

# EXPERIMENTS

## GROUP SHOW

12<sup>th</sup> March – 29<sup>th</sup> May 2010

Private View Thursday 11<sup>th</sup> March 2010, 6pm – 9pm

GV Art Gallery, 49 Chiltern Street, London, W1U 6LY



*Life in the field of death*, Chris Drury

Leonardo da Vinci, in the 15<sup>th</sup> century, envisaged that every small part of nature mirrored the action of the whole; he saw the human body a 'lesser world' – lesser in scale but not in wonder and complexity. Everything, according to the Renaissance man, was related to everything else. Leonardo saw connections where we see only differences.<sup>1</sup>

C P Snow, the scientist who, in 1959, famously lectured in Cambridge about the 'Two Cultures' once said 'The clashing point of two subjects, two disciplines, two cultures – of two galaxies, so far as that goes – ought to produce creative chances. In the history of mental activity that has been where some of the breakthroughs came.'<sup>2</sup>

The chances are there now. But what is it that still separates the disciplines and its practitioners, and what is it that attracts one to the other? Where and how do artists and scientists work, and how come they end up not having much to do with each other sometimes for the whole stretch of their careers?

**Experiments** is the first in a series of unique, exhibitions curated by Artakt with GV Art. It brings together the work of five artists whose practice develops with close and productive collaborations with scientists. In a rare opportunity for professionals of each discipline to develop a relationship, with each other, the artists and scientists explore the other's productive processes, investigating the mythology of 'neat laboratory worker' versa 'chaotic, creative artist.'

With collaborations between the artists and scientists, Annie Cattrell with Stan Cornford, Peter Cockrell and Prof Morten L Kringelbach; Andrew Carnie and Paul Broks, Chris Drury with Dr Lynn Fenstermaker and Hugh Corr, Katharine Dowson with Dr Gabriele Jordan and Anne Brodie with Simon Park the artists and scientists experiment with aspects of neurology, meteorology, optics and microbiology.

ARTAKT curates and manages pioneering exhibitions and research led projects at a national and international level in the field of art, science and culture. At the centre of Artakt is the conviction that art, science and culture individually and, above all, collectively, can and should be communicated as creatively, accurately and widely as possible in a daring and innovative way at the highest visual level. Artakt's research and collaborations result in outstanding and ground-breaking exhibitions, together with related outputs such as academic articles and publications, talks, seminars and conferences as well as performances and satellite events.

Artakt, Central Saint Martins College of Art & Design, University of the Arts, London  
[www.artakt.co.uk](http://www.artakt.co.uk)

GV ART represents a broad community of established and emerging artists. Working in a variety of disciplines, this diverse group share a common artistic and emotional vocabulary which is in sympathy with and helps mould the gallery's sensibility. Defined by neither ideology nor fashion, it demands only tolerance for the individual voice, interconnectivity between man and environment and fresh approaches to our understanding of the human condition.  
[www.gvart.co.uk](http://www.gvart.co.uk)

VISITOR INFORMATION:  
GV Art, 49 Chiltern Street  
London W1U 6LY nearest tube Baker Street  
Tel: 020 8408 9800  
Email: [info@gvart.co.uk](mailto:info@gvart.co.uk)

GALLERY OPENING HOURS:  
Tuesday to Friday 11am – 6pm,  
Saturdays 11am – 4pm or by appointment.  
Admission Free

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Annie Cattrell explores conflicting mapped emotions in her piece *Pleasure/Pain*. The visceral sculpture makes visible the extent of active pathways within the human brain while experiencing pain and pleasure. Artist Katharine Dowson examines optics and questions the nature of vision. Inspired by galaxies photographed by the Hubble telescope, her work *Micro Macro* explores colour, light and the process of observation itself. Alongside the artists work, scientists are invited to present a 'piece' or 'object' of their choice that relates to the artwork, punctuating and bringing insight to the collaboration.

The exhibition will attempt to trigger a debate between the two disciplines. What did the artists in **Experiments** gain from their interactions with the scientists? And vice-versa? Does the art that emerges from the interactions reveal something on the science, and is the relationship between the artist and scientists in **Experiments** useful in more than one way to both and, eventually, to the viewer?

Instigated by Marina Wallace, one of the curators of internationally acclaimed exhibitions, *Seduced: Art and Sex from Antiquity to Now*, *Spectacular Bodies: Art and Science of the Human Body*, **Experiments** sets the scene for a longer standing collaboration between Artakt and GV Art based on common interests broadly in the area of art & science. The collaboration will also provide a platform for Artakt and GV Art to lead in discussions and debates within the art and science spectrum through events, publications and talks held at the gallery.

1. *Leonardo da Vinci: Experience, Experiment and Design*, Martin Kemp/Artakt, exhibition at the Victoria & Albert Museum, 2006
2. C P Snow, *The two cultures*, CANTO, 1998, p.16–18

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Andrew Carnie, *Seized*, installation. Image: Courtesy GV Art and Artakt



Annie Cattrell, *Pleasure/Pain*, rapid prototype SLS. Credit: M I C Auckland. Image: Courtesy GV Art and Artakt



Anne Brodie, *From Basement series*, C-type print. Courtesy GV Art and Artakt

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