

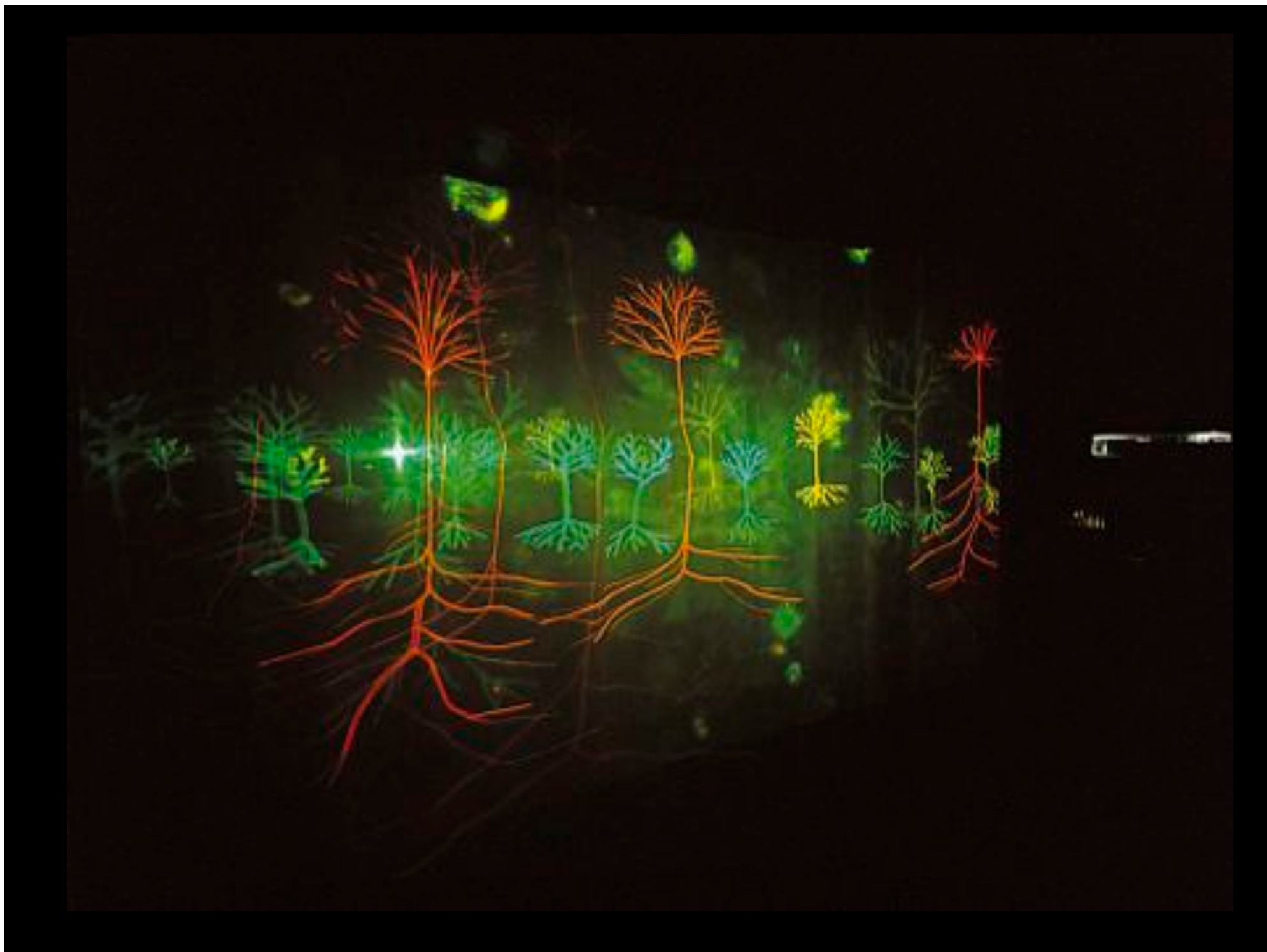
Research and communication in fine art

andrew carnie

some issues



Joan Miro The Farm



How do you get from one to the other?

What is the pathway?

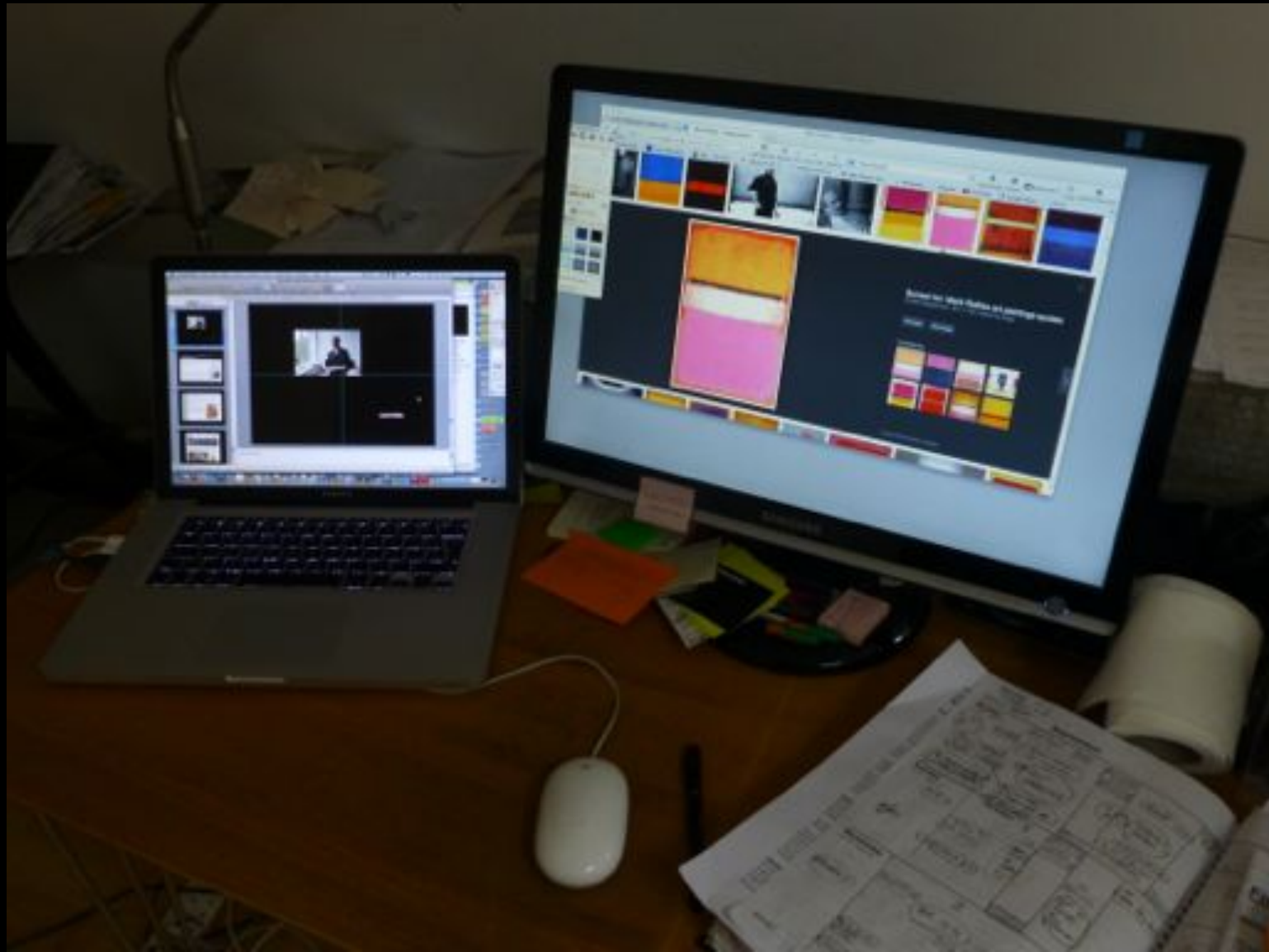
What role does research and communication play in this?

Sessions on:-

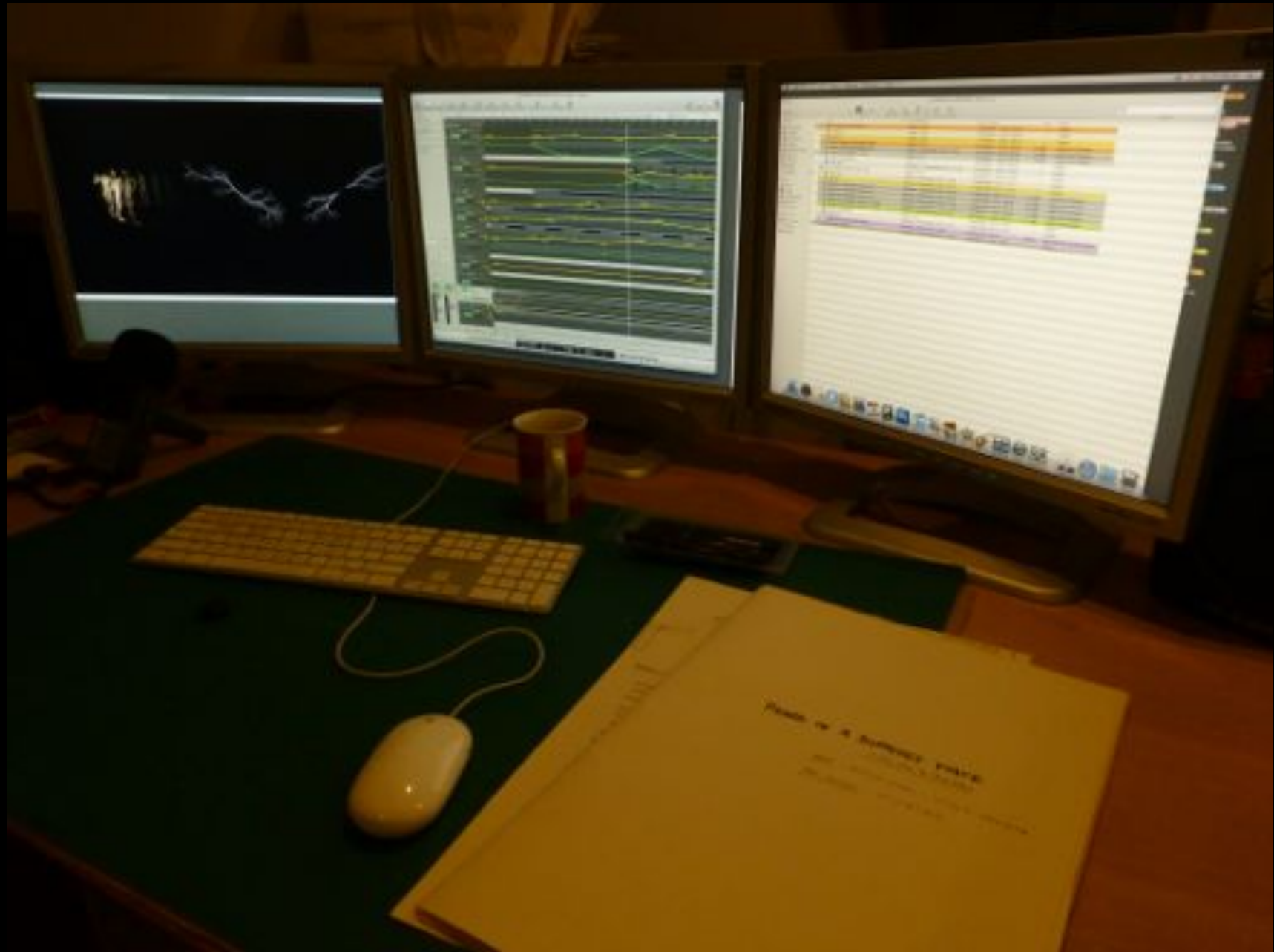
- Digital Collection
- Blogging/Wordpress
- Library Resources
- Reflective Writing/Writing skills
- Copyright/ plagiarism and Creative Commons
- Visula Culture/Critical Thinking
- Ethics
- Digital Output



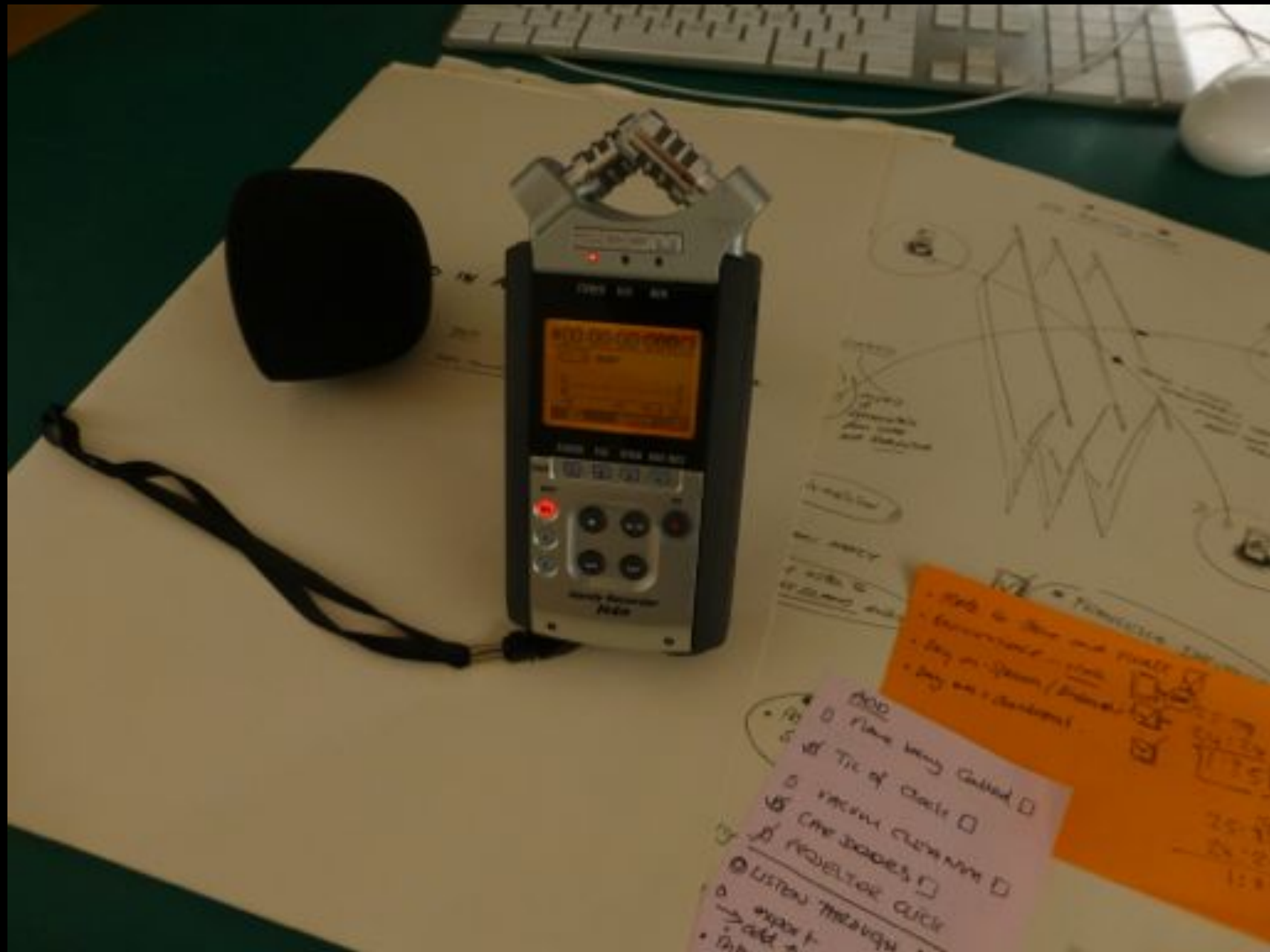












Handwritten notes on a pink sticky note:

- 200
- 1st Name being called
- 2nd TIC of date
- 3rd Name clean up
- 4th One page
- 5th PROBLEMS
- LISTEN THROUGH
- max 1
- add
- 1st

Handwritten notes on an orange sticky note:

- 200
- 1st Name being called
- 2nd TIC of date
- 3rd Name clean up
- 4th One page
- 5th PROBLEMS
- LISTEN THROUGH
- max 1
- add
- 1st

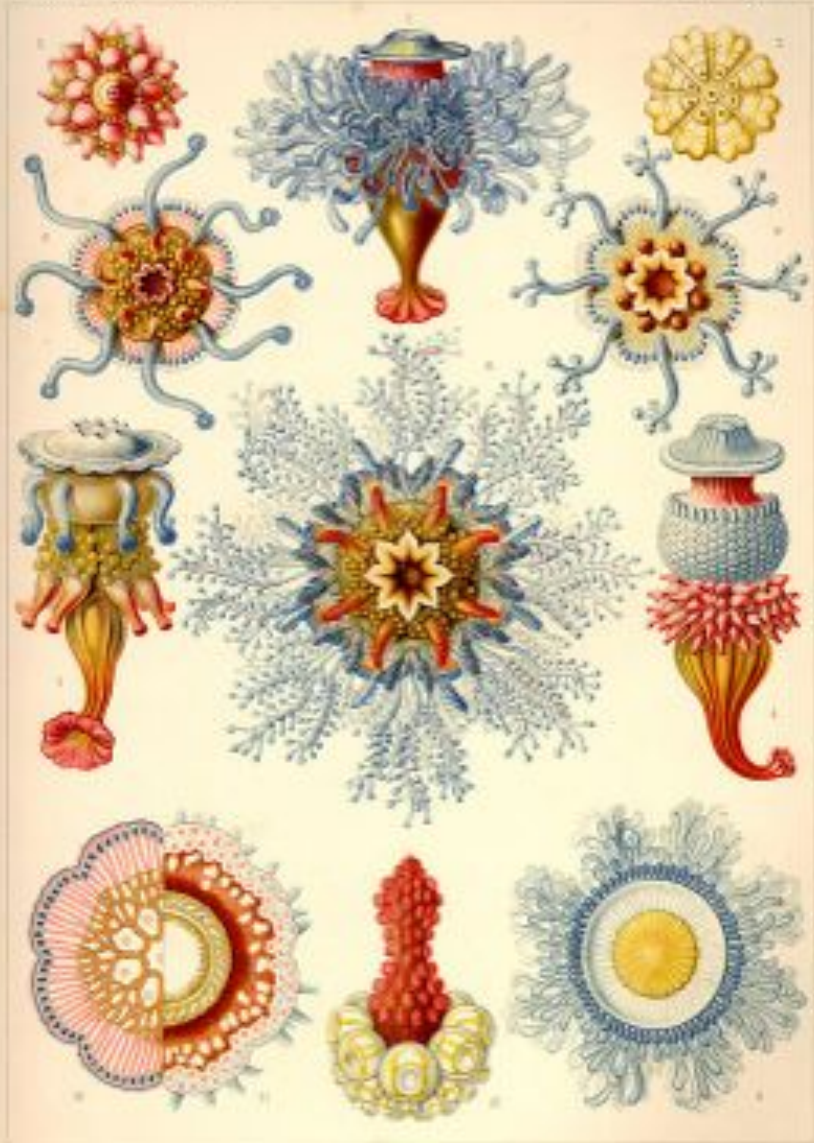


Collecting material research

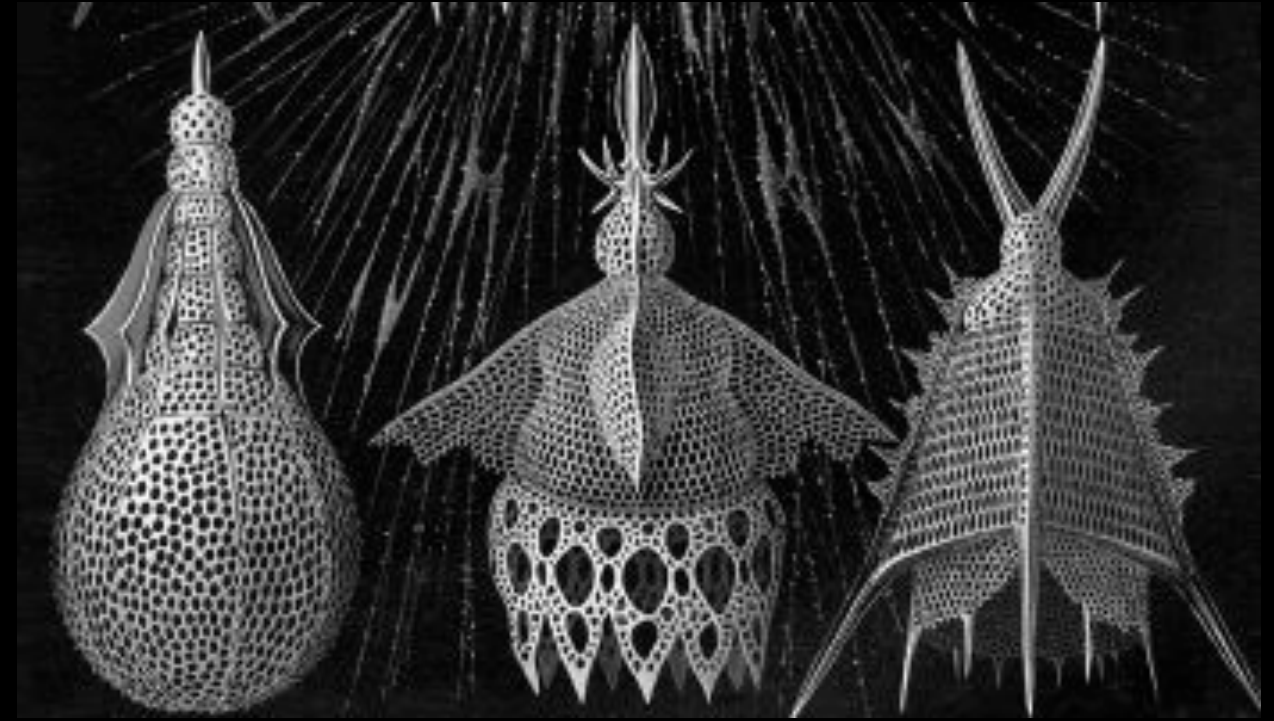
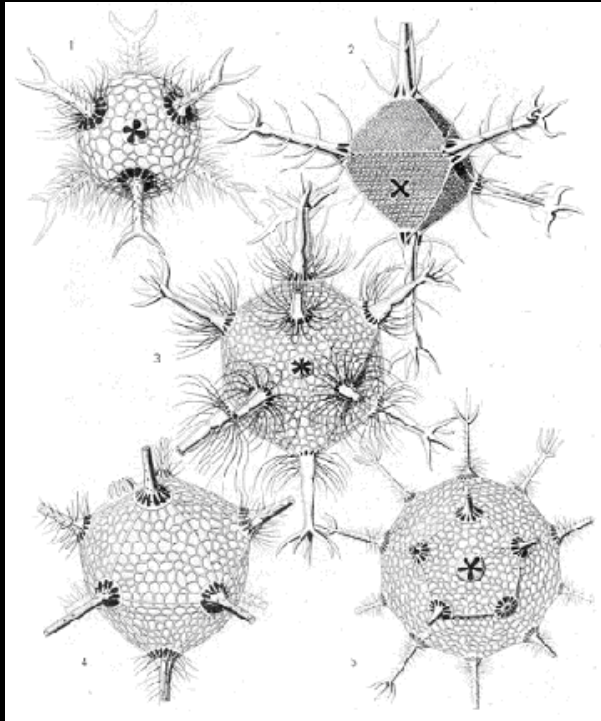
Digital collector



Ascidiae. — Seeiden.



Siphonophorae. — Seeiden.



Ernst Haeckel





La Specola Museo Zoologico





Human dissecting rooms KCL



research

This is not straight forward 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

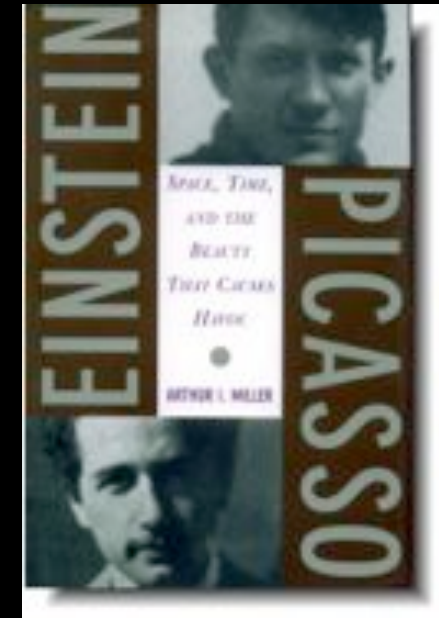
Alexa Wright and Alf Finney **Alter Ego** , digital media installation 2007

Jill Scott Phd ProgramArtists in Labs in Zurich, Switzerland
About to undertake a show at Intec **Neuromedia - Art and Science Research**

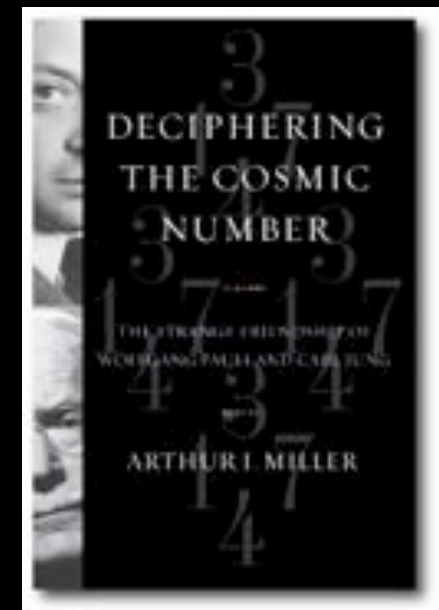
Art and Science Debate

Arthur I Miller

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

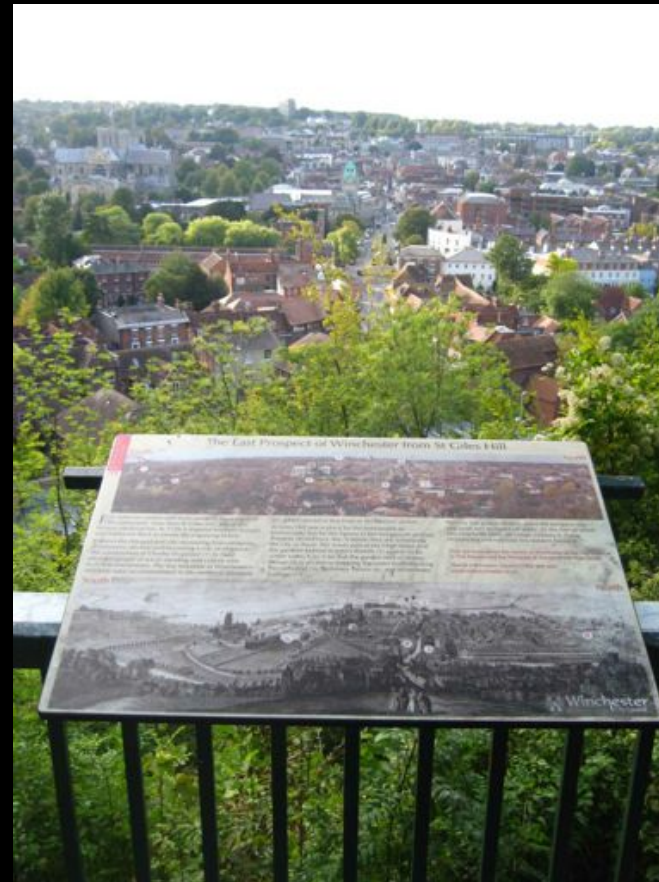


Deciphering the Cosmic Number:
The Strange Friendship
of Wolfgang Pauli and Carl Jung



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?

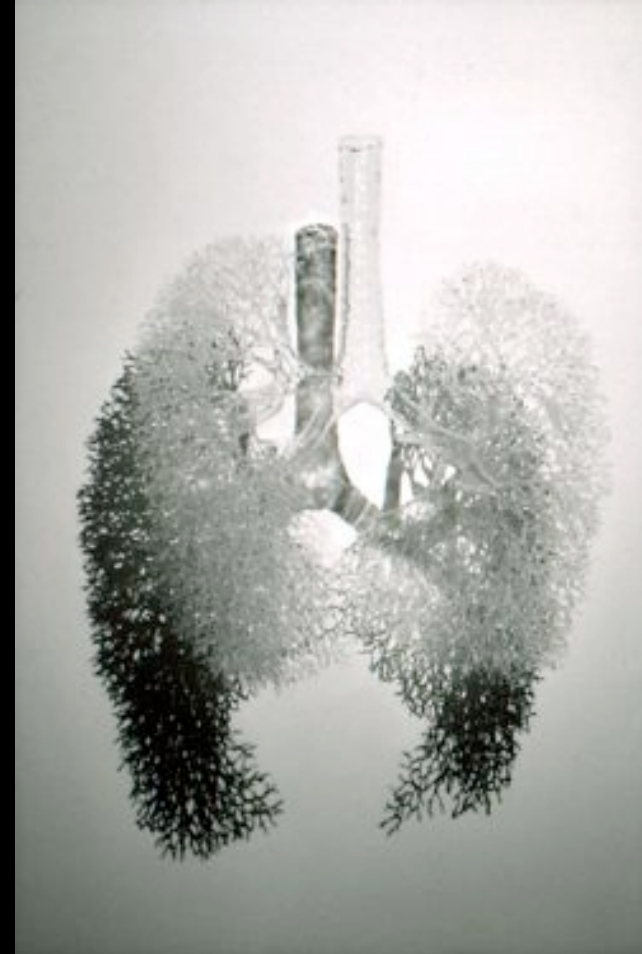
This information you can keep for yourself or you can **share**
it.

Context

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**

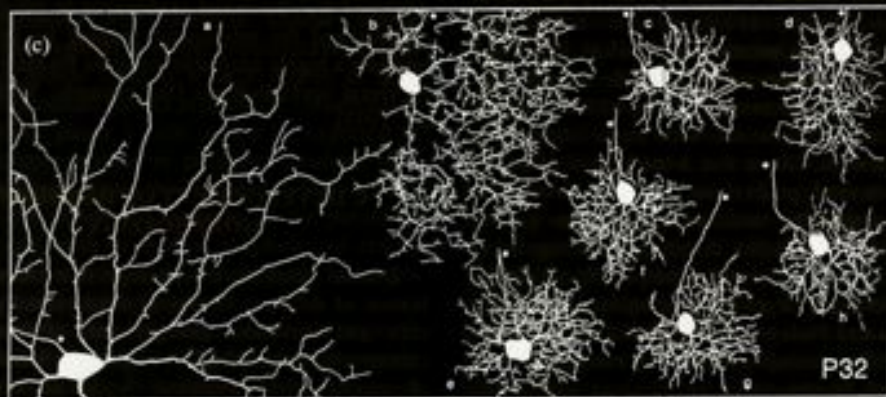
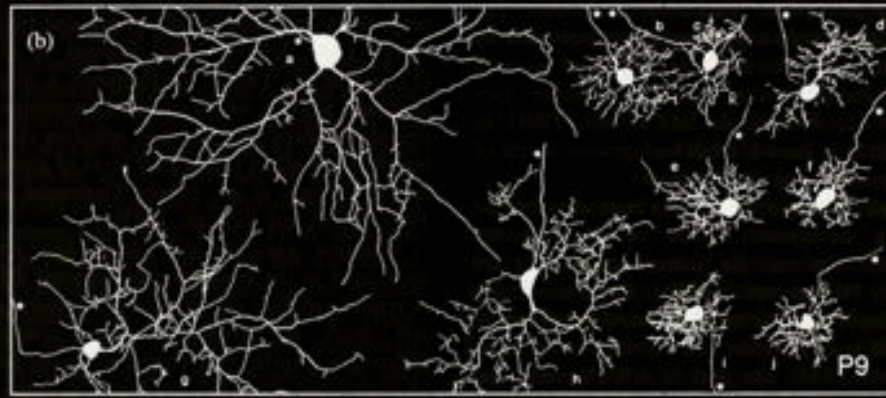
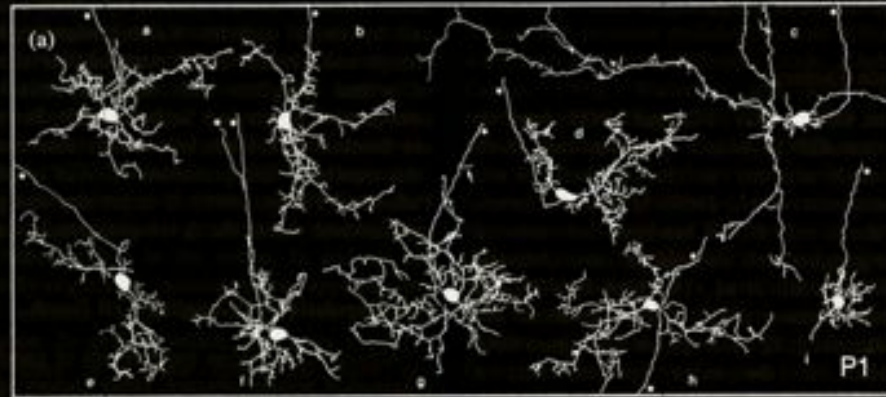
Books: Author's NAME and Initials Year of publication, in brackets Title of the book, underlined or in italics Edition, if other than the first Place of publication Publisher

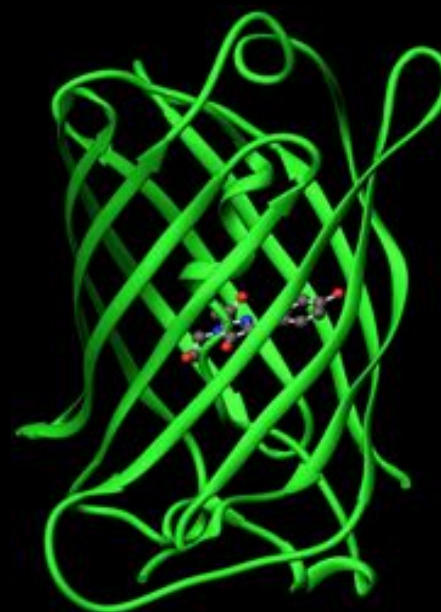
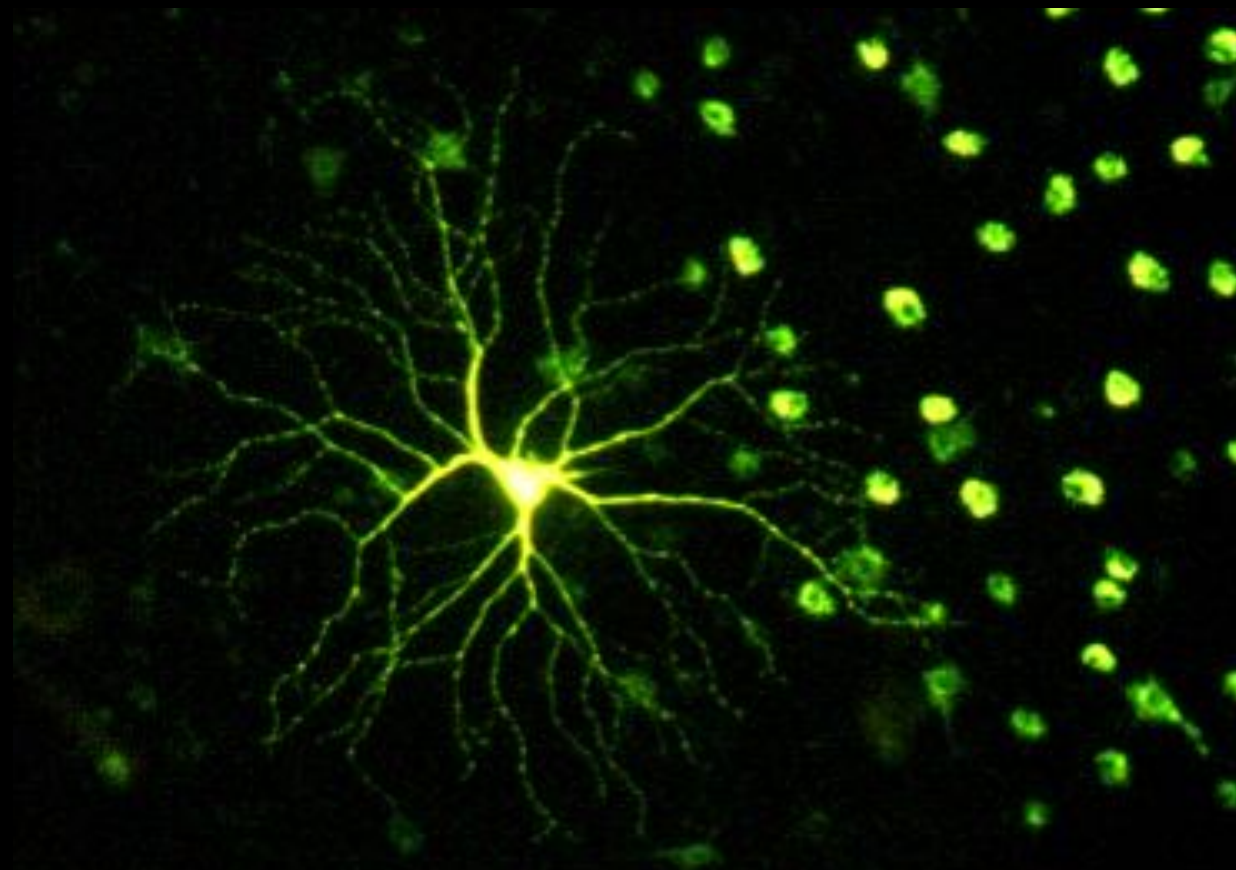
EG: FIELD, A. C. (1998) Alternative energy sources 3rd ed. New York: Academic Press.

magic forest 2002

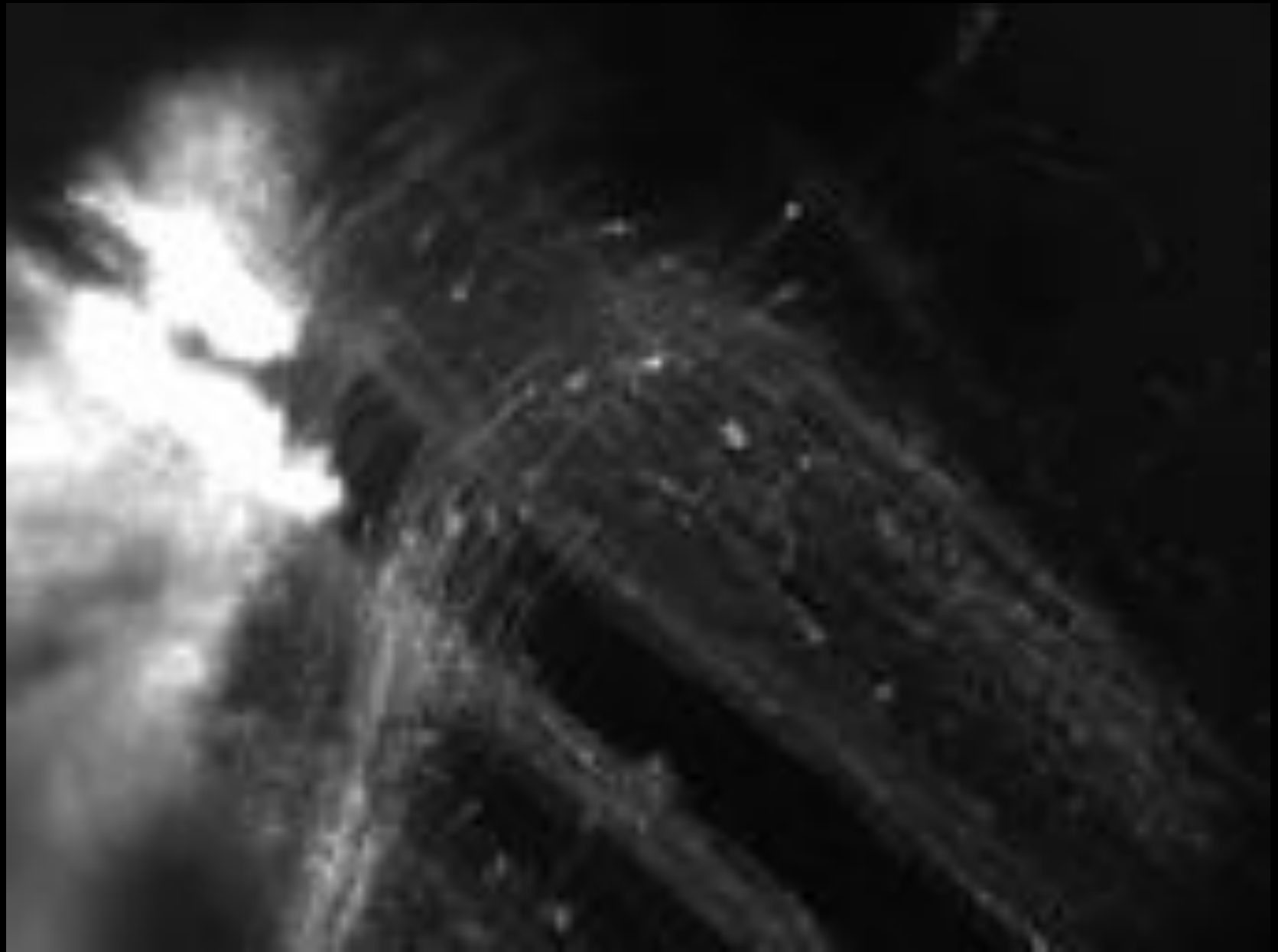


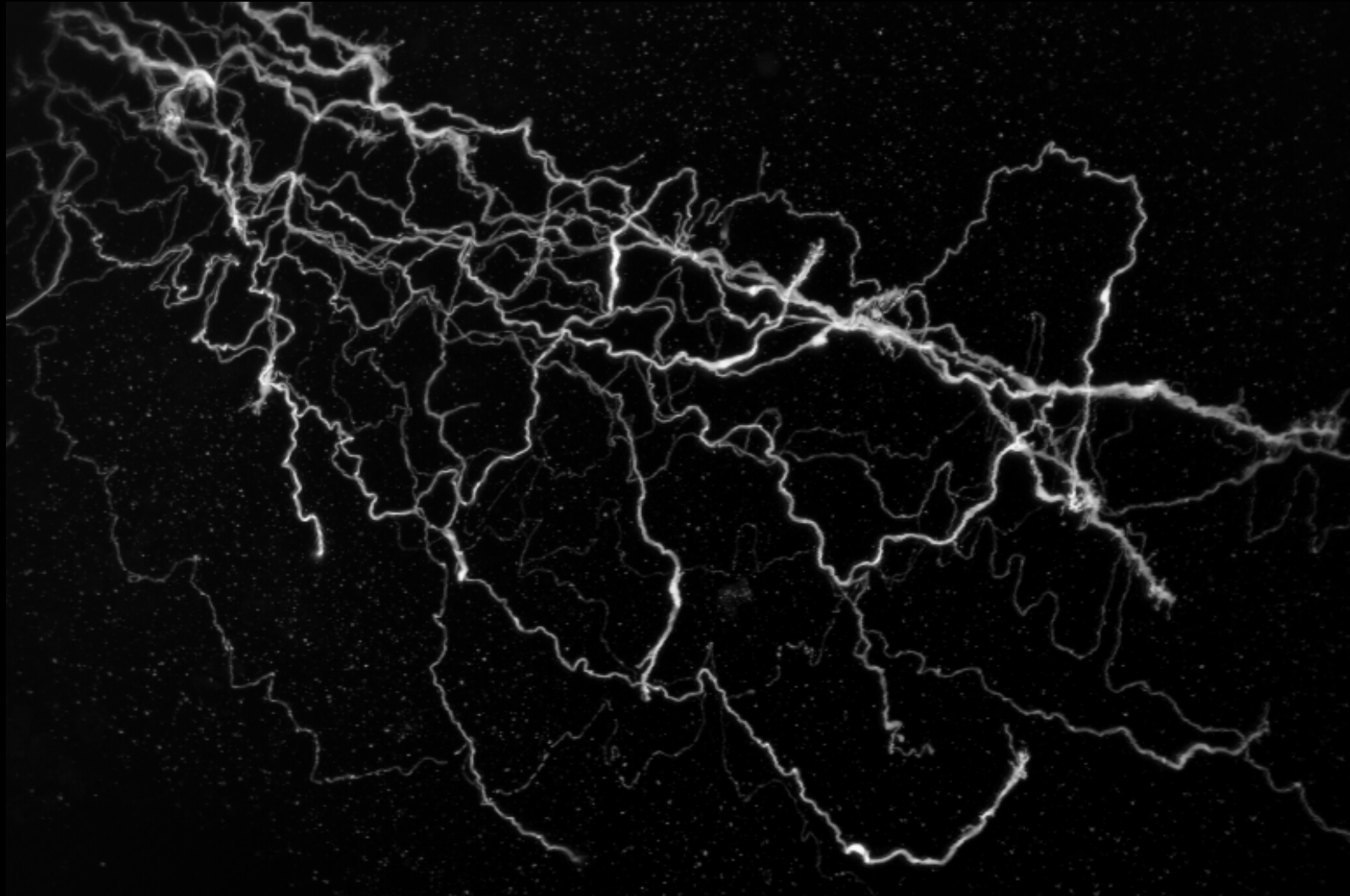


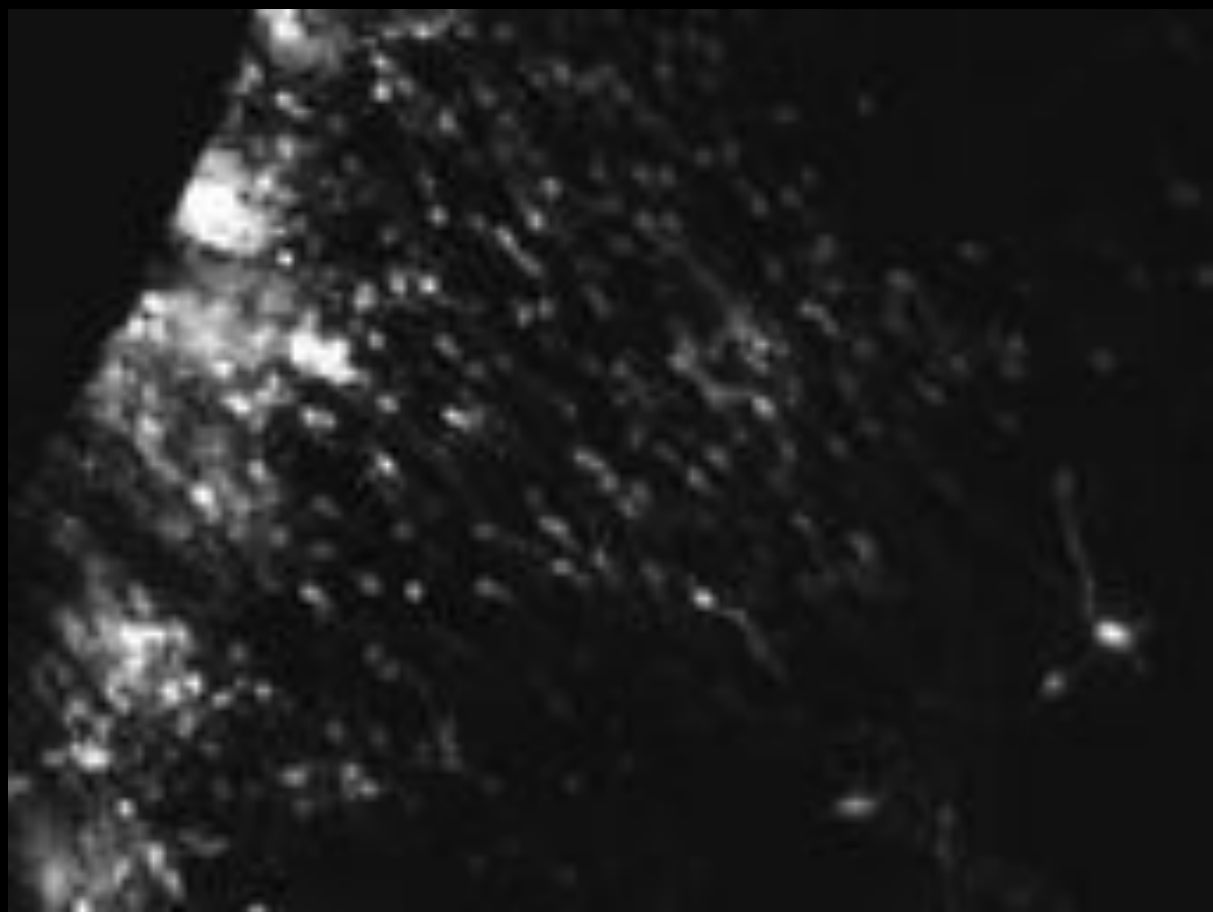


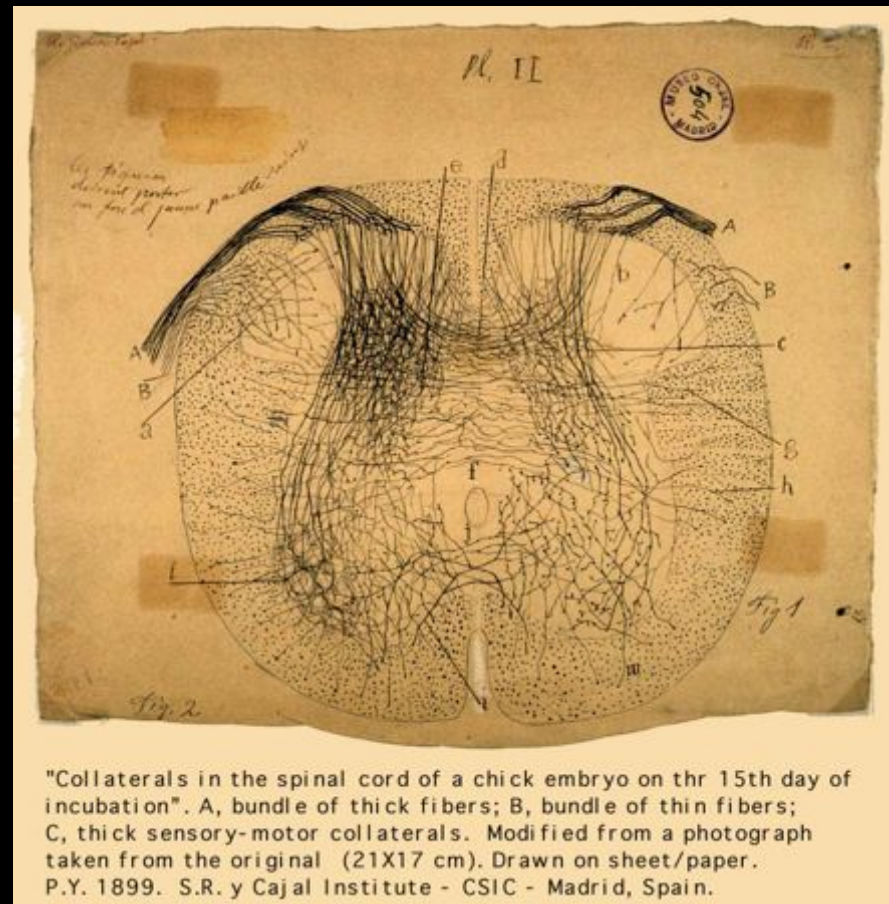




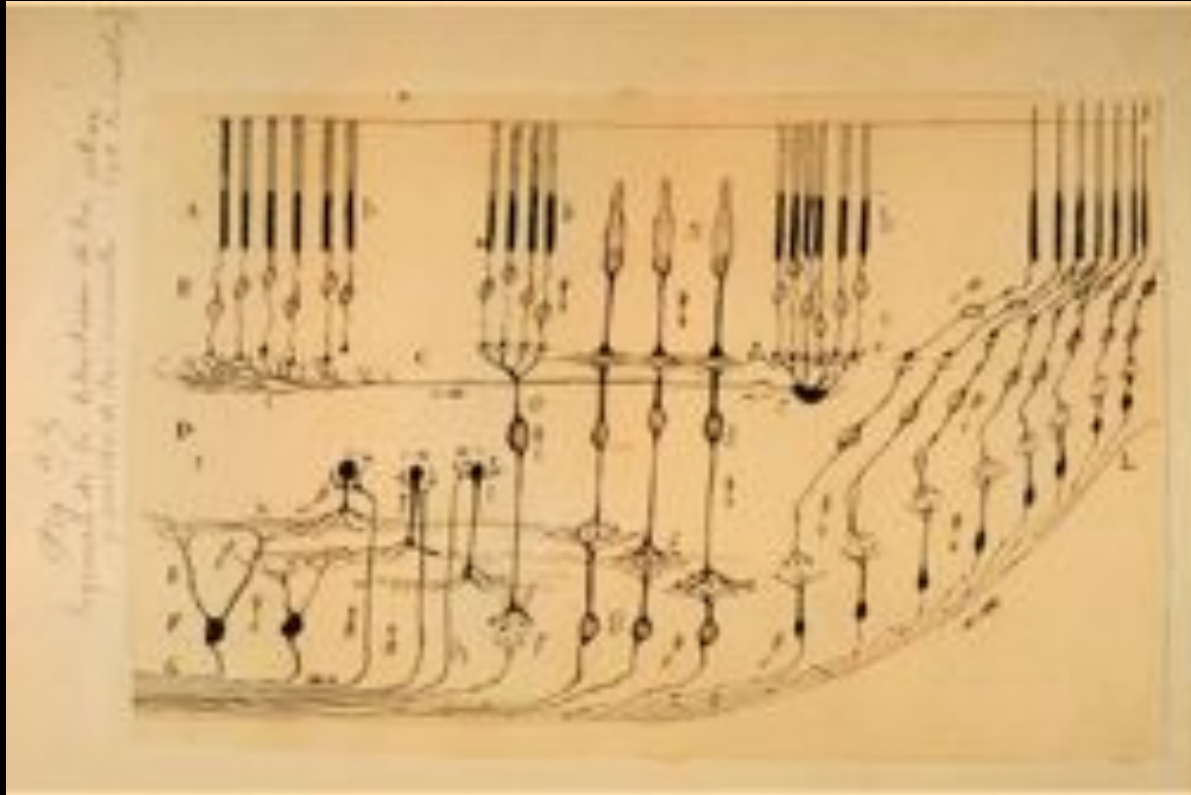




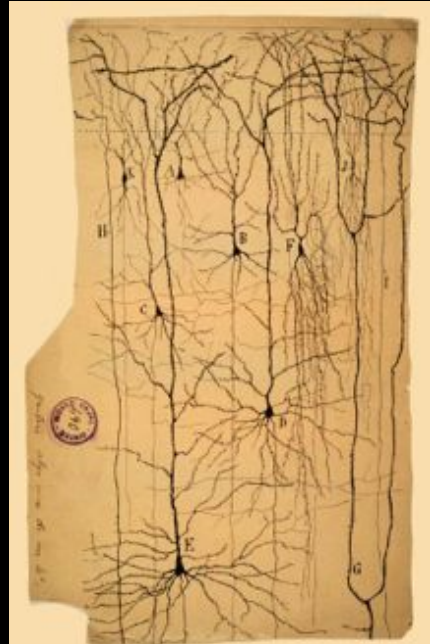




"Collaterals in the spinal cord of a chick embryo on thr 15th day of incubation". A, bundle of thick fibers; B, bundle of thin fibers; C, thick sensory-motor collaterals. Modified from a photograph taken from the original (21X17 cm). Drawn on sheet/paper. P.Y. 1899. S.R. y Cajal Institute - CSIC - Madrid, Spain.

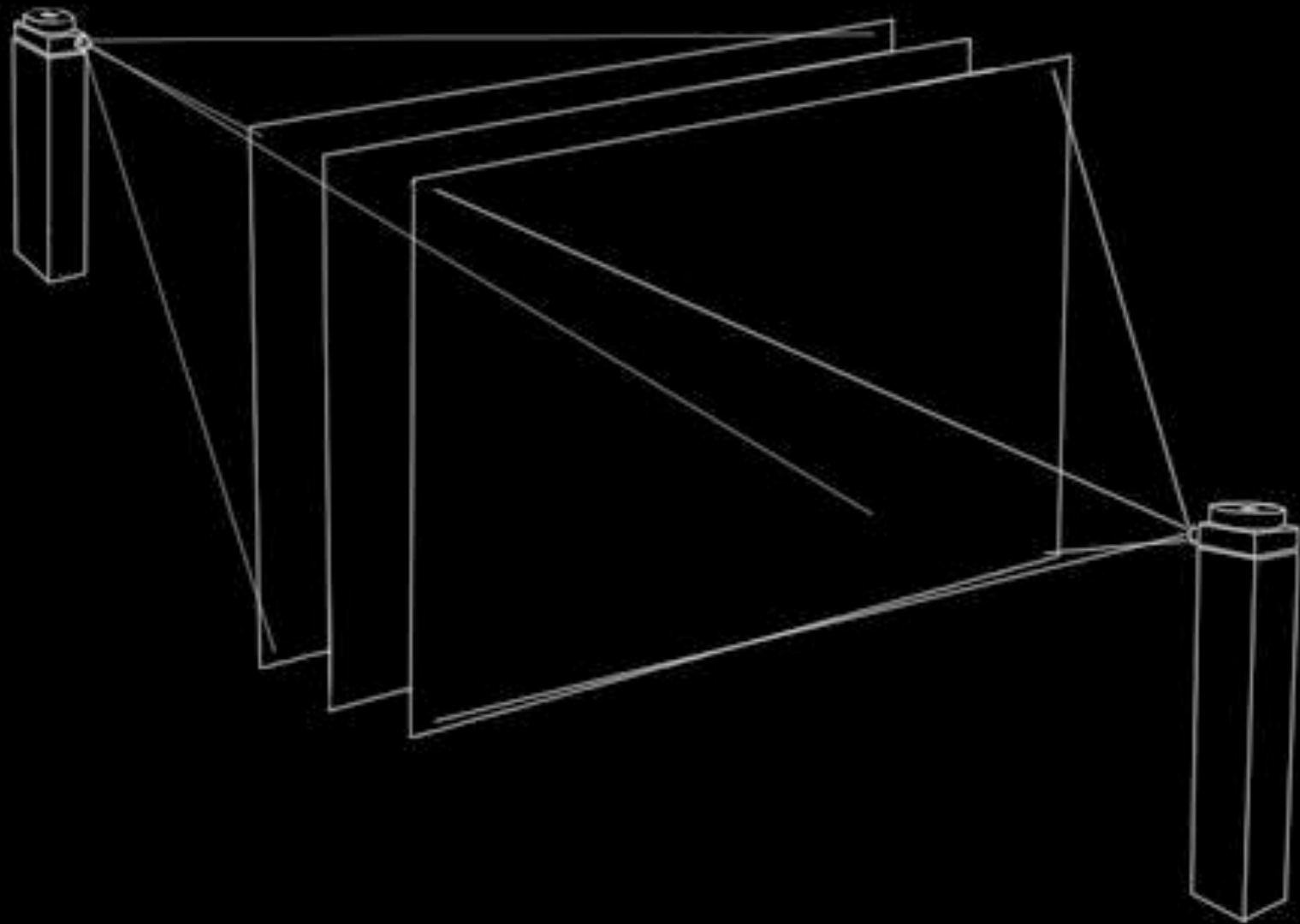


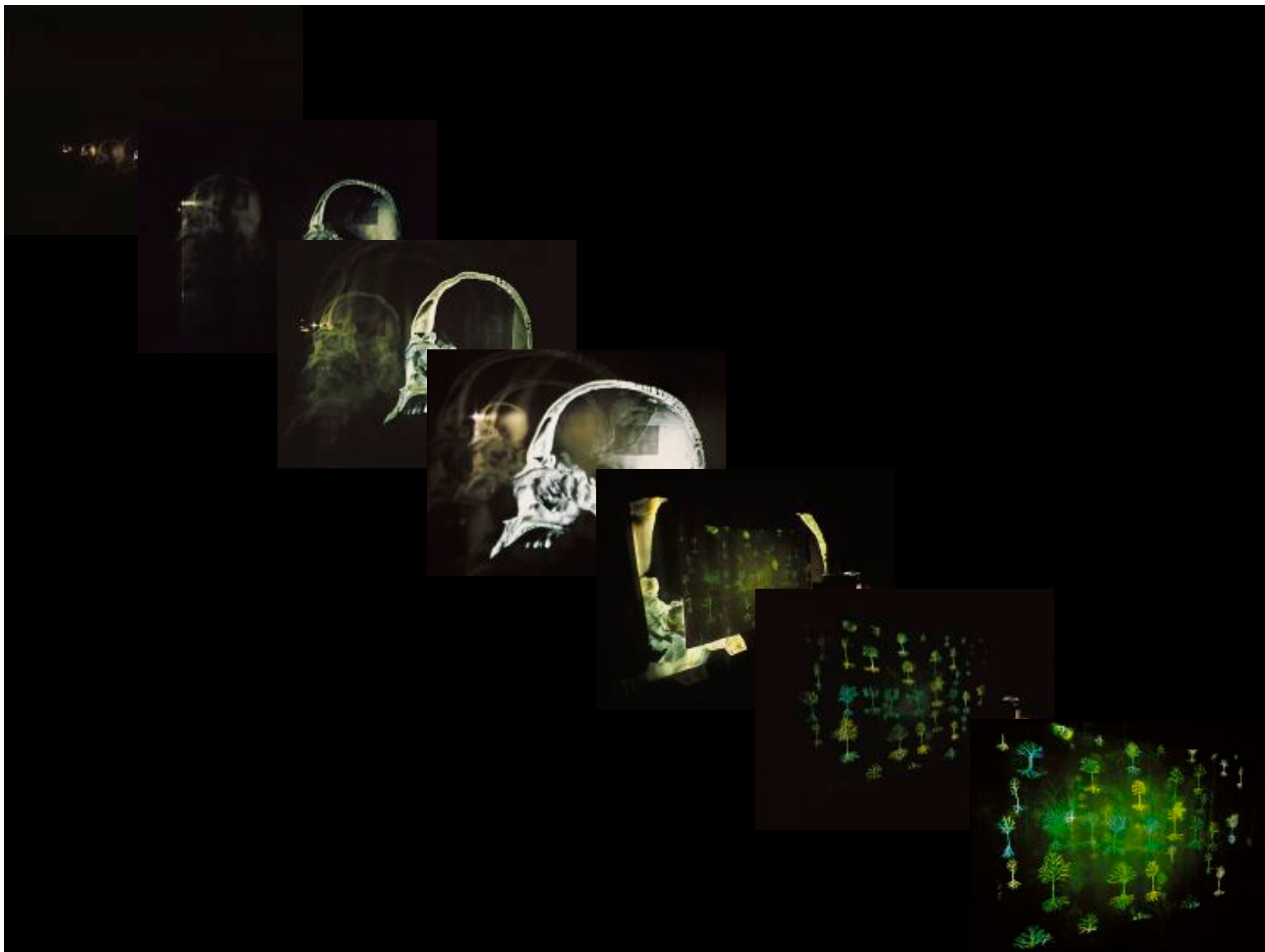
"Schematic representation of mammalian retina structure. Artistic grouping of cells and direction of current flow" A, layer of rods and cones; B, visual cell body layer; C, outer plexiform layer; D, bipolar cell layer; E, inner plexiform layer; F, layer of ganglion cells; G, optic nerve fiber layer; L, central fossa. Modified from a photograph taken from the original (22X32 cm). Drawn on sheet/paper. P.Y. 1901. S.R. y Cajal Institute - CSIC - Madrid, Spain.

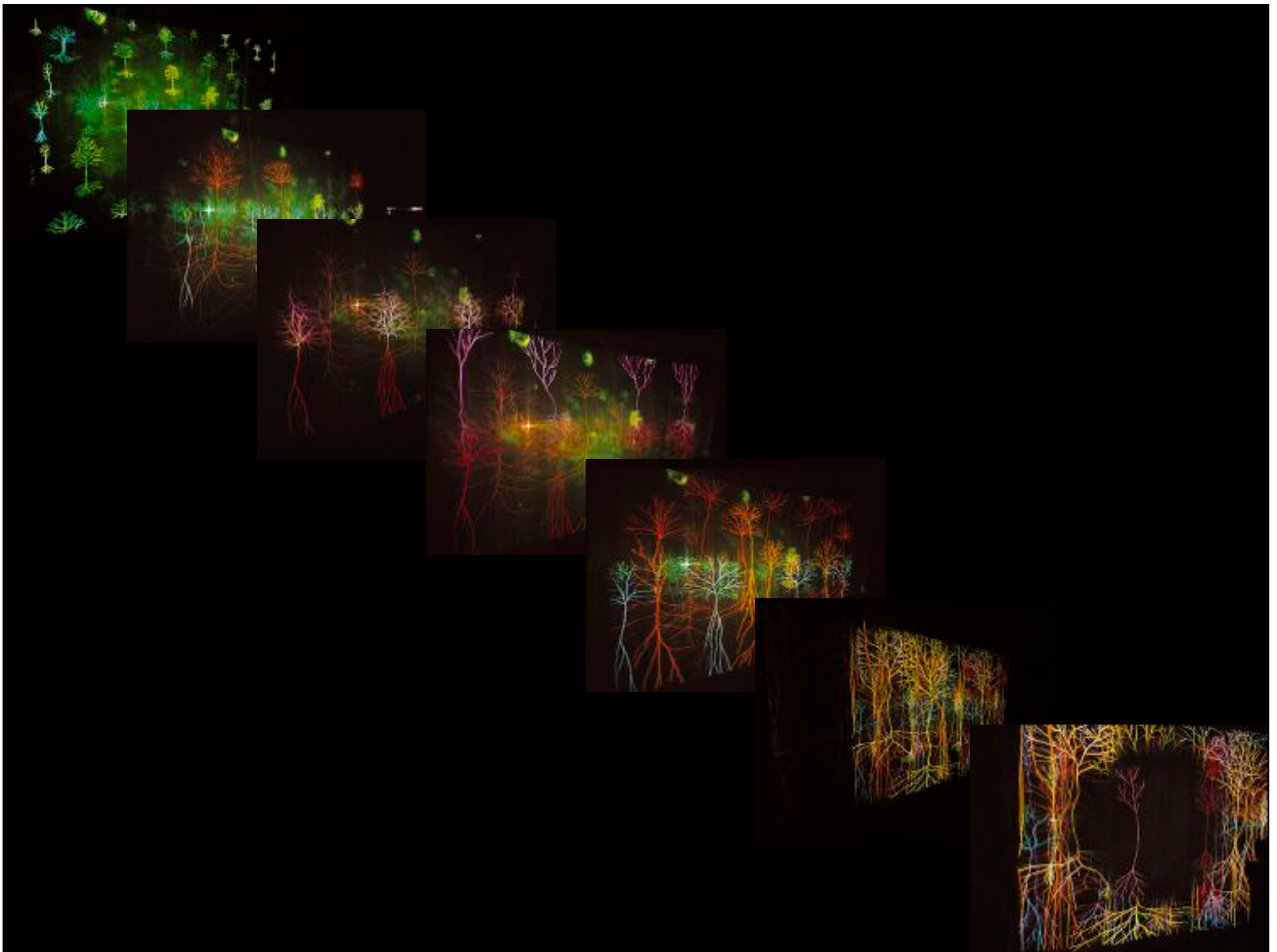


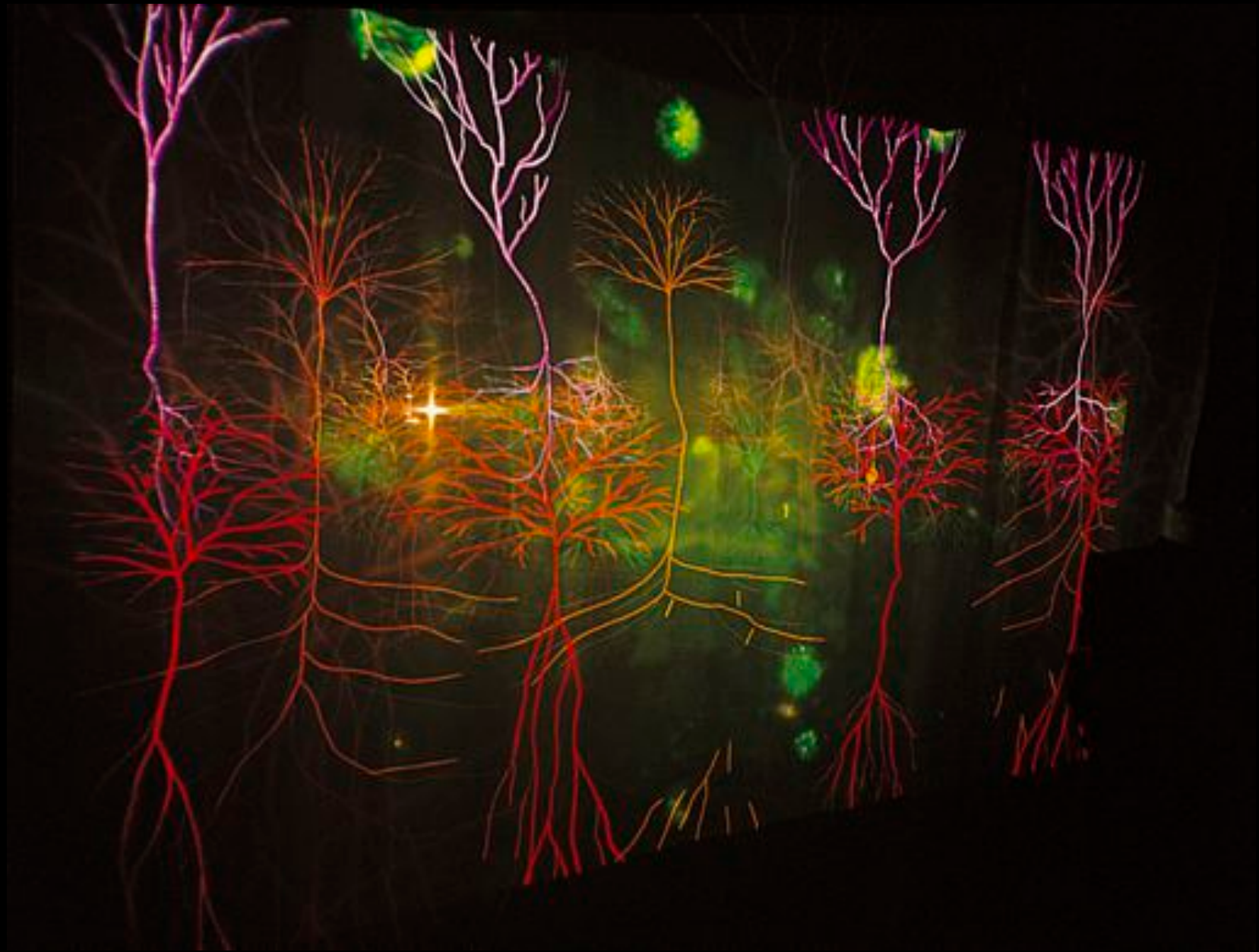
"First, second and third layers of the precentral gyrus of the cerebrum of a child of one month. A, B, C, small pyramidal cells; D, E, medium pyramidal cells; F, bitufted cells; G, dendritic shaft emanating from a large fourth layer pyramidal cell; H, I, thin dendritic shafts of cells of the fifth and sixth layers; J, small bitufted cells; K, fusiform cell with a long axon. Modified from a photograph taken from the original (13.5X24 cm). Drawn on sheet/paper. P.Y. 1904. S.R. y Cajal Institute - CSIC - Madrid, Spain.

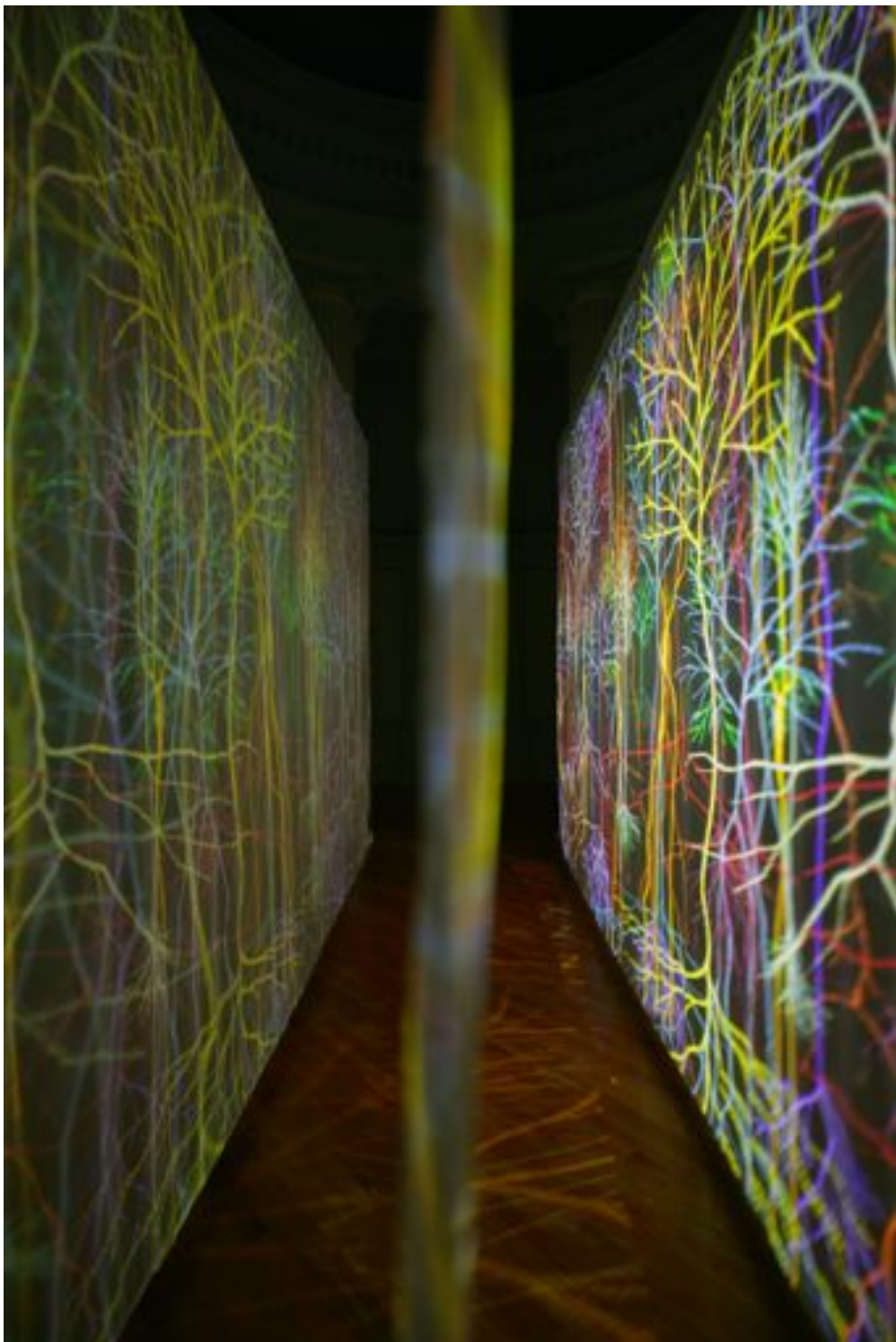
His talent in converting images into drawings was, through his whole career, his hallmark.













The wordy and the rule of the

word



The Winter Tree: Art from Contemporary Neurology

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

TO DO:- *Other funding bodies. Julian Burke Leica*

Contact Steven Boyce

Contact Mark Barden

Robert Deyzig 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

Applications Portal

artsCouncil.org.uk/officeforms/Arts_Projects.shtml

arts council application portal

Arts Council ENGLAND

Championing, developing and investing in the arts and culture in England

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[Accessibility Help](#)

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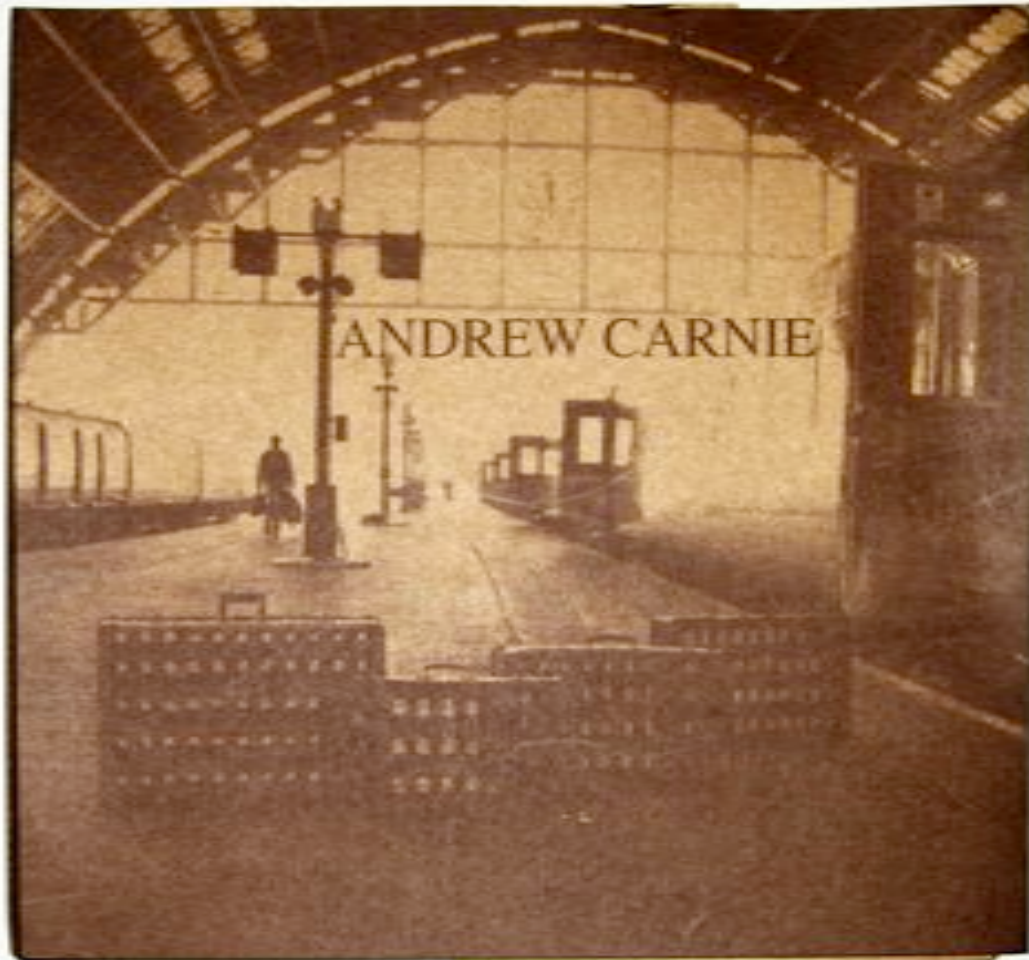
Email address

Password

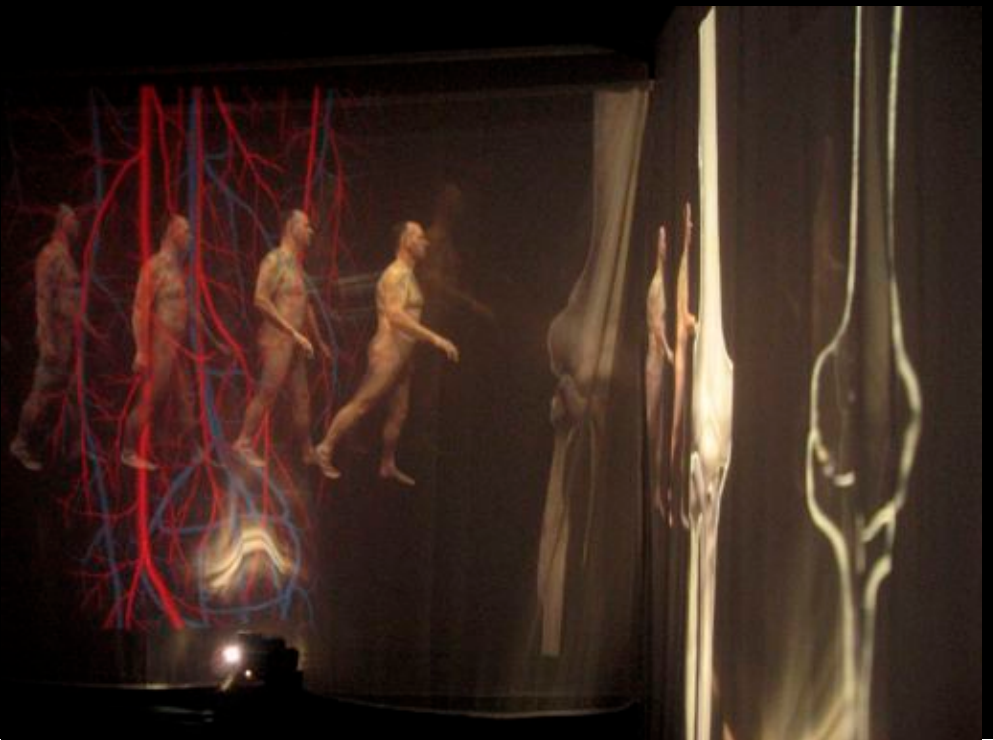
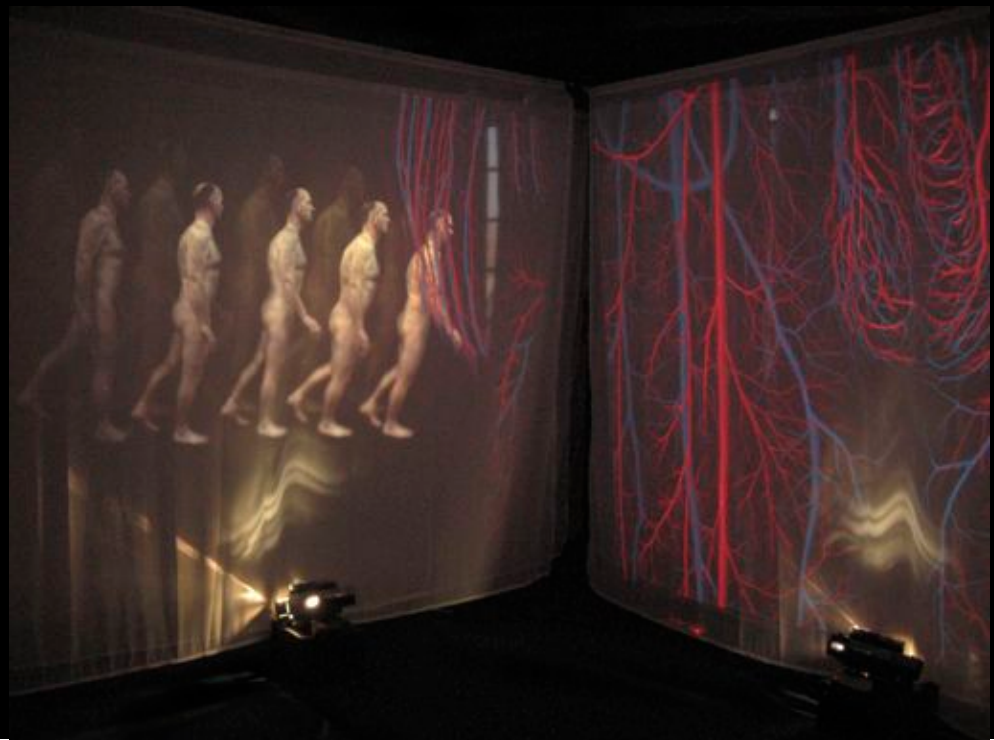
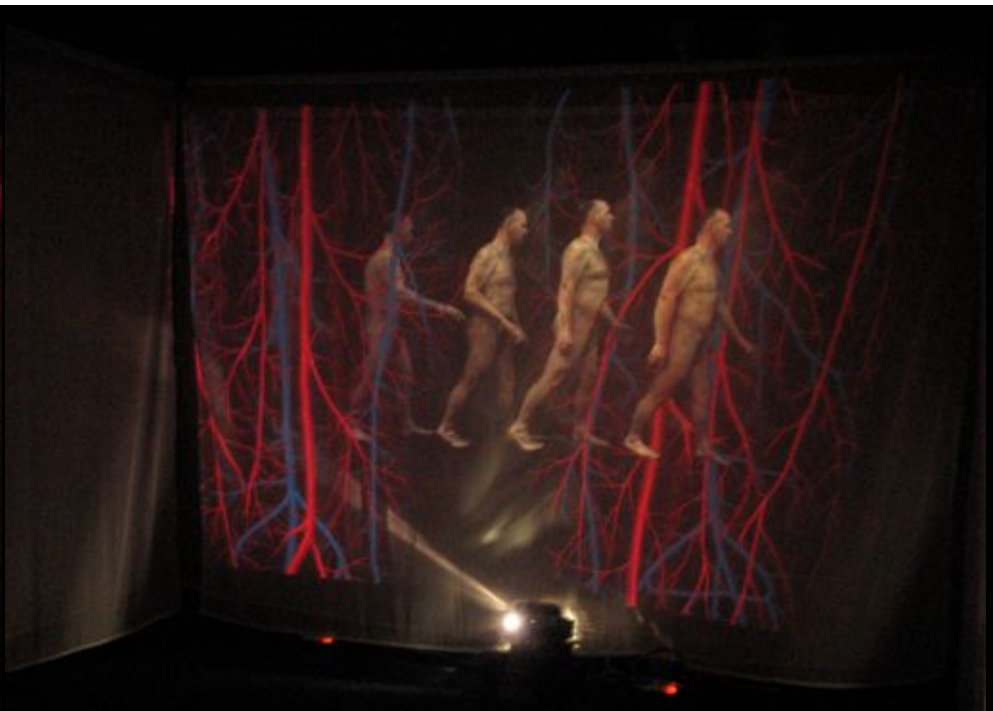
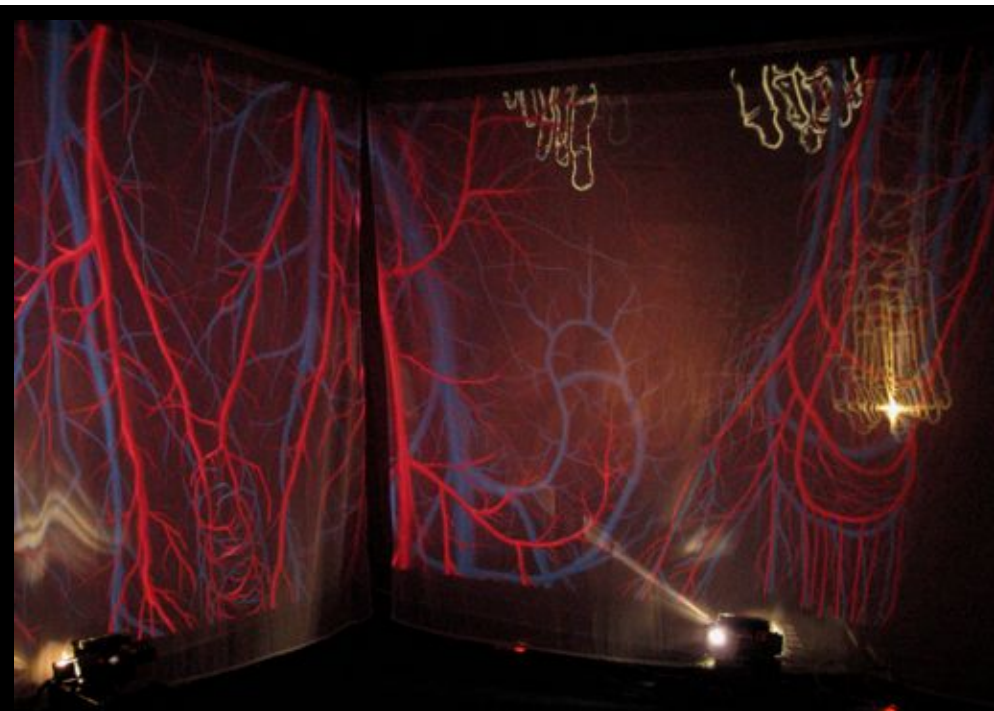
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[Register new user](#) [Forgotten password](#)

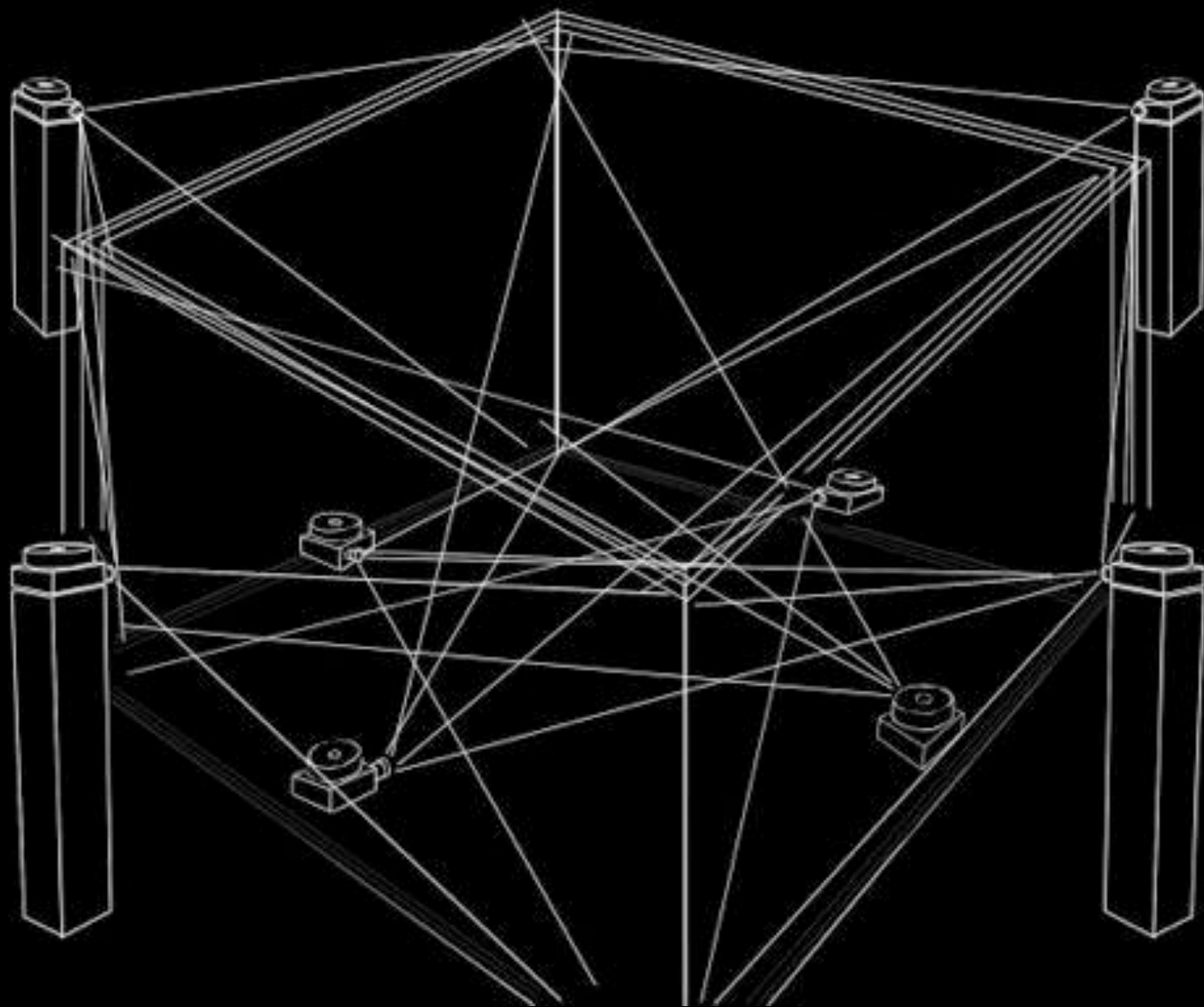
Assisted by funds from
The National Lottery® [Sitemap](#) | [Terms and conditions](#) | [Accessibility](#) | [Recruitment](#) | [Contact us](#) Other channels of communication 

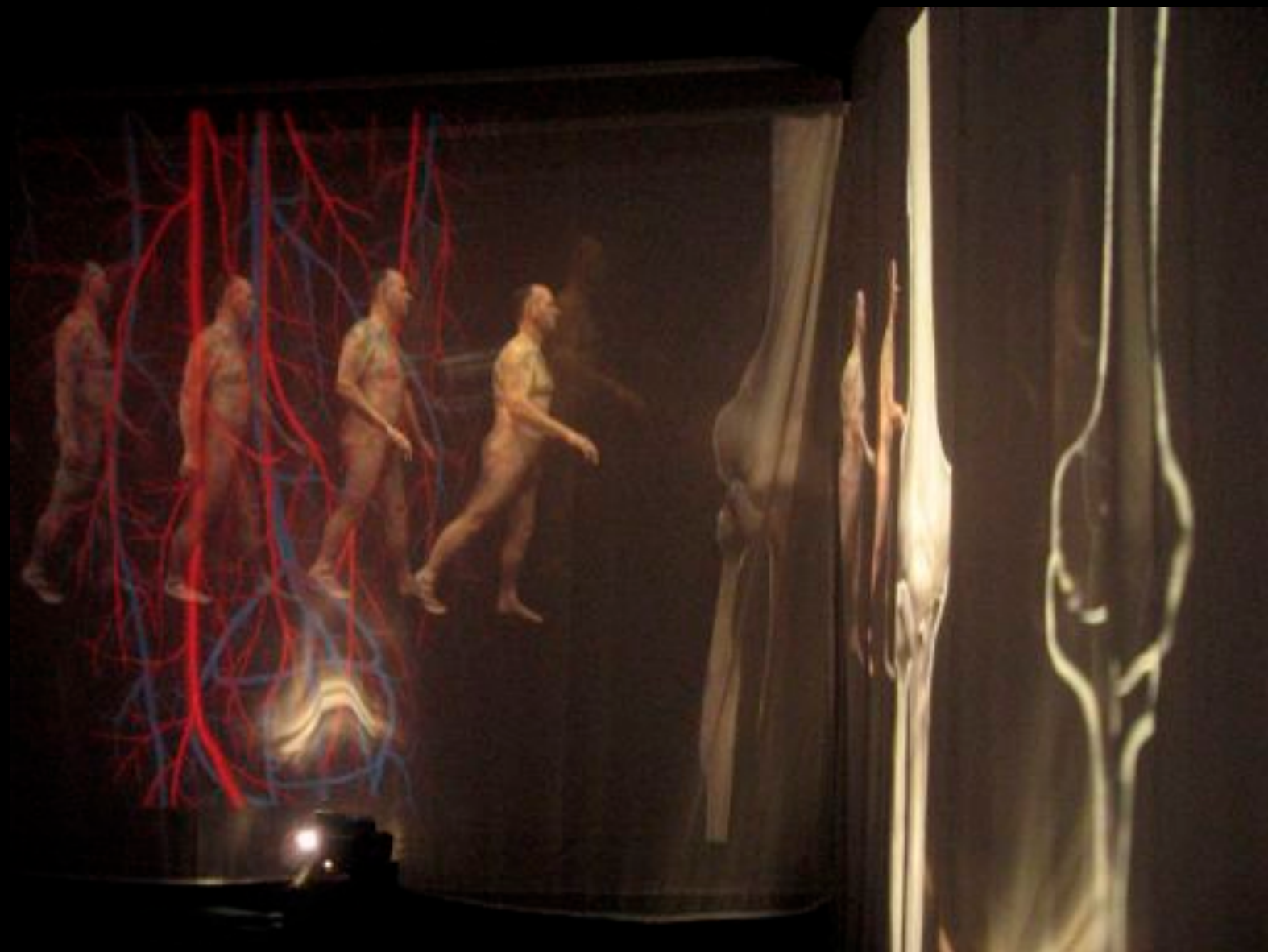


Research technology











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



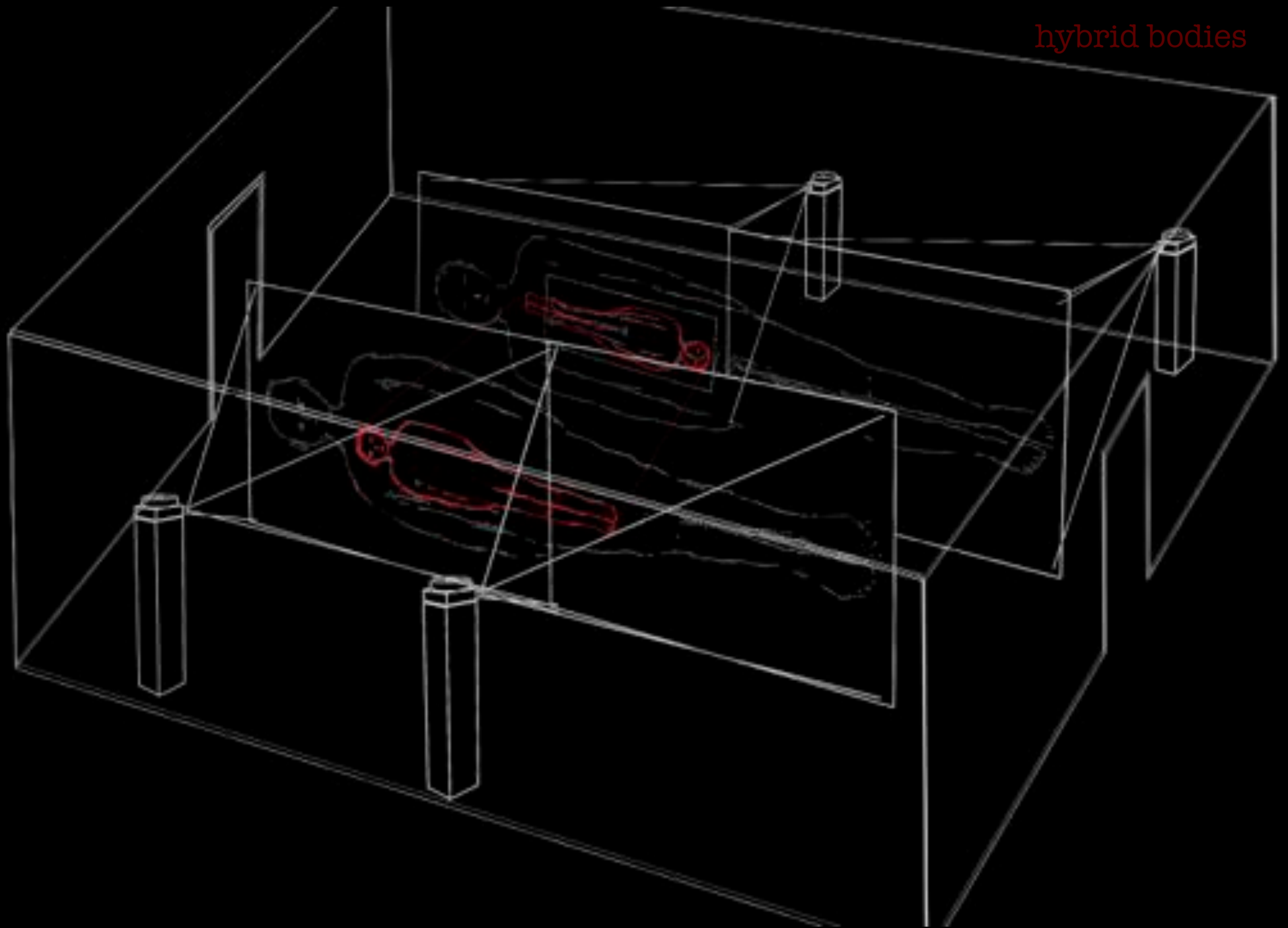
Leonardo Da Vinci 1452 –1519

Involved from quite early on:-

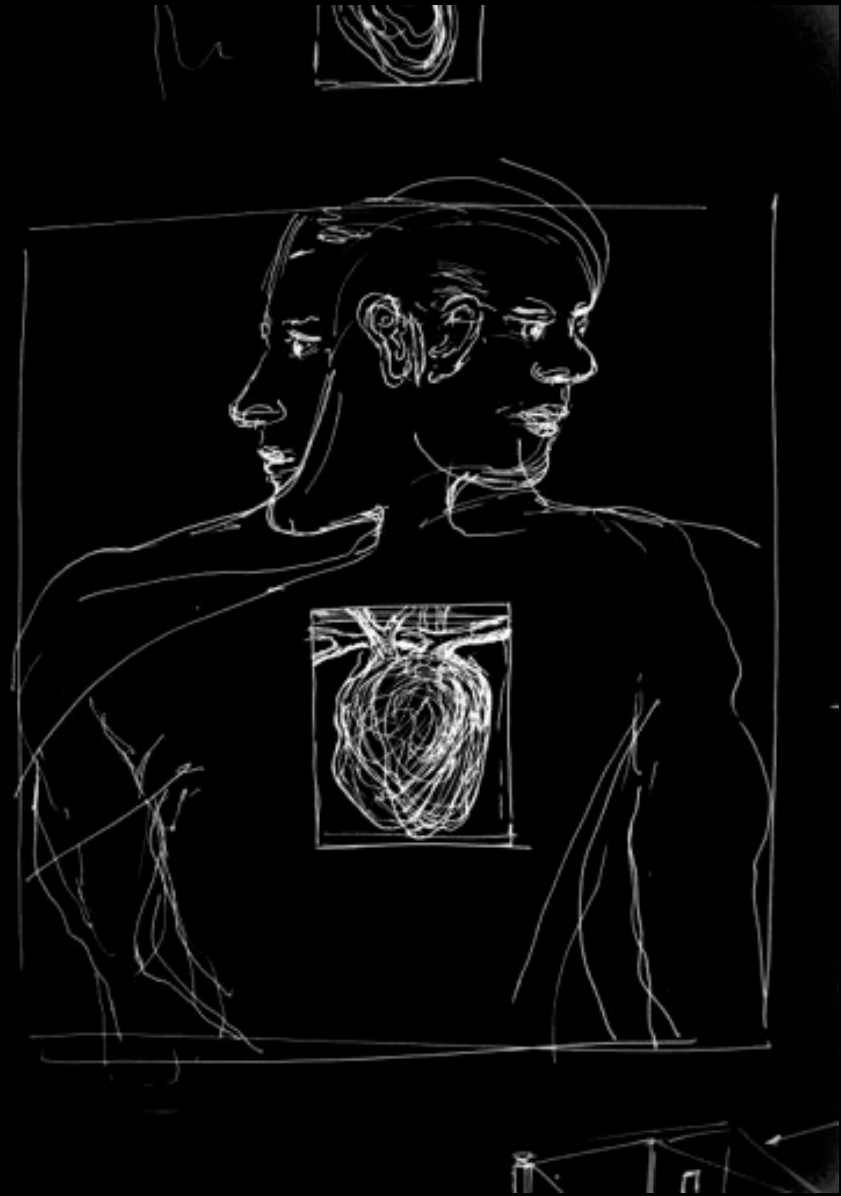
Can influence the research, some of the methodology

- Help with framing the questions
- Visual aspects about how the vide is to be taken

hybrid bodies

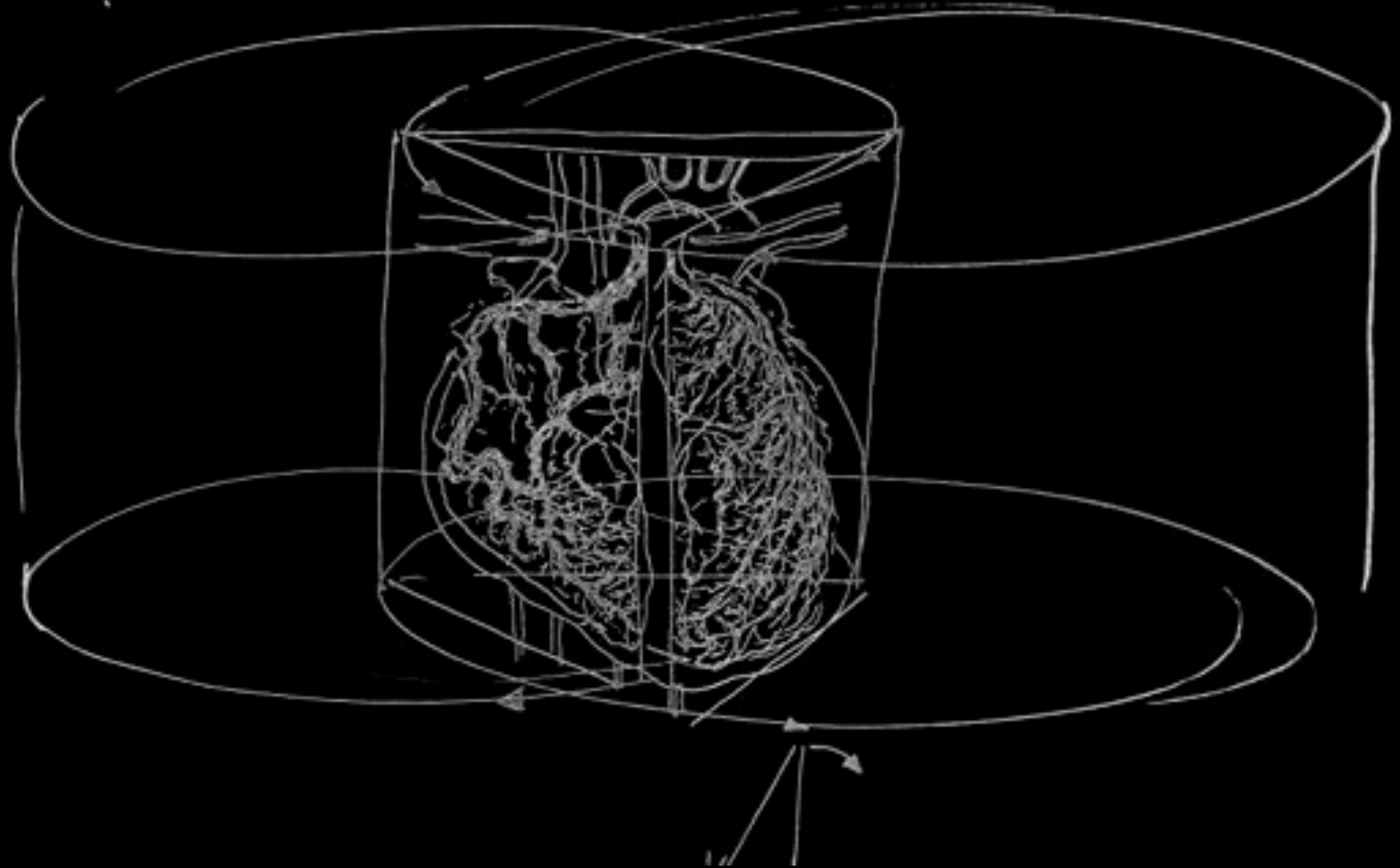


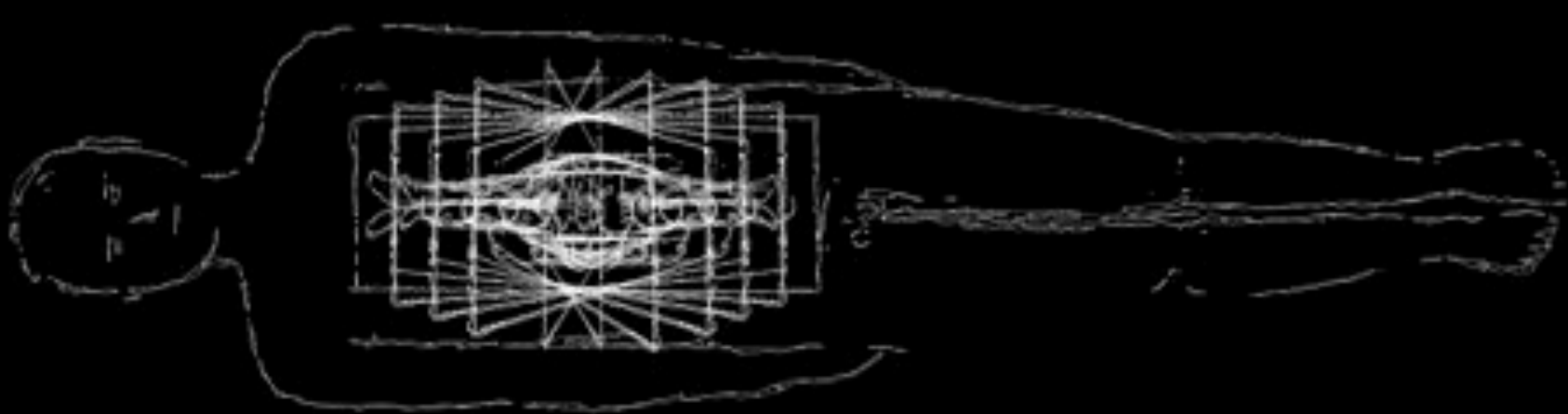
hybrid bodies



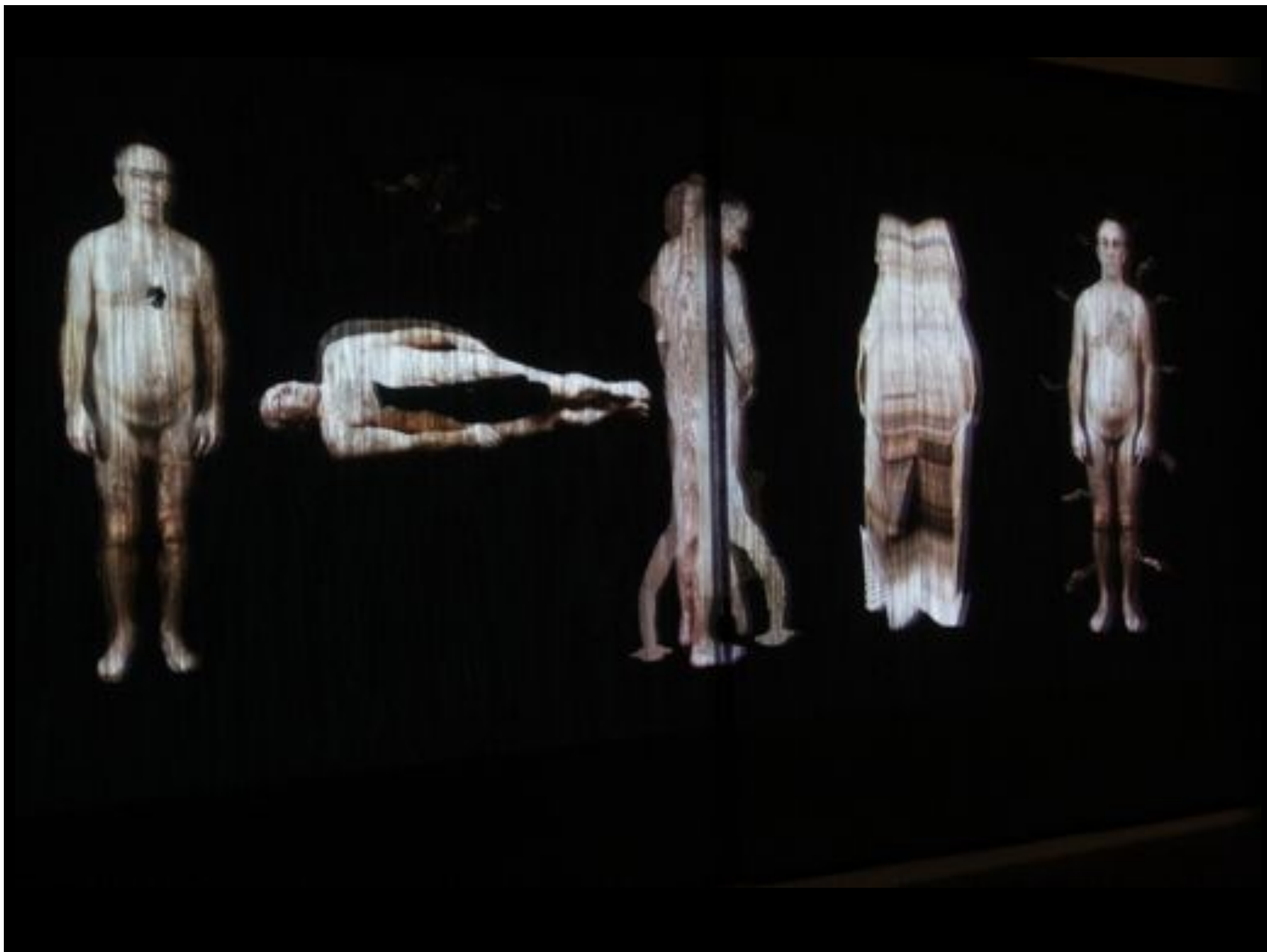


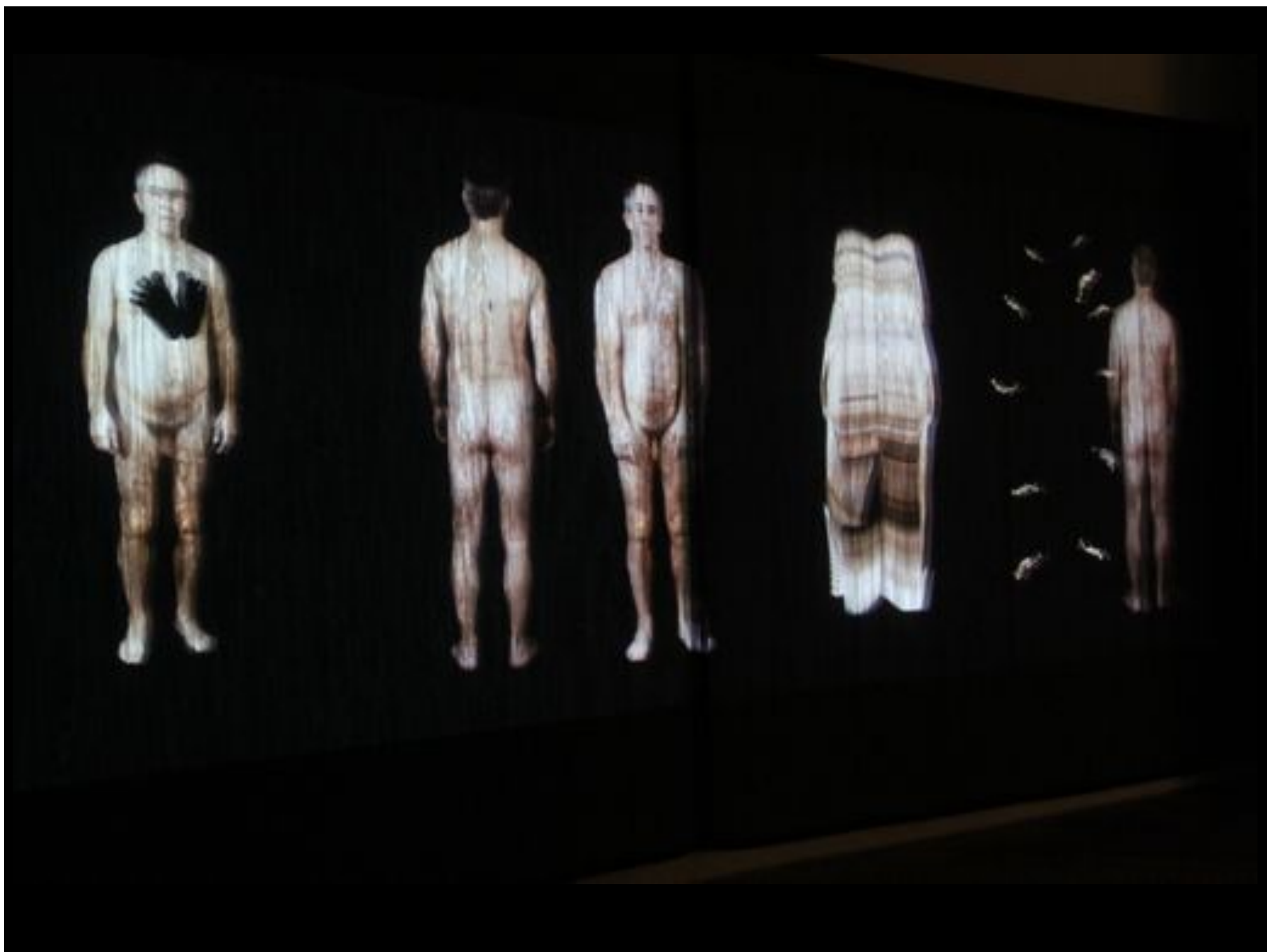
hybrid bodies





A







Sciart collaboration

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?

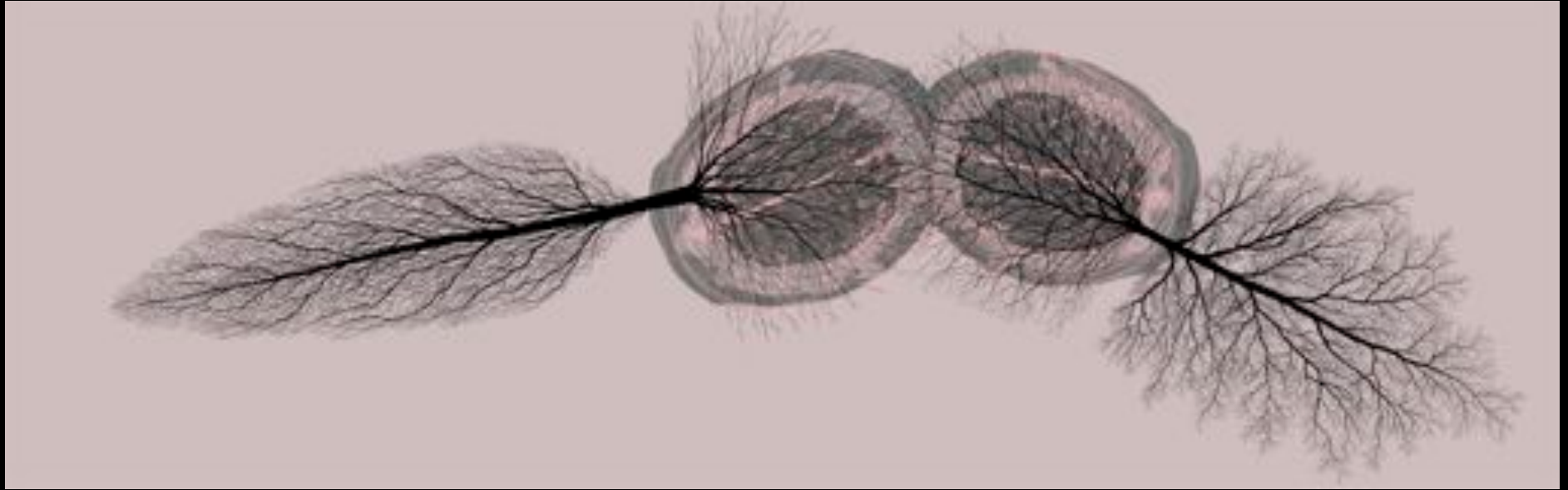
Does current training inhibit their production of science?

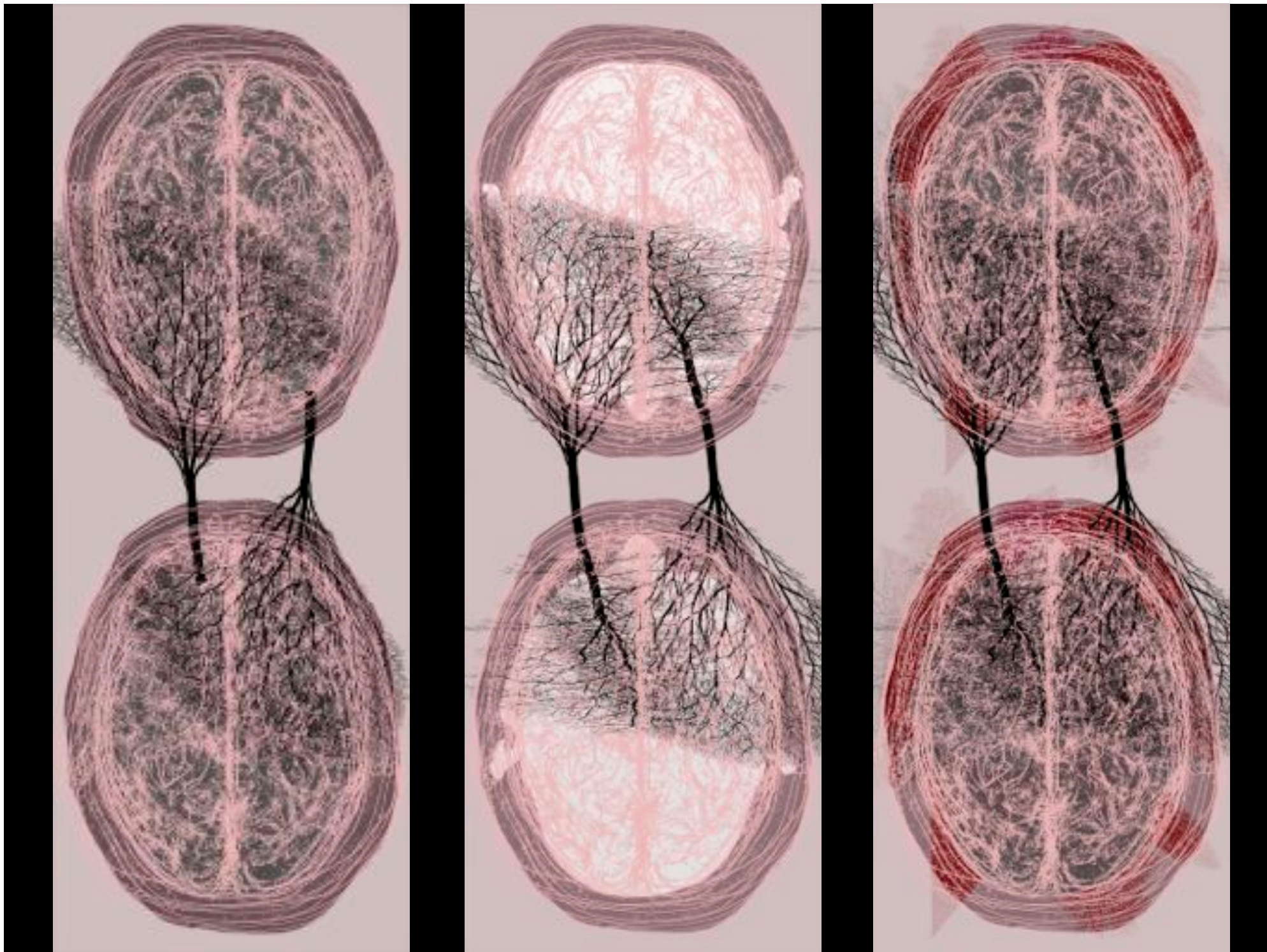
Could artists work collaboratively in the lab to enable scientists?

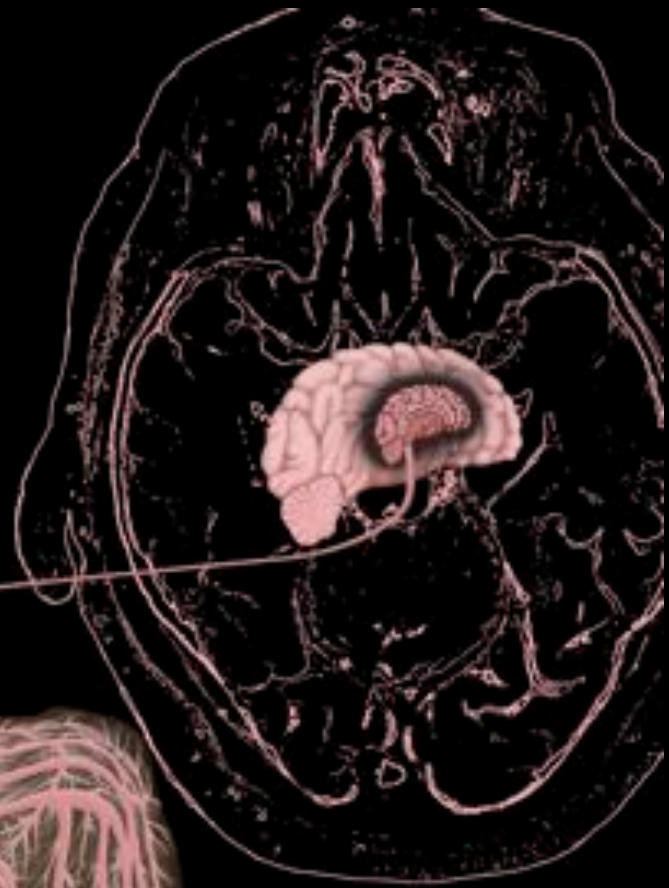
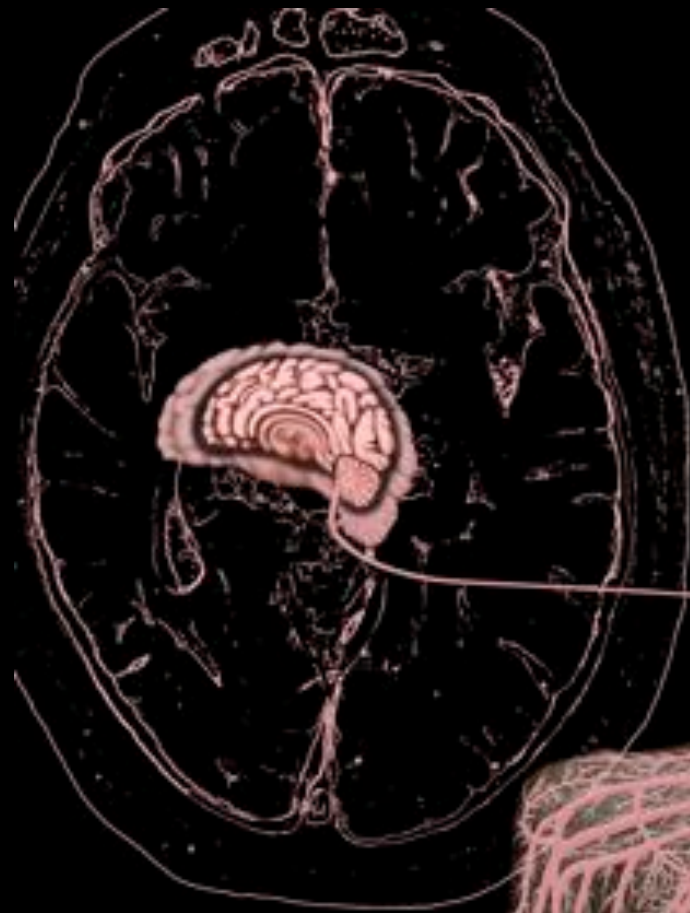
What does the **digital** have to do with making art work ?

Digital Output









Copyright issues

From: Brendan Tapley
Subject: Mind and Life Inquiry
Date: 30 August 2013 14:47:47 GMT+01:00
To: ANDREW CARRIE

1 Attachment, 118 KB [Save](#) [Quick Look](#)

Dear Mr. Carrie... My name is Brendan Tapley, and I am the director of communications at the Mind and Life Institute, which is a non-profit cofounded 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 2014, we will hold our biannual 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 Gating series.) Really, your work is just stirring in the most compelling ways, and we would love/be honored to have it 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 Tapley
Director of Communications
The Mind & Life Institute

4 Bay Road, Suite 300
Hadley, Massachusetts 01035
[413-887-0700, extension 313](tel:413-887-0700)





© Andrew Camble

an alternative platform

to galleries

Blogging

W W W . Democratisation.

ANDREW CARNIE: SCIENCE AND ART

SATURDAY, 18 DECEMBER 2010

Coming of Age: the art and science of ageing



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.

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BLOG ARCHIVE

▶ 2011 (6)

▼ 2010 (1)

- **BEHANCE**

Representation on the web

- **Flicker**

- **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
(which I have now forgotten how to access and use!)



Andrew Carnie



Witchester,
United
Kingdom

> Pictures 60 / Videos 0

> Favorites 0

> Contacts 12

Recent Activities

of and on Andrew Carnie



K.K. added an artwork of Andrew Carnie to favorite. 9 days ago



Dorothee Mügge added an artwork of Andrew Carnie to

All Pictures / Videos



"EYE: Through the Mirror Darkly"

Video: Slow video onto conical screen
2004, 400 x 350 x 800 cm
0 comments



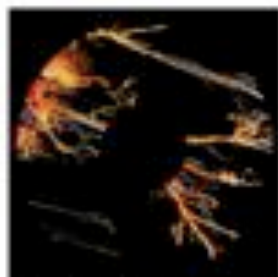
"EYE: Through the Mirror Darkly"

Video: Slow video onto conical screen
2004, 400 x 350 x 800 cm
0 comments



"EYE: Through the Mirror Darkly"

Video: Slow video onto conical screen
2004, 400 x 350 x 800 cm
0 comments



"EYE: Through the Mirror Darkly"

Video: Slow video onto conical screen



"451. slide-dissolve work"

Installation: Slide-dissolve with work 4 projectors
2004, 700 x 300 x 700 cm
0 comments



"451. slide-dissolve work"

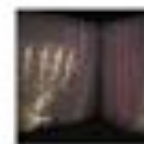
Installation: Slide-dissolve with work 4 projectors
2004, 700 x 300 x 700 cm
0 comments

Catalogs of Artwork



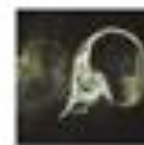
All Pictures / Videos

Artwork 60



WE ARE WHERE WE ARE

Installation
Artwork 11



MAGIC FOREST

Installation
Artwork 11



DISPERSE

Installation
Artwork 10



SUITCASE WORK

1994, 1995

the value of the

v i s u a l

andrew carnie

Home

Introduction

Art works

A Short History

Timeline

CV

art works



Orange Square

Dark Space

Concentric Lines

Skull

Glowing Circle



Green and Blue

Complex Pattern

Colorful Circle

Curved Lines

Glowing Circle



search in

Andrew Carnie

you are here: [artists & curators](#) > [artists & curators](#) > Andrew Carnie

artists & curators

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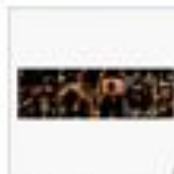
[events](#)

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451, 2004



Eye: Through the Mirror Darkly, 2004



Slice, 2004



Cathedral, 1991



Sonement, 1991



Rserveand, 1994



Clutch, 1994



Fence, 1992



Flotilla, 1995

[profile overview](#)

[artworks](#)

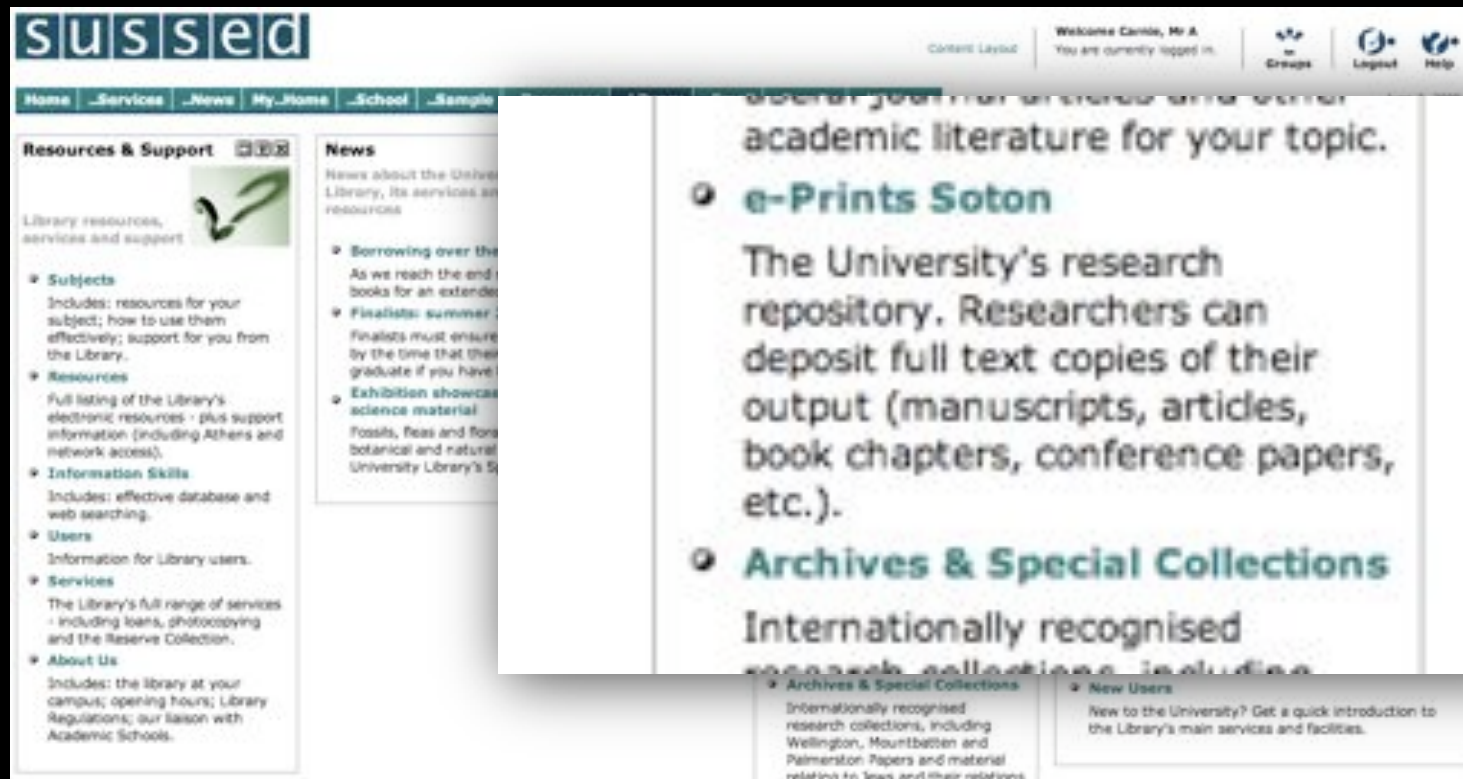
[CV](#)

[contact](#)

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

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



ANDREW J CARNIE

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MEMBERS



Matthew Buck



Stephen Cook



Sybilla Simpson



Loma Jones



Jim Chorley



Jo Arkell





ESSAY

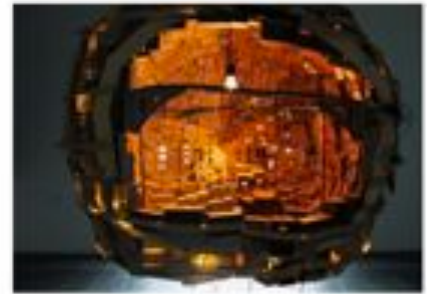
THE THING THAT DISCOVERS ITSELF

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.

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BBBLOG

Yaron Steinberg's Brain | 4 days ago
Yaron Steinberg has created an installation to show how he imagines his brain.



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.

DISPATCHES

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Jussi Parikka

MACHINOLOGY

Machines, noise, and some media archaeology by Jussi Parikka

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A Call for An Alternative Deep Time of the Media

September 28, 2012  [jussiparikka](#)

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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 Athanasius 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 Deleuze-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 aberrant paths for hearing and seeing, of optics and acoustics, of technical means of guiding,

 [RSS feed](#)

Jussi Parikka...

is a writer, media theorist and Reader in Media & Design at Winchester School of Art (University of Southampton). He is also Adjunct Professor of Digital Culture Theory at University of Turku, Finland and Honorary Visiting Fellow at Anglia Ruskin University, Cambridge.



Twittering right now...

[@stargould](#) ...""...nervous overload,

Beauty of the Panorama

📅 August 13, 2012 👤 [Jussiparikka](#)

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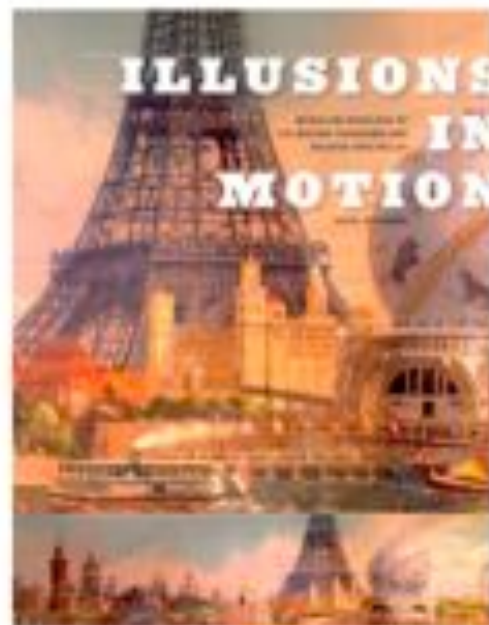
Much waited for... and soon out, Erkki Huhtamo's massive study on the moving panorama: *Illusions in Motion. Media Archaeology of the Moving Panorama and Related Spectacles*.

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 it's back cover:

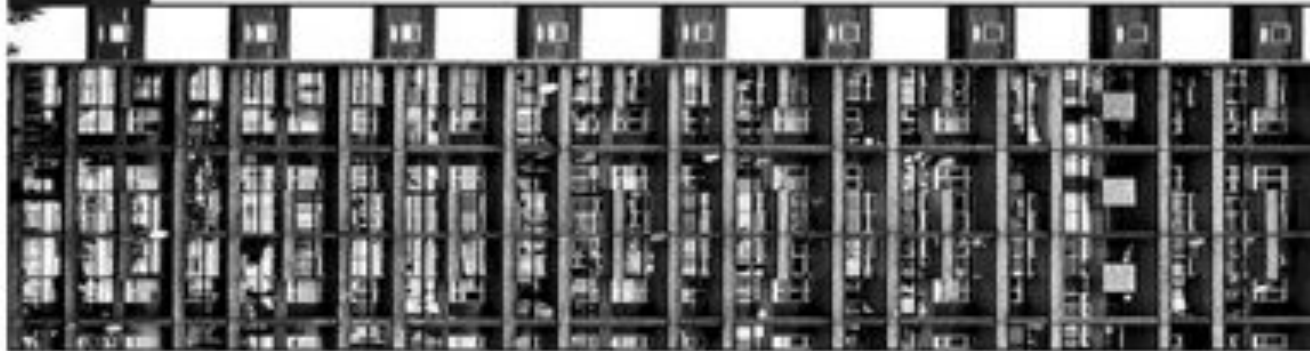
"Pioneer of the media archaeological methodology, Huhtamo reveals in this book his roots as a cultural historian. *Illusions in Motion* is painstakingly well researched and meticulously composed. Besides excavating the histories of this neglected medium, the moving panorama, it offers an empirically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

📖 [Huhtamo, media archaeology, visual culture](#)



Art Sleuth

HOME



JANUARY 31, 2012

Everything Must Go – pop up exhibition at the Bargehouse, Oxo Tower



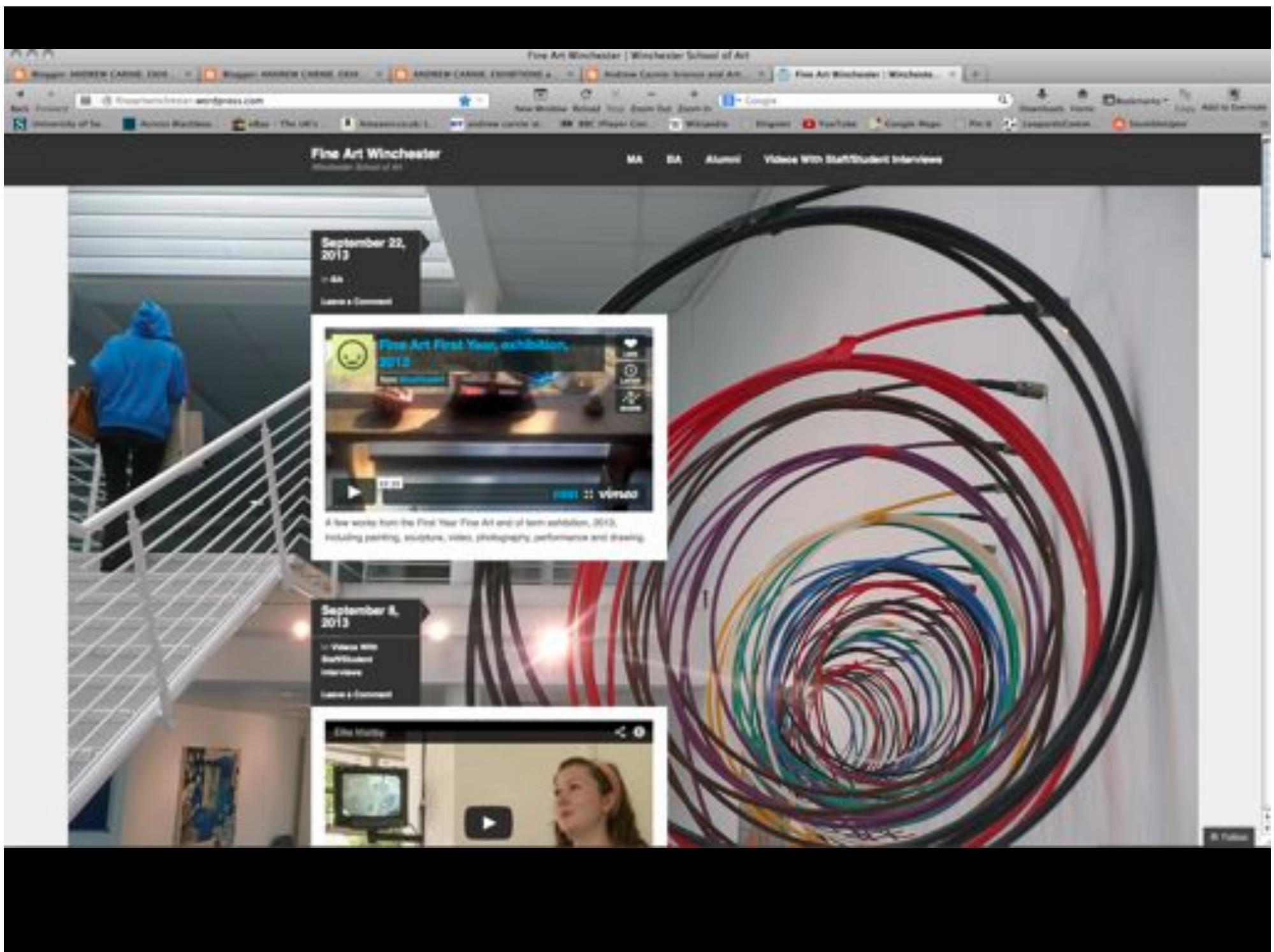
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September 22, 2013
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Fine Art First Year exhibition, 2013
A few works from the First Year Fine Art end of term exhibition, 2013, including painting, sculpture, video, photography, performance and drawing.

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