Leonardo da Vinci, in the 15th 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.1

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.’2

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 Carrie 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.

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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.


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