



Department of Science, Information Technology and Innovation

The AIRS 2016 Artists

The *Artist in Residence Science 2016* (AIRS) program supports creative collaborative residencies through engagement of professional artists with the wealth of diverse science networks, researchers, field work, data and infrastructure in the Department Science, Information Technology and Innovation (DSITI), at two Science Division locations in Brisbane – The Ecosciences Precinct, Dutton Park and the Queensland Herbarium, Mt Coot-tha.

Following a call for Expressions of Interest (during February-March 2016), an initial assessment and shortlisting, the AIRS 2016 Selection Panel have selected four artists for the AIRS 2016 residency. Following is a summary of each of these artists and how they intend to work with science staff in the Science Division.

The artists are:

Alinta Krauth
Kay Lawrence
Jeanette Stok
Donna Davis

Further information: <http://www.qld.gov.au/dsiti/initiatives/artist-residence-science-program/>

Alinta Krauth - New Media SciArt / Installation / Interactive/ visual storytelling / art-serious computer games.



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Web example: <http://alintakrauth.com/iftheforestwanders>

Web example: <http://alintakrauth.com/cartologyapology>

Web example: <http://alintakrauth.com/shadowblisters>

This residency will result in a new work that experiments with new techniques of digital hypermedia, human/interface interactivity, and projection mapping onto real-world objects, using the potential themes of pollution (eg. air and soil quality, climate variability data), and contamination. The digital component of this piece (a screen-based work or projection) will experiment with finding new ways to digitally visualise and auralise pre-existing data recently found by .. Landscape Sciences or Environmental Monitoring departments. I wish to experiment with ideas of climate change and human-made impacts on the environment – using local data to look at themes that impact globally.



“Alinta Krauth is perhaps one of

the most important women to come out of Art and Queensland at the moment, because of the way her art explores and conveys scientific data through digital installations, prose, sounds and music, but also because of this, her role as a woman in the ‘tech’ industry.

Her complex digital installations feature interactive sculptures, often combining visual and aural effects with digital poetry in public spaces. She is an expert at creating an environment that engages the senses to trigger physiological responses from viewers, sometimes inviting them to interact with a control box she has created herself. Her work transverses digital fields on and offline, whether it is by using code to create interactive maps of real geographical areas, encouraging people to explore their environment by sending messages to neighbourhood trees, or by taking real data, animating it and overlaying audio to provoke thought and discussion.

*Her combination of art and technology is by definition pioneering as each work needs to be site-specific. She has grown accustomed to the challenges and restrictions that come with installations in an array of venues using her talents to prove time and time again, that being a woman does not impede her ability to create art within a technical industry...”*Feature editorial by Fringe:ArtCulture.

Abbreviated CV: Alinta is an award winning artist with an extensive academic, art-science practice and exhibition record. Alinta has an international reputation as an interactive digital and projection artist. She has an expanding repertoire of science-themed artworks including several works done for the SciArt Centre in East Broadway New York, The World Science Festival Brisbane and a commission for 350.org in association with the Paris Climate Summit 2015

The AIRS 2016 residency

My intention is to experiment with how my wide field intertwines with ecosciences. My preference would be to work with Landscape Sciences or Environmental Monitoring on an interactive artwork about pollutants in soils/air (this is just one idea), that perhaps combines a projected image and real world objects. A project like this could work equally well with other departments. Data visualisation is not new, thus while this artwork may end up taking that form, through this residency I will explore other novel ways in which to interact with the sciences. I would be interested in holding some public lectures/artists talks in or near the Ecosciences facilities in conjunction with this residency.



Donna Davis - Installation, digital media, sculpture

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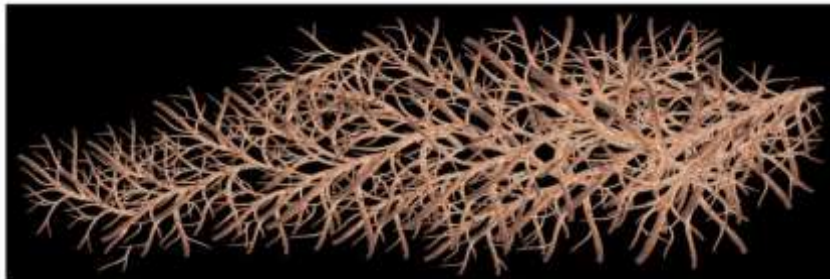
Installation: <http://www.donna--davis.org/installation.html>

Digital Media: <http://www.donna--davis.org/photography.html>

Blog: <http://www.donnadavisartist.blogspot.com.au/>

I aim to work with DSITI

Mycologists, Botanists and Soil Scientists at the Queensland Herbarium and Ecosciences Precinct to creatively investigate plant and fungi root systems; exploring the intricate network of connections that exist hidden underground – essential for life aboveground.



Beyond the Seed, 2015, donna davis
pigment print on halfsmooth fine art rag, 150 x 60 x 5cm
Image courtesy of the artist
Winner Major Prize, Inagawa Sunshine Coast Environmental Art Prize, 2018
Collection of Sunshine Coast Galleries

Bio: *Exploring the nexus between art and science, I like to create new ways of working with scientific concepts in order to develop works that capture and create sites of ecological observation. As an artist I am intrigued with the idea of connection, and work across a range of media including assemblage, installation and digital media to explore connections and relationships with the natural world in a way that evokes curiosity and reflection; by providing new ways of 'seeing' and creating new 'connections' in the mind of the viewer.*

Abbreviated CV: *An award-winning artist Donna Davis has held five solo exhibitions; been part of six touring exhibitions and participated in six group exhibitions. Her works are held in six public collections and numerous private collections. She has a Bachelor of Arts (ART) Curtin University of Technology. Donna has also been an Artist-in-residence with Mt Cootha Botanic Gardens and at Bimblebox Nature Reserve, Alpha, 2012.*



Background to the AIRS 2016 residency

Fungi is ephemeral, with some species only visible for a few days and/or only appearing in certain conditions and/or seasons; making it hard to comprehensively document due to time and resource limitations. By working as both Citizen Scientist and Artist (Stage 1), Donna made weekly field visits over 12 months to the same site, to collect and document a broad cross section of fungi species. This site at Purga near Ipswich contains only one dominant species, the endangered *Swamp Tea-tree*.

The data, gathered during Stage 1, is a significant first for mycological study and presents a unique chance for researching fungi-tree relationships due to the particular habitat where the data was collected whilst also providing a plethora of ideas and creative inspiration for myself as an artist to be explored during this proposed residency.

The AIRS 2016 residency (Stage 2) will allow existing data coupled with new data, to be investigated and analysed in collaboration with DSITI Mycologists, Botanists and Soil Scientists to explore creative and innovative outcomes that benefit both the art and science fields. Donna would like to work with DSITI Scientists at QH that work in the area of Plants, fungi and ecosystems collaborate with DSITI Soil Scientists to collect soil / root samples from the Purga site to enhance data already collected, as part of this proposed residency.

As with previous works, Donna envisages that works created during this residency will be exhibited in public galleries, environmental centres and museums, gaining exposure and engaging new audiences to the art/science field and in-turn encouraging new partnerships.

Jeanette Stok - Sculpture/Drawing

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Web example: <http://netistok.wordpress.com>



I anticipate that this collaboration will allow a greater understanding of what scientists do, with a particular focus on how they do their job. These direct physical actions are often hidden from the general public. The public is often presented with data in the absence of both the labour and the people who have generated this information. I believe that linking the science with the scientist will assist in the communication of science to the wider community. It will highlight the importance of the people who undertake these experiments, data collection and analysis. I hope that it will also reinforce the fact that science is a human endeavour and that the people involved in.



Abbreviated CV: *Jeanette is Post-Doctoral Research Fellow with University of Queensland and an emerging artist. She has a Bachelor of Fine Arts (Sculpture) Queensland College*

of Art, Griffith University, a Diploma of Visual Arts Southbank Institute of Technology and Doctor of Philosophy (Chemistry) University of Queensland and Bachelor of Science (Honours) University of Queensland



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I would like to explore the relationship scientists have with the environment they work in and the way in which they work. Having been trained as a scientist myself, I understand that scientists are taught to see and interact with the world in a methodical and rational way. This scientific 'way of seeing' can be very foreign to the traditional artist. A systematic way of observing the world is often also reflected in the physical actions and movements of the scientist in their environment. I would like to work with the Environmental Monitoring and Assessment Sciences at the Ecosciences Precinct in order to map the movements of these scientists through drawing, video and photography. This would initially involve observing and documenting these physical actions in all settings where their scientific endeavours occur: in the field; in the laboratory; and in the office. I would then like to use these observations to produce a number of art works that explore the relationship scientists have to the environment they work in and the consequences of their physical actions.

As the Environmental Monitoring and Assessment Sciences division are involved in monitoring specific environments, there is the potential to incorporate their scientific monitoring techniques (their ways of seeing) into the creative outcomes of the project. This would involve collaborating with these scientists in order to understand their methodologies and documentation techniques and consequently adapting these techniques for an alternative creative purpose. These adapted techniques will then be employed in combination with traditional drawing techniques to visualise the physical actions and scientific ways of observing the world.

Finally, I would like to investigate how scientists see themselves and their own physical actions in relation to their working environment. How do the environments in which they work dictate their actions? How do they think about their own physical actions in relation to their work? Do they see any connections between their actions and movements and their scientific results or data collection?

Kay Lawrence - Multidisciplinary visual/sound art

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I believe that the primary role of artists is that of communication – to bring cultural, social and ecological issues to public attention. Artists can assist scientists to articulate and illustrate certain issues leading to greater public awareness and understanding. These interactions and collaborations between scientist and artists are mutually beneficial. The relationship endows scientists with fresh perspectives on their research issues and potential methods of communication to public notice. Contemporaneously, artists acquire the information

necessary to expound on the factors critical to achieving their shared goals and objectives and deliver high quality innovative artworks. in.

Abbreviated CV: *Kay is an award winning artist with an extensive academic, art practice and exhibition record. Kay has a PhD in Fine Art with the Queensland college of Art, GU and an international record of solo and group exhibitions and seven previous art residencies in China, USA, Japan, Australia and Iceland .*



The AIRS 2016 residency

Through interactive relationships artists and scientists work collaboratively to transgress social and cultural boundaries and influence ecological outcomes. I use cognitive theories, particularly metaphor to convey essential elements without excessive oversimplification, preserving complexity through perception of a familiar concept of equivalent complexity. I use also neurological theories proposed by Barbara Maria Stafford. I do not proselytise, but interpret facts innovatively for individuals to recognise the problems and seek solutions. Evaluation of studio outcomes is always determined by audience reaction. My residency experience will be critically evaluated for submission to a peer-reviewed journal

My residency project will be predicated in a process of intellectual rigour to investigate the proposal that mangroves are essential to human survival. The research will focus on the critical importance of mangroves to marine and estuarine health and the implications that these have for the survival of the human species. This will incorporate mangrove filtration systems, effects on water chemistry and subsequent impacts on reef environments – including at a microscopic level. This will be achieved through engagement with Environmental Monitoring and Assessment Services, Landscape Sciences, Remote Sensing Centre and any other areas where the research leads.

Grounded in a critical framework of feminist theory, my practice posits the embodied experience of nature as an essential aspect of people's understanding of the interconnectedness that underpins all of Earth's ecologies. Highly concerned by the capitalist, anthropocentric motivations that have resulted in our current predicament, I use feminist ideology as a strategy that can positively contribute to a vast array of methods of bringing these issues to public notice. Feminist theories are not usually associated with art/science collaborations; so this will bring fresh perspectives to the scientists with whom I collaborate.

I propose to develop a significant body of new works that explore new ways to expound the critical necessity to renegotiate the problematic relationship between nature and culture. My creative practice will be extended through experimentation with hitherto untried means of interpreting photographic images including glass/fabric/3D/lenticular printing and casting. Performance with sculptural intervention in the landscape will also indicate a new direction for my professional practice. I will be actively seeking new materials from those used by the science staff, to reinforce my concepts and concerns.