a Guide at the QLD Art Gallery and GOMA.

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Location: Westlake

Hong Diem Vo

I'm a PhD candidate, studying the neurobiology and the visual system of the mantis shrimps by day, and an avid ceramist by night. In efforts to create a bridge between my two passions, art and science, I have volunteered to be a CoralWatch Ambassador. My aim is to use interactive art such as moulding clay to teach and outreach to individuals about the beauty of the corals reefs, their current demise, and how we can help to protect the reefs. Through sculpturing clay coral reefs experience, I believe that one can learn to care for what's living beneath the oceans.

It has been a fantastic journey, and a very fun one, to be building a small part of the world that is closest to my heart, the coral reefs. All the artists involved and myself worked to create something beyond ourselves, and shed light onto what's beneath the ocean.

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Location: West End

Karen Benjamin

Karen Benjamin is an emerging, self-taught artist who is becoming known for her plastic bag heat treated fusing. During her first 12 months as an artist, Karen has won the RNA's 2013 *Funky Fashions* and *Wearable Art* competition as well as Scattered Arts *Bag It* competition and has been a finalist in the Moreton Bay Regional Art Awards 2013.

Inspired by my love of the environment and my grandmother, my heat fused plastic bag art was formed. When I was young my grandmother used to knit hats from plastic bags. For me this made perfect sense as I live by the mantra 'Reduce, Re-use, Recycle'. I am not happy about the over use of plastic in our everyday lives and I'd like to make people aware about the over use of plastic. Plastic is a modern day convenience but it has found its way into the food chain and it now has serious health concerns. The over use and incorrect disposal of plastic is becoming an ecological disaster.

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Instagram: karenbenjaminartist
Location: Wellington Point

Kay Lawrence

From within a feminist paradigm Lawrence researches the shifting boundaries of nature and culture, critically engaging with our anthropomorphism and consequent ecological issues. As parallels emerge between the vulnerability of the landscape and humanity, it is cogent that these connections are investigated through the use of the body as metaphor for the natural world: its vulnerability, fragility, ephemerality and mutability. Her works utilising digital mediums, women's work, sculpture and drawing, reference the increasing alienation of humans from nature, many of whom seem to have little comprehension of the interconnectedness of our daily lives with the natural environment.

Kay was aone of the 2016 Artist in Residence Science Program where accessed DSITI scientists in several departments to investigate the critical importance of the inhabitants of marine tidal zones, particularly mangroves. Kay undertook field trips with scientists to Trinity Inlet (Dan Brough) and Moreton Bay (Ralph Dowling, Arnon Accad) providing valuable insights into the interconnectedness of mangroves within ecosystems and their role in our survival.. She learned about the specifics of successful mangrove rehabilitation following catastrophic clearing in Trinity Inlet and the ongoing management of mangrove colonies in Moreton Bay.

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Location: Paddington

Majid Chekroun

I am French, I am Moroccan and I am Australian. I have worked as a Visual Artist since 1985. I have exhibited in France in art galleries and Chateaux in Brittany, Bordeaux and South West France. I have also hosted an open house at my former studio in Bordeaux. When I moved to Sydney, I created a new studio and accepted commissions. Now based in Brisbane, I have created a generously lit and spacious studio overlooking the garden, which inspires me daily. My work is contemporary with an emphasis on lyrical and musical expressionism.

My philosophy is that an artist's journey is alive thanks to his questioning and uncertainties. Art, like Science, requires perpetual questioning, as uncertainty keeps the artist and the scientist searching for answers/the truth.

The majority of my inspiration comes from the natural environment and I am driven to record change. The opportunity to participate in the Art meets Science Exhibition is a unique chance for me to contribute to raising awareness about the importance of Art and Science to provide some meaning to everyday life.

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Location: Yeronga

Maria Vandergragt

I originally trained and practiced as a ceramic artist and photographer. My earlier ceramic work, informed by the patterns and textures of the natural world, is represented in public and private collections throughout Australia. Taking a break from art I then focussed on my work as an environmental scientist.

Around ten years ago I returned to drawing and painting, developing a practice using pastels and focusing on Queensland's landscapes. I enjoy the qualities of pastel as both a drawing and painting medium, it's directness and luminosity. My work as an environmental scientist and the time spent in 'the bush' is integral to my art practice

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Mobile: 0466618690, (0400043460 until 8th Sept)
Instagram: Maria Vandergragt: artist
Location: The Gap

Megan Fury

Megan is a Queensland born, self-taught emerging artist residing in Brisbane, Australia. She has always had a love of painting, and even as a child dreamed of being a famous artist (and faking her own death so that value of her art would increase!).

After beginning a career in business she opted to study Graphic Design to better fit with her creative nature, and after a break away from painting she set up a studio in her home and began to practice again.

"Painting has always been a form of meditation for me, it sounds corny, but it gives me a feeling of balance and allows me a kind of expression I am yet to find in anything else"

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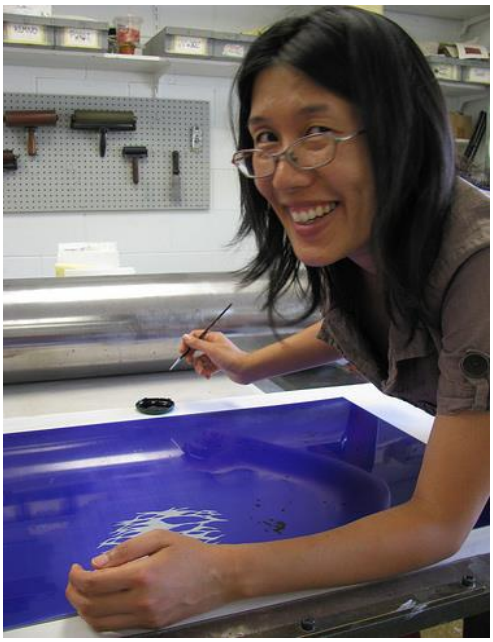
Online: https://www.instagram.com/meganfuryart/
https://www.facebook.com/MeganFuryArtDesign/
Location: Manly West

Pamela See (Xue Mei-Ling)



Pamela See (Xue Mei-Ling) is a candidate of a Doctor of Visual Arts at the Queensland College of Art, Griffith University.

Her research focus is the application of papercutting in the post-digital era. Over the past twenty years, she has contributed to art projects in Australia, China and the United States of America. This includes exhibitions at International Studio and Curatorial Program (ISCP) in New York, The Qing Tong Museum in the City of Ordos and the Queensland Art Gallery.

Her papercuts are held in a variety of institutional and corporate collections including: The National Gallery of Australia, the Art Gallery of South Australia, Parliament House, Swire Properties Beijing and Chinachem.

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Online: www.pamseearchive.net
Location: Sunnybank

Sarah Capon

Sarah is a recent graduate from QCA, Griffith University with first class honours in Design Futures (majoring in product design), and has been awarded the University Medal of Outstanding Academic Achievement.

Sarah is passionate about illustration, animation, visual development, projection mapping, virtual and augmented reality, and video production, as well as using product design as a vessel to create social and environmental change. She loves learning new processes, techniques, and styles, and is always seeking ways to improve her craft.

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Location: Brisbane

Svetlana Trefilova

Svetlana Trefilova is now in a second year of her doctoral candidature at QCA. Over the last years her works have been selected for many important art shows in South-East Queensland. She presented and exhibited at 2nd EcoArts Australis conference 2016, University of Wollongong, with further publication of The Hidden Beauty article, Cambridge Scholars Publishing as a book chapter. Svetlana's recent solo exhibitions: Inner Scapes : Fragility at Tablelands Regional Gallery took place in September 2016; Microcosms solo exhibition, Redcliffe City Art Gallery in November – December 2016; In/Visible solo exhibition, Gympie Regional Gallery, April – May 2017.

As a part of doctoral research in Visual Arts I investigate Australian native plants at a microscopic level. I am exploring the dualities of the world around us, which is both visible and invisible. During my work in a microscopy lab, originally aimed at tracing the relationship between the subtle organic shapes in my abstract paintings and my scientific background, I became involved in an environmental project focused on Myrtle Rust *(Puccinia psidii),* a fungal disease which infects plants in the Myrtaceae family that embraces many native Australian species, including eucalyptus, bottlebrush, paperbark and lilly pilly.

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Location: Middle Park

Tamsin Edwards-Francis

My art practice is underpinned and informed by the natural environment and the study of natural history with a focus on natural landscapes. I work across a range of media as a way to understand and describe the unique physical attributes, structures and processes of nature.

Through visual documentation and creative practical experiment my work seeks to re-interpret the natural world through an engagement with the viewer. My formal education includes landscape architecture, illustration and visual art and I have worked as a scientific illustrator and illustrated for educational publishers. I am currently developing a project for further post-graduate study.

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tumblr.com/blog/tamsinedwards-francis
Instagram.com/wildwoodswoman
Locatiom: Bardon

Tamzin Barber

Tamzin Barber has been drawing for as long as she can remember, but has never studied formally and is largely self-taught. Most of her work has been mixed media, acrylics and coloured pencil with a focus on natural history and marine illustration. She is a member of the Botanical Artists' Society of Queensland and Queensland Wildlife Artists Society.

In addition to her art she is a comparative psychologist looking at the social interactions and behaviour of wild dolphins. Art is part of her soul, a journey of discovery and passion to share what she learns from her research.

Email: tbarber@talkinganimals.com.au
Online: Follow me on Instagram to be part of my journey to combine my science and art – Tamzin@sahulensis
Location: Sandgate

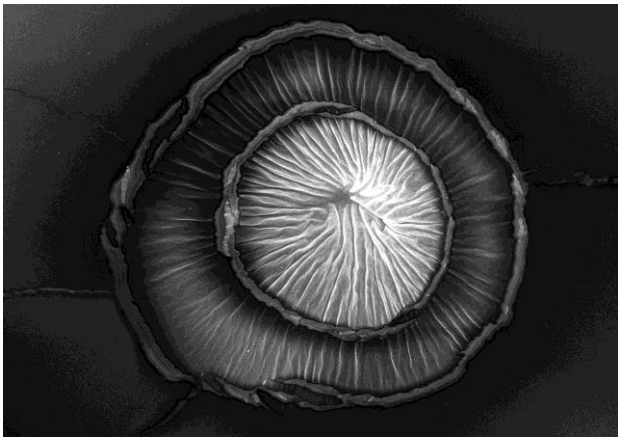
The artworks

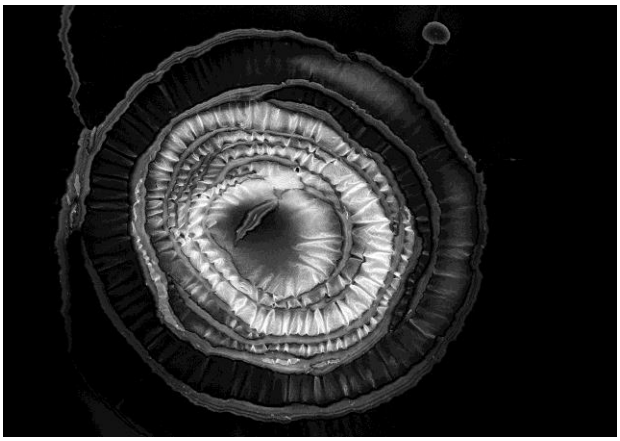
1 Brisbane River

2 South Bank Pond #1

Anastasia Tyurina

Media: Digital mixed media





In the series of live images for my project, the photomicrographic images of micro-scale drops of water made by the Scanning Electron Microscope (SEM) displayed on the screen seem to be still when viewed from a distance; yet, as the audience comes closer and start touching the screen, the ripples appear. This is very similar to the effect we can see and observe when we interact with water surface by it. Interacting with the scientific photomicrographs in this way offers a layered meaning and can enhance the audience's perception of scientific data, scientific photography, and water.

Science research activity: I investigate how to interpret scientific images captured by the SEM of micro-scale drops of water from different aquatic systems after evaporation. I do so in an attempt to discover morphological features of the patterns related to water contamination. During experiments for my project, the structure of the water impurities visually transforms and leads to a unique connection between evaporation and solidification. This natural process of drying reveals the unique informative capacity of droplets as well as the shapes, patterns, details, and characteristics of water. It can be seen as an alternative and unusual method of visually presenting the composition of water.

Scientist with whom I interacted regarding this artwork: Dr Cameron Flegg, Griffith University

Contact artist for price
Email: anastasia.tyuruna@griffithuni.edu.au
Mobile: 0432 264 136 FB: https://www.facebook.com/dryingwaterdrops/
Web: https://www.behance.net/brushover Location: Coopers Plains

3 Untitled (Purga Study 1)

Donna Davis

Media: Digital print on perspex

This work explores the ecological narrative of the Purga Nature Reserve; home to an isolated population of the endangered *Melaleuca irbyana* flora species. This unique ecological system is home to a diverse range of interconnecting networks to maintain and create balance. Evocative of stained glass windows, each panel depicts one of the diverse and sublime natural elements of this site, and in doing so, elevates their status into one of reverence.

The imbued feeling of stained glass in the work, underpins the conceptual idea of constructing a narrative; in this case the ecological story of this unique site. The works reinforce the idea of looking; viewing beauty through an ecological lens to learn, understand and reconnect to the landscape.

Science research activity:

Exploring tree-fungi relationships with reference to an endangered flora community.

Mycorrhizal associations provide mutual benefit to plants and fungi, this project was initiated to investigate how these relationships may assist in conservation of our endangered native flora species. Purga Nature Reserve, is a unique landscape, which contains only one dominant ectomycorrhizal species (ECM's), the Swamp Tea-tree (*Melaleuca irbyana*) made it a perfect site for investigating fungi-tree relationships. In a collaboration between artist and scientist, these specimens were morphologically and microscopically examined, documented, and classified; they were then sorted into groups of mycorrhizal and non-mycorrhizal species to form a data set of the symbiotic fungi-tree relationships for the reserve. A BioCondition report was also completed at the site during my project – which also served as inspiration for this work.

Scientist with whom I interacted regarding this artwork: Nigel Fechner, Senior Botanist, Queensland Herbarium

Contact artist for price Email donna.davis2@bigpond.com

4 UnEarthed (Boletus)

Donna Davis

Media: Pigment print on fine art rag

The *Unearthed series* explores conservation of endangered flora species with reference to symbiotic relationships with fungi.

This series was based on a twelve-month art/science project, with the support of the Queensland Herbarium that explored types of fungi that grew alongside the endangered *Swamp Tea-tree* species. As plants and fungi often build symbiotic relationships through their root systems this project aimed to discover inter-species connections that may prove beneficial to both species.

In this work both flora and fungi are presented fragmented and separate in a world of suspended animation. They float above a complex network of fungal mycelium: a powerful and intricate network of connections hidden beneath our feet.

Science research activity: Exploring tree-fungi relationships with reference to an endangered flora community.

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Scientist with whom I interacted regarding this artwork: Nigel Fechner, Senior Botanist, Queensland Herbarium

Contact artist for price Email donna.davis2@bigpond.com

5 Endangered green turtle: hatchling (Heron Island February 2017)

Emma Lindsay

Media: Digital photograph (Series: 1 of 3)

At Heron Island on the Great Barrier Reef, endangered Green Turtle (Chelonia mynas) hatchlings often emerge from nests late in the day and evening during the summer breeding season. Visitors are educated about the importance of not interfering with newly hatched turtles as they head towards the sea. It was difficult for me to watch this process without wanting to help. New hatchlings often emerged and were eaten by waiting silver gulls, or devoured by a shark once in the water. Surviving natural predators is but one obstacle faced by this species over the course of a lifetime.

Science research activity: Scientists and citizens are globally working to conserve Green turtles to prevent their extinction from human activities and climate change. The Queensland Museum's World Science Festival Brisbane Program has especially featured the need to conserve endangered turtle species. These artworks aim to communicate scientific data on endangered species through visual language.

Scientist/s with whom you interacted regarding this artwork: Encountered a volunteer by chance (who requested to remain anonymous, but verbally agreed to me taking photographs for exhibition) with a local Turtle Conservation Group in touch with scientific staff at the University of Queensland Research Station, counting nest viability on Heron Island. Have also consulted with Dr Patrick Couper at Queensland Museum re: turtle species data.

Contact artist for price: Email emmalindsay1@gmail.com

6 Endangered green turtle: unviable embryo with yolk (Heron Island, February 2017)

Emma Lindsay

Media: Digital photograph (Series: 2 of 3)

Queensland citizen science volunteers work to help protect and monitor key nesting sites of endangered turtle species on the Great Barrier Reef. I encountered a volunteer documenting the number of hatched and non-viable eggs on Heron Island. Remaining unhatched eggs in this nest had not come to term for a variety of reasons, for example: King-tide inundation and scavenging predators.

This excavated shell revealed a baby turtle embryo that hadn't been able to absorb its remaining yolk, which would have provided it with the necessary energy needed to hatch, emerge out of the nest and head out to sea.

Science research activity: Scientists and citizens are globally working to conserve Green turtles to prevent their extinction from human activities and climate change. The Queensland Museum's World Science Festival Brisbane Program has especially featured the need to conserve endangered turtle species. These artworks aim to communicate scientific data on endangered species through visual language.

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Contact artist for price: Email emmalindsay1@gmail.com

7 Endangered green turtle: viable and unviable egg casings (Heron Island, February 2017)

Emma Lindsay

Media: Digital photograph (Series: 3 of 3)

Turtle eggs from one Heron Island nest site were lined up and counted by a Turtle conservation volunteer according to whether they had hatched or not, and documented for scientific species nesting viability data. Unviable eggs were broken open and examined for possible reasons the turtle embryo had not reached maturity. Once counted and the egg data assessed, all remnants were placed back in the nest hole and reburied. Volunteers must use gloves when handling turtle nests to avoid transferable disease. Seeing newly broken unviable egg contents was a stark reminder of the fragility of life on the reef.

Science research activity: Scientists and citizens are globally working to conserve Green turtles to prevent their extinction from human activities and climate change. The Queensland Museum's World Science Festival Brisbane Program has especially featured the need to conserve endangered turtle species. These artworks aim to communicate scientific data on endangered species through visual language.

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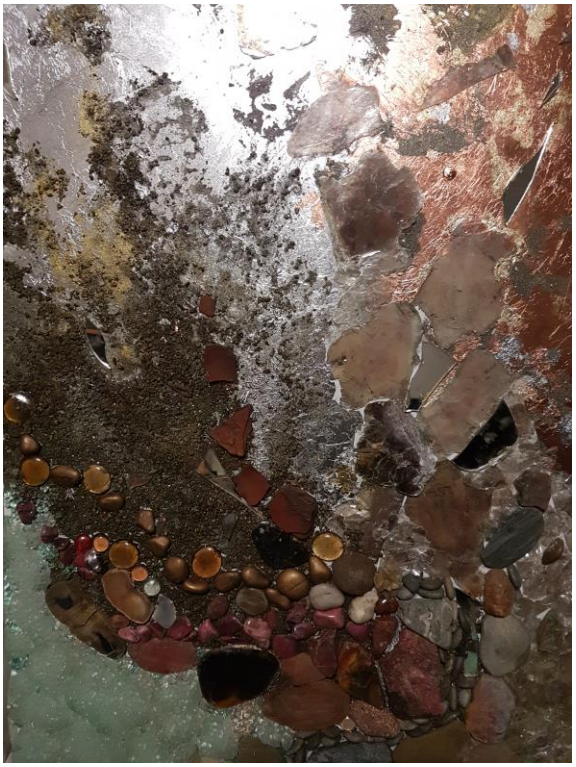
Contact artist for price: Email emmalindsay1@gmail.com

8 From rock to metal

Erica Avelar



Media: Collage mosaic with muscovite, pyrite and chalcopyrite, as pure minerals, tumbled stones, glass and mirror (representing silica), gold leaf, copper leaf, silver leaf and steel scraps.

This piece aims to illustrate the stages that ores are processed to metals. The elements of the collage will resemble the texture of copper-gold ore. The stages of the collage will have different sizes according to the stage of processing: crushing, grinding, flotation and metal.

The inspiration come from Erica's experience as a process engineer and through the learnings in the PhD in mineral processing.

The artwork used a mixture of pyrite, chalcopyrite and muscovite crushed in a lab scale jaw crusher and rod mill ground.

Science research activity: Erica's PhD is looking at understand the behaviour of gold bearing minerals and its interaction with gangue minerals to optimise the production of base metals. This artwork gives a glimpse of the state of art (shape and size) of the minerals in each stage of the process to produce gold copper silver concentrates.

Science organisations: University of Queensland, Sustainable Minerals Institute, University of Minas Gerais (Brazil), Julius Kruttschnitt Mineral Research Centre

Price: $1000.00
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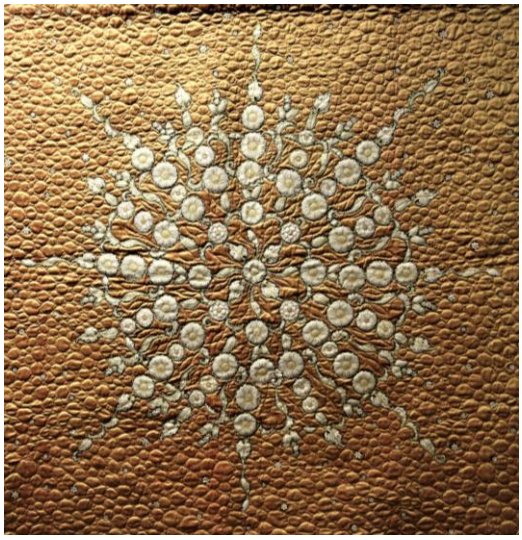
9 Diatoms



Frances Mulholland

Media: Textile Art – background is silk fabric, Applique in Cotton Fabric. Intense Machine Embroidery and Quilting is in silk thread.

I enjoyed Biology at school and Microbiology at University. My Career in Medicine meant that I honed in on the study of nasty little Bacteria & Viruses that caused havoc in the human body. I remember at school learning about Diatoms and they always fascinated me.

What perfection – algae – symmetrical, photosynthesizing, contributing to the Food Chain in a huge way. At the same time – how amazing to have a cell wall made of Silica. I wanted to depict them in an exquisite almost snowflake pattern on a background of silk. Beautiful but strong.

Not for sale

10 Coral Reefs – beautiful, yet fragile

Hong Vo, Diana Klein, Monique Grol, Maria Bavins, Kate Ochre, Liz Erskine

Media: Ceramic – Clay

Our coral reefs are under pressure from human impacts and changing climate. This artwork exemplifies the beauty as well as the process of destruction of the reef. The artwork promotes awareness of coral bleaching and how fragile the reefs are, and a reminder that we need to do our part to help save the reef.

Science research activity: CoralWatch is an organisation that promotes citizen science and engages people in reef conservation. CoralWatch aims to collect vital coral health data by involving the public to do simple science and to promote awareness of coral bleaching.

Scientists with whom I interacted regarding this artwork: Justin Marshall (Professor), Diana Kleine and Monique Grol (CoralWatch Project Managers), Queensland Brain Institute, The University of Queensland

Price – Please contact artist

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11 Patchwork of Ideas and Solutions

Karen Benjamin

Media: Recycled Heat Fused Plastic Bags on Mannequin

There are some many ideas and solutions for the control and management of plastic recycling between states and local councils. Many households are confused by what we can and can't recycle. Perhaps if we had standard guidelines to follow we would see better results for recycling.

Price: Please contact the artist
Email karenbenjaminartist@gmail.com
Mobile 0432579048

12 Fish Dress

Karen Benjamin

Media: Recycled Heat Fused Plastic Bags on Mannequin

There are some many ideas and solutions for the control and management of plastic recycling between states and local councils. Many households are confused by what we can and can't recycle. Perhaps if we had standard guidelines to follow we would see better results for recycling.

Price: Please contact the artist
Email karenbenjaminartist@gmail.com
Mobile 0432579048

13 Party Dress

Karen Benjamin

Media: Heat Fused Recycled Plastic Bags on Mannequin

Many Queensland residents, artists and activists have come together to voice their concerns about single use plastic bags. People power has worked and from 2018 single use plastic bags in Queensland will be banned. This dress is my celebration dress!

Price: Please contact the artist
Email karenbenjaminartist@gmail.com
Mobile 0432579048

14 Unfiltered Kilter

Kay S Lawrence

Media: Digital image mounted on canvas with cotton embroidery

This work explores the fragile balance in which our ecosystems exist. The threads which continue from canvas figuratively represent the interdependence of ecological relationships and the flow on effects of human actions.

Price: Please contact artist
Email: kaysheilalawrence@gmail.com
Primary phone: 0419647055

15 Homage to Kazuo Ohno#2

Kay S Lawrence

Media: Calico support, digital image on cotton, cotton embroidery

Bodies occupy a liminal position between nature and culture, being a product of nature on one hand, and also a medium carrying social, political and cultural constructs on the other. Homage to Kazuo Ohno#2 uses our anthropomorphist tendencies to explore the fragile balance in which our ecosystems exist. The human body, as metaphor for nature, addresses the struggle to maintain balance. The threads which continue from the mangrove roots figuratively represent the interdependence of ecological relationships and the flow on effects of human actions.

Price: Please contact artist
Email: kaysheilalawrence@gmail.com
Primary phone: 0419647055

16 Flooding

Majid Checkroun

Media: Mixed media on paper

This expressionist work reflects the impact of the Brisbane Flood on my neighbourhood. This artwork connects with science because it is an allusion of the destruction of my local environment by the torrential rains and subsequent floods in Brisbane in 2011. It is a constant reminder of the impact of climate change on our lives and how science can mitigate against this destruction.

Price: $1000 (framed) – Please contact artist

Email magido@optusnet.com.au
Mobile 0403 111 989

17 Red Hot

Majid Checkroun

Media: Acrylic on linen

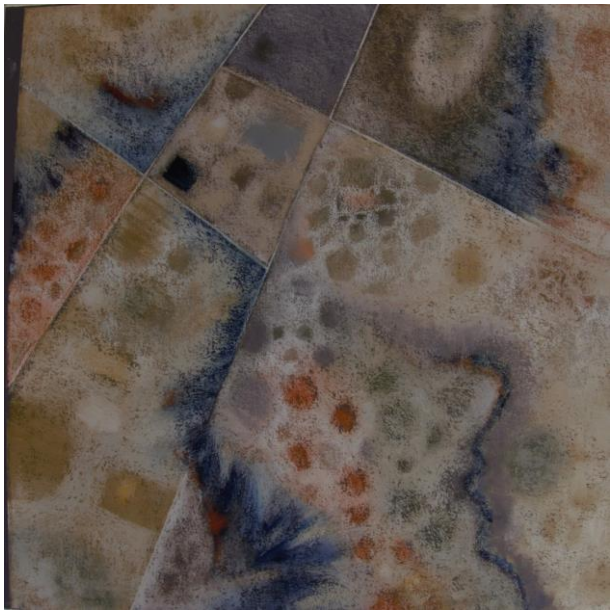
This expressionist artwork alludes to what the environment will look like with ever increasing temperatures. This artwork connects with science because it is an artistic allusion of the reality of climate change and the impact of ever increasing temperatures on the environment. The artwork reminds us of how important it is that science informs government policy, or we may end up, Red Hot.

Price: $2500 (framed) – Please contact artist
Email magido@optusnet.com.au
Mobile 0403 111 989

18 Fenceflows

Maria Vandergragt

Media: Pastel



This work comes from a recent series exploring margins and anthropogenic disturbance in seemingly remote landscapes. This artwork characterises the nexus between my work as an artist and as an environmental scientist. In this work evaluations of disturbance to our aquatic landscapes are reinterpreted using processes of art making to portray a more personal and subjective depiction of landscape transformations in this age of the Anthropocene.

Science statement: The intrusions of tracks and fence-lines subtlety and not so subtlety influence the Landscape, impeding or redirecting the movement and flow of water from its natural course. These intrusions creating barriers spanning vast landscapes can profoundly influence our natural aquatic environments.

Price: $375
Additional works in this series are available
Please contact the artist:
Email: maria.vandergragt@gmail.com
Mobile 0466618690, (0400043460 between the 2nd-to 8th Sept)

19 Floodplain topographic

Maria Vandergragt

Media Pastel

This work comes from a recent series exploring margins and anthropogenic disturbance in remote landscapes. It depicts the seen and the unseen of floodplain transformations driven by human use of the landscape.

Science statement: There are many ways in which aquatic and ecological connections in the landscape are changed by people. This change can be invisible to the casual observer. Scientific studies show signs of reduced water, change in vegetation cover and tracks and trails influencing the terrain of even the most remote floodplains.

Price: $375
Additional works in this series are available
Please contact the artist:
maria.vandergragt@gmail.com
Mobile 0466618690, (0400043460 between the 2nd-to 8th Sept)

20 Earth

Megan Fury

Media: Acrylic on Canvas

I was inspired after seeing an amazing 870kg slab of rock that held iron ore, a fine-grained form of silica known as jasper and 'tigers eye', another form of silica. I learnt that the layers were metamorphosed into intricate folds after oxygen reacted with the iron and silicon to form solids billions of years ago. I loved that our amazing earth created such natural beauty. This is my take on the process and what may be hidden under the earth and oceans in spectacular boulders.

Geology. The piece looks at the composition of the Earth and how it has changed and formed over time. The 870kg slab was a part of the Dynamic Earth exhibit at the Melbourne Museum.

Source of inspiration

Price: $420.00
Please contact artist
Email meganfuryart@outlook.com
Mobile 0407921727

21 All That Remains

Pamela See (Xue Mei-Ling)

Media: Etched sandstone

This is an appendage of a Howard River Toadlet that has been etched into sandstone to create an appearance of a fossil. Howard River Toadlets are a threatened species endemic to the North ern Territory. Sand-mining and urban expansion are presently effecting their habitat.

To create the representation of the Howard River Toadlet, Dr Andrew Amey from the Queensland Museum was consulted. Although a specimen of the species is not in their collection, he was able to offer a number of other skeletal remains of similar amphibians.

Price: Please contact the artist
Email pamela.see@griffithuni.edu.au
Mobile 0431 372 114

22: It Doesn't Stop Here

Sarah Capon

Media: Projection and Animation

By mounting a camera inside a public bin, real time photos are taken of a participants' waste and added to a projected scene of an aquarium. As urbanised areas are becoming increasingly removed from nature, the scene of an aquarium instils an inherent sense of curiosity; this window into another world transfixes participants. The scale of the scene, the immersive nature of the experience and the progressive change in the scene over-time enables the eco-feedback influence to have full effect. As additional participants add their waste to the bin, the aquarium scene continues to fill up and the coral begins to die, creating a visual connection between waste that is discarded and pollution. In addition to this interaction, facts and statistics about pollution and plastic waste appear, layered on top of the new piece of rubbish floating in the scene. This textual layering provides depth to the information being shared with the users – and draws immediate connection between action (waste) and outcome (pollution).

Science Statement: There is a common assumption that individuals make the active decision to live unsustainable or unhealthy lifestyles, but in reality, individuals make decisions intuitively and with little conscious effort. This means that individuals' everyday behaviour does not always align with their intentions, however environmentally responsible they may wish to be. Through analysis of existing design for behaviour change literature, it was found that behaviour change theories that break the automatic behaviour loop to promote conscious reflection and voluntary commitment of new behaviour have the potential to create lasting change.

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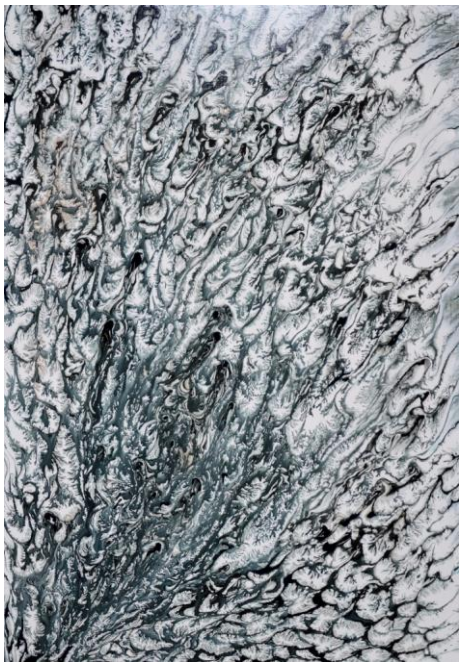
23 Fractals Liquidised



Svetlana Trefilova

Media: Painting, acrylic on canvas, 2016

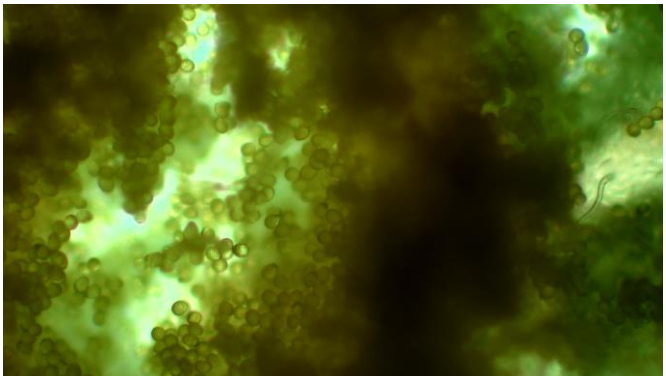
Myrtle rust, a dangerous fungal disease, diffused into Australia 7 year ago and infected Myrtaceae Family, one of the largest plant families on the continent. There are no methods at the moment of protection from or treatment for this infection, which is spreading around very quickly. I have already seen many dead trees at different locations from North to South Queensland. Creating an Art/Science diffusive connection at this point may lead to a new knowledge which can be valuable for preventing this environmental catastrophe.

Science research activity: This abstract painting is based on studying under microscope a gossia fragrantissima leaf which was damaged by Myrtle Rust spores.

Scientist/s with whom I interacted regarding this artwork: Tamara Taylor Griffith University

Contact artist for price
Email: anastasia.tyuruna@griffithuni.edu.au
Mobile: 0432 264 136
FB: https://www.facebook.com/dryingwaterdrops/
Web: https://www.behance.net/brushover
Location: Coopers Plains

24 Myrtle Rust Spores



Svetlana Trefilova

Media: Digital video, 1.16 min, 2016

Myrtle Rust (Puccinia psidii) is the invasive fungal disease. It was detected in Australia only in 2010 in NSW. Since then it has become widespread across the other states, including Queensland, infecting plants in the Myrtaceae family, which are a major part of Australian ecosystem. While studying the structures of the infected plants leaves and Myrtle Rust spores under the microscope I made video and photo recordings that became a valuable part of my scientific research. I reached the point where art and science became the equal parts of my practice-led research.

Science research activity" This video was recorded under microscope (x100-x400 magnification) at the Environmental laboratory, Griffith University studying Myrtle Rust spores.

Scientist/s with whom I interacted regarding this artwork: Tamara Taylor Griffith University

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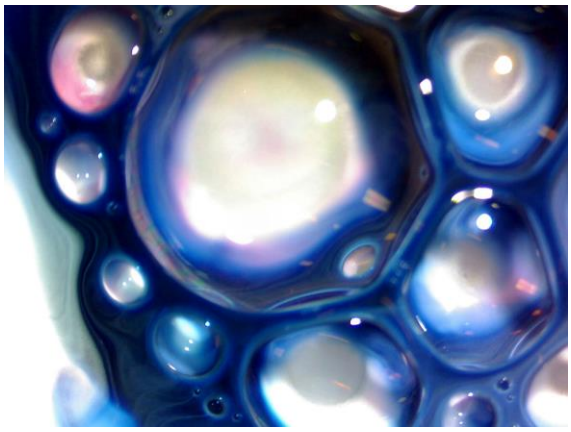
Mobile: 0402 466 497



25 Painting Under Microscope #5

Svetlana Trefilova

Media: Digital video, 4.34 min, 2016

My practice-led research has led me to experiment with video art as an idea to interconnect my painting process with bio laboratory work. I used the same optical microscope which I use to examine external plant structures to record the flow of watery paint under x100 to x200 magnifications, building a graphic model of a plant's living system, creating visual movements that occur inside of its cellular body. I used water, which composes 90–95% of plant cells' content, as a surface to paint on, as opposed to canvas or paper. Water movement in plants may be governed by diffusion, a directed movement between areas from higher to lower concentration, or by bulk flow, which is pressure driven

Science research activity: This is 'painting' on water in a Petri dish under a microscope. This 'painting' is a model of movement, a model of the life that exists inside of a plant's internal system. However, this 'painting' does not exist in real life as a physical object; it has become a video.

Scientist/s with whom I interacted regarding this artwork: Tamara Taylor Griffith University

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26 Foliage

Tamsin Edwards-Francis

Media: Graphite pencil on cartridge paper

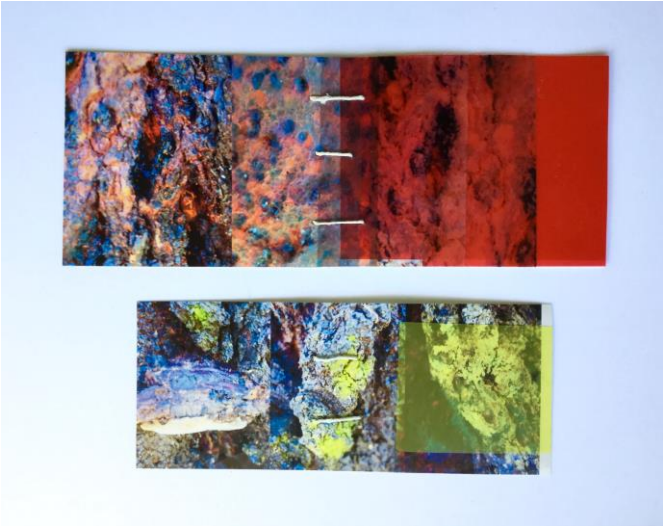
Field study of *Araucaria cunninghamii*. This gestural drawing of hoop pine foliage references field study sketches as a method of scientific information gathering.

Price: $100
Please contact the artist
Email tamsin.marsh.ef@gmail.com
Mobile 0432441529

27 Material Book

Tamsin Edwards-Francis

Photo-media assemblage: cartridge paper, coloured acetate, photographs digitally printed on acetate, cotton string



Bright layers of translucent images of Eucalyptus bark, rusted pitted metal and lichen are portrayed as pages of a handmade book. This work references natural history documentation and display of specimens, as well as the erosive processes of mineralogy and botanical accretion.

Price: $150
Please contact the artist
Email tamsin.marsh.ef@gmail.com
Mobile 0432441529

28 Precious

Tamsin Edwards-Francis

Pencil and watercolour on watercolour paper

In this work pastel colours and delicate line work transform prosaic gravel into a scattered array of enigmatic jewel-like objects. Colour and space is used in this work as an approach to highlight the varying characteristics of gravel and relates to the analogue of classification of geological specimens.

Price: $150
Please contact the artist
Email tamsin.marsh.ef@gmail.com
Mobile 0432441529

29 Dorsal fin of the Australian Humpback dolphin (Sousa sahulensis)

Tamzin Barber

Media: Coloured pencil on watercolour paper

This artwork is a coloured pencil drawing of the dorsal fin of a wild Australian humpback dolphin (*Sousa sahulensis*). Photographs of dorsal fins are universally used in cetacean research to identify individuals. The dorsal fin of the *S. sahulensis* is also used to predict gender through the number of notches, loss of pigmentation and spotting. This piece depicts the images used in science with the aim of portraying this through art. It is part of a body of ongoing work to document these dolphins and their behaviour through art.

Science research activity: Since 2011, observations have been made of a small group of wild provisioned Australian humpback dolphins (*Sousa sahulensis*) in Tin Can Bay, Queensland. This little known species of dolphin is unique to northern Australian coastal waters and is listed as vulnerable. Some dolphins have been seen carrying objects, but it is not fully known why they do this or why more males than females have been seen with objects. Fin shots and recordings (video and written data) of the dolphins' interactions with people and each other are being collated ongoing to understand more about this unique species.

Tamzin Barber (Talking Animals Research) is an independent researcher and the primary researcher on this project. Components of the research have been published in the peer reviewed journal *The International Journal of Comparative Psychology*. This research paper reports on the behaviour of these dolphins and how they carry objects in their interactions with people and each other.

Not for sale: Email tbarber@talkinganimals.com.au

2017 ART meets SCIENCE exhibition

The Exhibition