Research and communication in fine art

some issues

andrew carnie
Joan Miró: The Farm
How do you get from one to the other?

What is the pathway?

What role does research and communication play in this?
Sessions on:-

• Digital Collection
• Blogging/Wordpress
• Library Resources
• Reflective Writing/Writing skills
• Copyright/ plagiarism and Creative Commons
• Visual Culture/Critical Thinking
• Ethics
• Digital Output
Collecting material  research

Digital collector
Gordon Museum London
La Specola Museo Zoologico
Human dissecting rooms KCL
research

This is not straightforward and there is some ideological arguments in this arena
There is a sense that we are being aligned with a way of working with the world that comes from a scientific point of view, a scientific way of research.
Can be poetic and very powerful

Provocative and exciting

I think it is very interesting that we often remember the art of a period and often not the science of an age.
I think we are involved in objective work and objectivity is not wholly the preserve of scientists.

Many people would not be able to engage in artistic design and fine art work if this were not true, if there is not a common objective ‘subjective’ aspect involved.
However research is important

It is not a strict research as in empirical scientific but a ‘humanities’ way of working with the world.

Discovering things and making discoveries that are useful to and for others.
So what role could research take in our work

Research runs in parallel with what we do as practitioners

Not the main part but it is important

Alexa Wright and Alf Finney *Alter Ego*, digital media installation 2007

Jill Scott  Phd Program ..........Artists in Labs in Zurich, Switzerland
About to undertake a show at Intec  Neuromedia - Art and Science Research
Art and Science Debate

Arthur I Miller

Einstein, Picasso: Space, time and the beauty that causes havoc

Deciphering the Cosmic Number: The Strange Friendship of Wolfgang Pauli and Carl Jung
But what you have been doing has been research of late gathering information
For the Project Winchester 360

Collection of raw material
So research could be very prosaic ....... mundane

Will paint stick to this surface, what can I paint on plastic?

This information you can keep for yourself or you can share it.
It is important to know what other people have done to push beyond the boundaries

Bill Viola The Crossing

Annie Cattrell Capacity
Common territory common language

Can make discoveries about materials and processes

Share these, but only if we have a common language

In terms of writing it is good to keep to common bibliographic citation formats

citing references Harvard reference system

*Books: Author's NAME and Initials Year of publication, in brackets Title of the book, underlined or in italics Edition, if other than the first Place of publication Publisher*

magic forest  2002
His talent in converting images into drawings was, through his whole career, his hallmark.
The wordy and the rule of the word
The Winter Tree: Art from Contemporary Neurology

A WOOD in WINTER. The Winter Tree, A Tree in Winter

TO DO:-
Other funding bodies. Julian Burke Leica

Contact Steven Boyce

Contact Mark Barden

Robert Devic; sections of form / other applications email

TIME SCALE:- get written sections finished by end September, budget by end Oct, other elements by end November in by Dec 1st 2013.

Please give us a concise description of the activity you are asking us to support (no more than 100 words).

The proposal is to develop an ambitious new large-scale synchronized video projection piece on the theme of internal and external environments; the tree inside us and the tree outside us. The work, 'The Winter Tree' would take the form of projected dendritic, branching-forms, onto semi-translucent screens, exploring ideas of how the dendritic form in our bodies’, the neuron in the brain, reflects/mirrors, branching form in nature; the tree in the landscape. The project would look at the most current research on the understanding of the neuron; refreshing the acclaimed Magic Forest, exhibited first at Science Museum 2002 and then internationally. [100]
Reflective Writing
Championing, developing and investing in the arts and culture in England

Log on

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Email address
Password
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Register new user  Forgotten password

The National Lottery
Sitemap  Terms and conditions  Accessibility  Recruitment  Contact us
Other channels of communication
Research technology
Ethics
hybrid bodies  2007  and still going
Incorporating a grafted heart

Working with a heart transplant team in Toronto Canada
a set of new works based on slow interchange- permeation of one form into another, one body into another, incorporation of one body into another. Slow slide dissolve works lend themselves to this form of transition.

What it means to be human?

Disruption

Bodily integrity

Identity

Psychic disruption, disturbance to the self, psychic disunity

Transferred identity

Psychological disruption

Intrusion, supplement, replacement
Leonardo Da Vinci 1452 –1519
Involved from quite early on:-

Can influence the research, some of the methodology

- Help with framing the questions
- Visual aspects about how the vide is to be taken
hybrid bodies
hybrid bodies
hybrid bodies
What I do is the interpretation of scientific research in the main. I make no claim to it being primary research.

I work with data and it’s representation, I like to put the information into the human domain at a human scale effect people with ideas.
I do work with scientists that are working at the primary level.

And I do have some research questions, whether I will ever answer them I don’t know.

Such as:

How do scientists acquire a visual language?

Does current training inhibit their production of science?

Could artists work collaboratively in the lab to enable scientists?
What does the digital have to do with making art work?
Digital Output
Copyright issues
Dear Mr. Carne,

My name is Brendan Tailey, and I am the director of communications at the Mind and Life Institute, which is a non-profit co-founded by the Dalai Lama and dedicated to understanding the mind in order to alleviate human suffering. Mind and Life pioneered the field of contemplative science more than 30 years ago, and it continues to hold dialogues with the Dalai Lama on a range of poignant, timely subjects such as addiction, economics, altruism, ecology, and more. In 2018, we will hold our Ninth International Symposium for Contemplative Studies in Boston with the Dalai Lama. We expect to host more than 2,000 scientists and lay people from all walks of life. In the process of trying to find imagery that evokes that beautiful intersection between science and spirituality — which we feel is only to be found in art — we came across your stunning work. I am wondering if you would be at all interested in allowing us to use the below to represent the conference. If you are interested, please let me know what that would involve (as far as the credit you would want and/or payment, etc.).

Feel free to recommend other imagery of yours, as well, although we really are taken by this. I also loved some of the Calcium Craving series. Really, your work is just stunning in the most compelling ways, and we would love to honor you as an evocation of all we’re trying to work toward in improving human well-being.

I hope to hear from you soon, and thank you...Brendan

Brendan Tailey
Director of Communications
The Mind & Life Institute
4 Bay Road, Suite 305
Halifax, Massachusetts 02339

617-461-2700, ext 153
an alternative platform to galleries

Blogging
WWW. Democratisation.
Coming of Age: the art and science of ageing

12 Jan - 02 Mar 2011

This is a dynamic exhibition bringing together the scientific and artistic communities by exploring aspects of ageing and life expectancy.
• **BEHANCE**

• **Flickr**

• **ART DOXA**

• **My Art Space**

• **My Space**

• **Art Slant**

• **BLOGS**
  
  Taxon Blog,
  Andrew Carnie: Art and Science Blog

• **Own web site** [www.andrewcarnie.co.uk](http://www.andrewcarnie.co.uk)
  (which I have now forgotten how to access and use!)
the value of the Visual
Andrew Carnie

you are here: artists & curators > artists & curators > Andrew Carnie

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<thead>
<tr>
<th>Artworks</th>
<th>Title, Year</th>
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<tr>
<td>451, 2004</td>
<td>Eye: Through the Mirror Darkly, 2004</td>
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<td>Slice, 2004</td>
<td>Cathedral, 1991</td>
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<td>Tenement, 1991</td>
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<td>Glitch, 1994</td>
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<td>Fence, 1992</td>
<td>Plotilla, 1995</td>
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KULTUR: a visual addition to making returns through eprints.

normally accessed through this on this southampton site : -

The University's research repository. Researchers can deposit full text copies of their output (manuscripts, articles, book chapters, conference papers, etc.).
Welcome to Umbrella, the home of creativity in Winchester.

Our aim is to connect all the creative and artistic people living, working or studying in or near Winchester together, to share, inspire and collaborate to give a strong creative voice for the city.

It doesn't matter if you are a writer, painter, weaver, experimental dancer, architect or graphic designer - we want to embrace all creative people in the city. Together we can share events, resources, knowledge, support and ideas.

Umbrella is new and we need your help to make it grow! Please join our creative network and fill in your profile - we'd love to see!

WE HAVE POSTCARDS!
If you'd like a few, or have any ideas where to distribute them just shout...

PHOTOS

[Images of various photos]
**The Beautiful Brain: The Thing That Discovers Itself**

Contributor Ben Ehrlich examines patterns throughout all life stories, including those of Santiago Ramon y Cajal and the neuron he discovered.

We know about the neurons, the synapses, the neurotransmitters, and some of us have had the privilege of seeing these in person, under the disconcertingly objective lens of a microscope. But to place the idea of thought and emotion with these strangely mundane and tangible elements does not do our brains justice.
A Call for An Alternative Deep Time of the Media

September 20, 2012  jussiparikka

I am here recapping some ideas from an earlier post, but I wanted to flag this as a separate theme...

I want to pick up on Siegfried Zielinski’s notion of deep time of the media – not straightforwardly media archaeological, but an anarchaeological call for methodology of deep time research into technical means of hearing and seeing. In Zielinski’s vision, which poetically borrows from Stephen Jay Gould’s paleontological epistemology at least in its vision, the superficiality of media cultural temporality is exposed with antecedents, hidden ideas, false but inspiring paths of earlier experimenters from Empedocles to Athanaric Kircher, Johann Wilhelm Ritter to Cesare Lombroso. Zielinski’s excavations are not content to stay within the regime of media archaeology, but want to uncover a non-linear layering of variations. Indeed, in a manner that seems to be borrowing from a Deluze-Guattarian ontology of nomadism and the primacy of variation (I don’t however think that Z makes the link to DG explicit), Zielinski’s methodology is in this sense a refusal of any master plans of media development and a plea against both the drive towards psychopathia medialis (the standardization and uniformity as well as illusions of teleology). Instead, the paleontological conceptualisation of a media history of variations finds surprising case studies of aberrants paths for hearing and seeing, of optics and acoustics, of technical means of guiding,
Beauty of the Panorama

August 13, 2012  jussiparikka

Much waited for... and soon out, Erikk Huhtamo's massive study on the moving panorama:
*Illusions in Motion. Media Archaeology of the Moving Panorama and Related Spectacles.*

Forthcoming from MIT Press, watch out for this book by the leading media archaeologist. It really is such a meticulous study and massive source base through which he investigates one possible way to understand visual media culture. Oh and it's a beautiful book, filled with images, nicely composed as part of the text.

I also endorsed the book for its back cover:

"Pioneer of the media archaeological methodology, Huhtamo reveals in this book his roots as a cultural historian. Illusions in Motion is painstakingly well researched and meticulously composed. Besides excavating the histories of this neglected medium, the moving panorama, it offers an empirically grounded example of how to research media cultures. Huhtamo shows us what fantastic results patient research can achieve."

Huhtamo, media archaeology, visual culture
Everything Must Go – pop up exhibition at the Bargehouse, Oxo Tower
Free yourself