

Inspiration Works

Inspired By Science

Science and art naturally overlap and both are a means of exploration. Both involve ideas, theories, and hypotheses that are tested in places where mind and hand come together—the laboratory and studio. The works in the *Inspired by Science* collection celebrate science through visual interpretation, process, and approach.

Artists from around the globe are represented in this collection, and a variety of media are featured. The artists' works are intended to instigate conversation, intrigue, and inspire.

A collaborative project between Cincinnati Children's, Kolar Design, the University of Cincinnati College of Design, Architecture, Art and Planning (DAAP), Dean Robert Probst and Director, School of Art, Kate Bonansinga, along with the following art professionals:

Art Design Consultants

Blue Spiral 1

Carl Solway Gallery

Malton Gallery

Marta Hewett Gallery

Mary Ran Gallery

McElwain Fine Arts

Miller Gallery

Pace Prints

kolar





Amy Genser

West Hartford, CT (b.1973)

Midnight Swimming, 2014

Mulberry paper and acrylic on Masonite board

Inspired by natural forms, which are simultaneously irregular and ordered, and organic processes such as the flow of water, the shape of beehives and the organic irregularity of plants, flowers, and rock formations, these paper works bring to mind aerial landscape views, satellite imagery, and biological cell processes.

Blake Conroy

Sparks, MD (b.1958)

Locus, 2013

Laser cut paper

This work is about nature and the nature of human perception. The small details that are so easily missed can make the connections between what we see and what science tells us. The desert locust (*Schistocerca gregaria*) is a species of locust. This is a depiction of the insect and the repetitive patterns of its extended wings.



Greg Dunn

Philadelphia, PA (b.1979)

Cortex in Metallic Pastels, 2012

Print on metallic paper

A stylized section of the cerebral cortex, this work depicts axons, dendrites, and other features which create a scene reminiscent of a copse of silver birch at twilight.



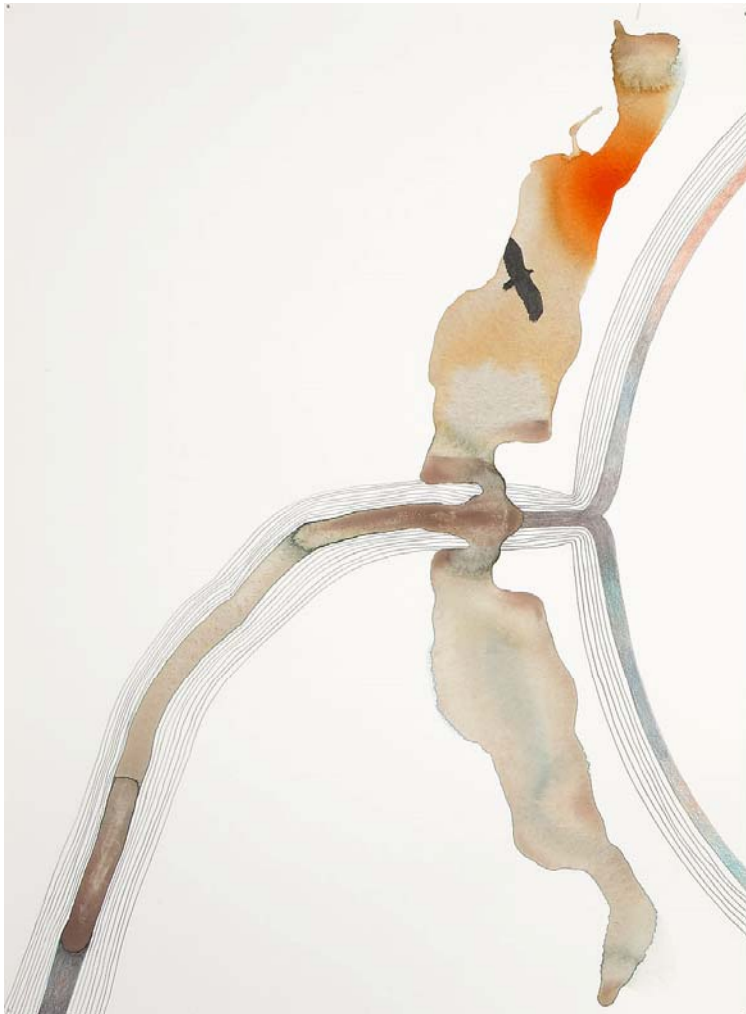
Vesna Jovanovic

Chicago, IL (b.1976)

Ojo Caliente, 2013

Ink, graphite, colored pencil

This work focuses on the human body as a lived, subjective experience. By presenting it in architectural, environmental, and interspecific contexts, these drawings become explorations into social and cultural perceptions about the body.



Allison Grant

Chicago, IL (b.1981)

Marsh, 2010

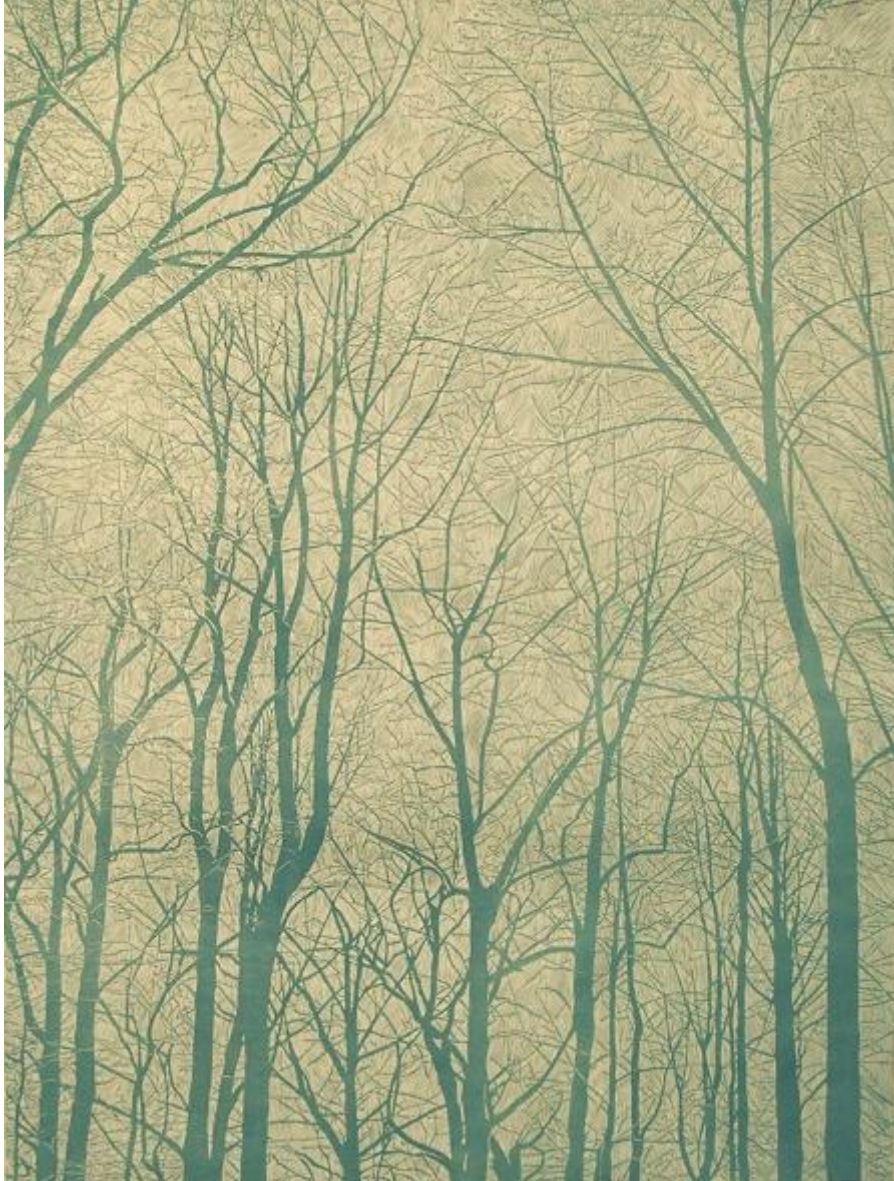
Winter Scene, 2012

Archival inkjet print

Landscape photographs often depict a pristine environment that is devoid of human imprint, but in reality byproducts of human consumption have become omnipresent.

Using plastics and appropriated imagery, this conflict is examined and illustrates how refuse is here to stay as a presence in the landscape, perhaps forever.





Hannah Skoonberg

Knoxville, TN (b.1987)

Cathedral, 2014

Linoleum print

Through careful mark making, this work encourages viewers to notice the recurring patterns in nature, and identify with the similarities of tree branches and the nervous or vascular systems. The intersection of life and nature intrigues and inspires the work.

Robert J. Morris

Mount Barker, South Australia (b.1949)

Triunus I, 2010

Acrylic and mixed media on paper

This work is a reaction to Man's influence on, and interaction with, the natural world. Color has a very powerful, physical, and spiritual effect on people. We exist in a time and space that is simultaneously material and spiritual. Time moves us through space to another moment of existence.





Graceann Warn

Fort Dix, NJ (b.1955)

20 Science Tiles:

Invisible World, 2014

Oil, encaustic, and paper on wood

The imagery from research in neuroscience, biology, and genetics is rich in pattern and form. These images form the basis of this work, abstracted and repeated, inverted and enlarged.



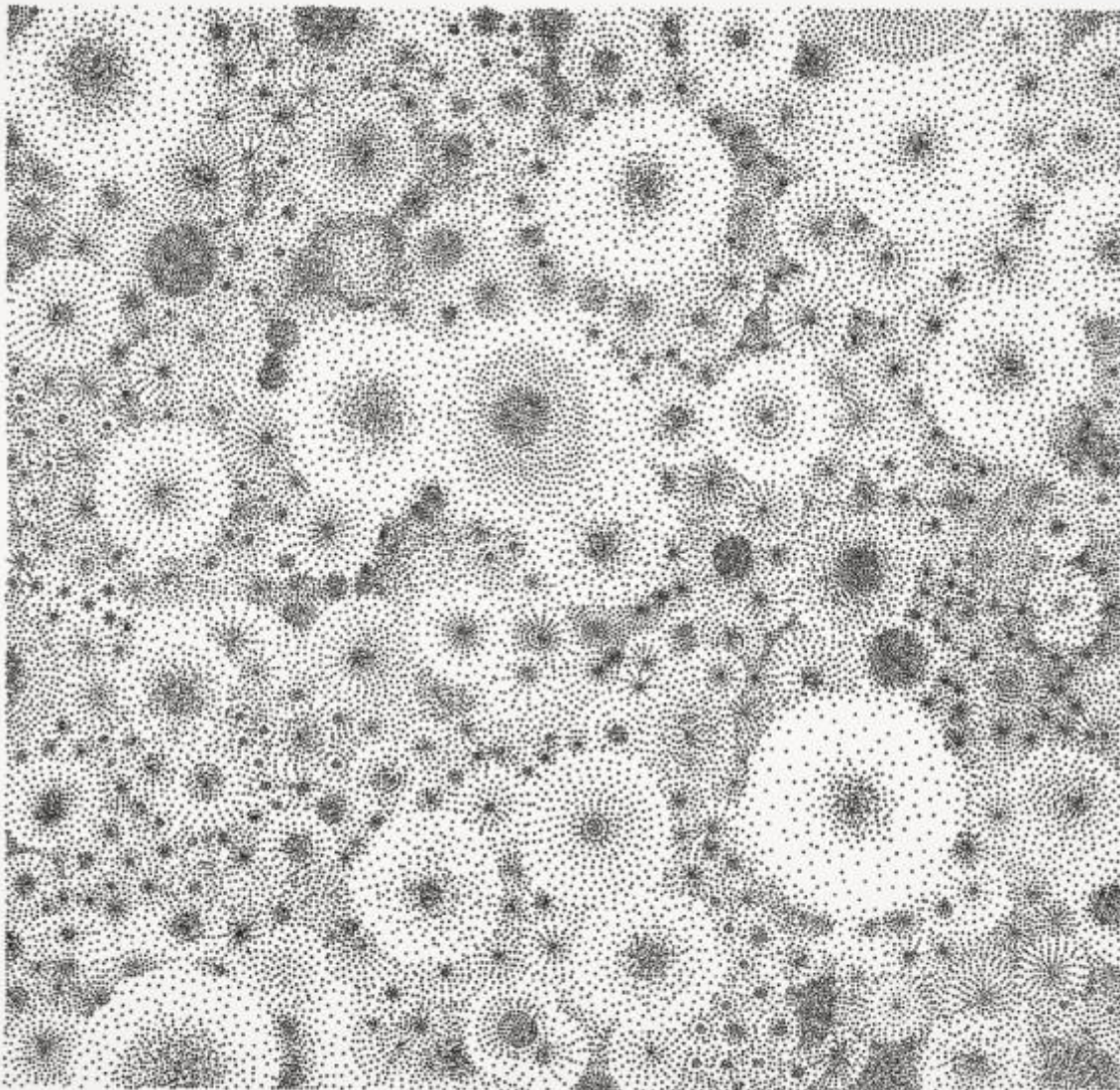
Pat Steir

Newark, NJ (b.1940)

Sunlight (Color), 2008

Screen print

These works are meditative pieces that reference the natural world. By allowing materials such as oil and water to naturally repel each other during the printmaking process, beautiful flowing lines are created, reminiscent of waterfalls.



Tara Donovan

New York, NY (b.1969)

Untitled, 2010

Relief print from pin matrix, edition
of 30

Using everyday materials such as sewing pins to create ephemeral accumulations suggestive of landscapes, clouds, and cellular structures, this work attempts to mimic nature and reflect the way things actually grow.

Laura Berman

Kansas City, MS (b.1973 Barcelona, Spain)

Umbra Series DT2, 2011

Relief print

Inked with individual hand-cut shapes and placed on the press in overlapping layers of color, this print creates a work reminiscent of microscopic structures and organic forms.



Benny Droscher

Copenhagen, Denmark (b.1971)

Good Magic (Air) 115/125, 2009

Lithograph

With tilted perspectives and curious, floating, natural objects, such as displaced seashells or lofting feathers, this work offers a glimpse of the metaphysical; a dimension where objects are poised in a weightless state.



Amy Cheng

New Paltz, NY (b.1956 Kaohsiung, Taiwan)

Abaiana Ana, 2013

Ephemera, 2013

Archival pigment print

This work is inspired by the eastern symbolism of the universe and mandalas, as well as Western 17th-century scholars and scientists, and 20th-century mystics.



M. Katherine Hurley

Cincinnati, OH (b.1952)

Home, 2015

Oil on canvas

Using the primary colors of yellow, red, and blue, this work captures the contrast of the warm yellow sun rising behind the bare winter trees and blueness of the snow.



Susan Aldworth

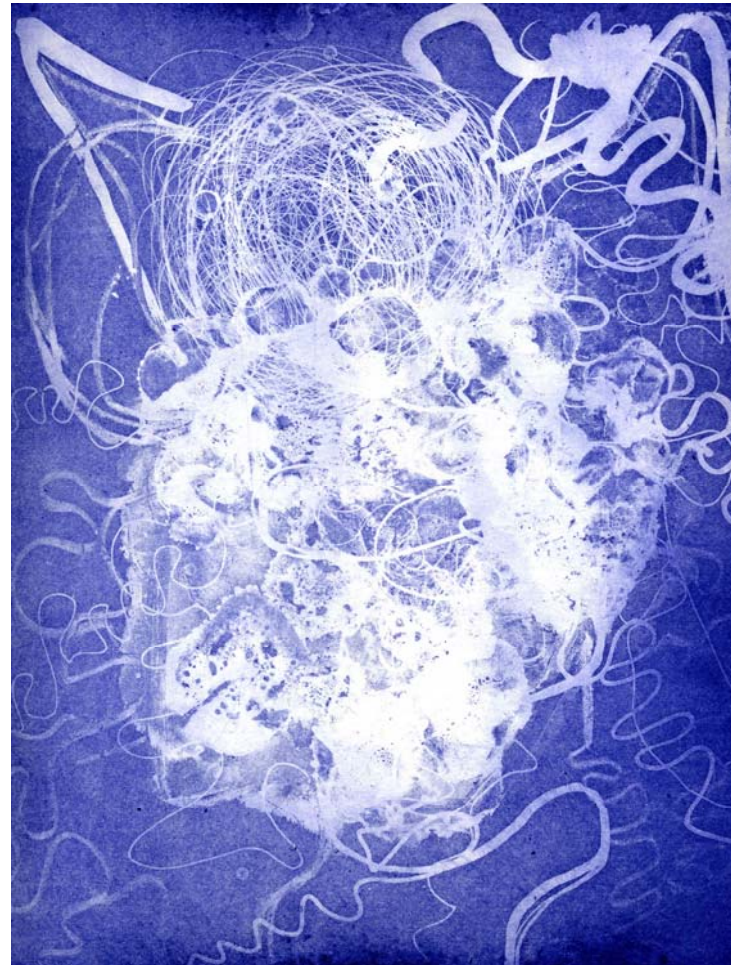
Epsom, Surrey, UK (b.1955)

Brainscape 8, 2006

Brainscape 15, 2006

Etching and aquatint

Notions of contemporary portraiture are examined through explorations of human identity. Drawn live while witnessing a brain scan, this “portrait” references not only the anatomical structure of the brain, but also suggests consciousness at work.



Patricia Olynyk

St. Louis, MS (b.1961 Saskatchewan, Canada)

Duality of Opposites III, 2011

Lithograph

A 12-color, hand-printed lithograph inspired by science and eastern philosophy, this work explores natural forces thought to be separate; large and small, nature and culture, light and dark, which are defined, in part, by the existence of the other.



Megan Triantafillou

Cincinnati, OH (b.1977)

New Growth, 2015

Acrylic and oil on paper

An artist's process is much like that of a scientist. The studio is a place for open-ended questions, much like that of a scientist's laboratory. Art making and research are both nonstop circles of pondering and deep thought, where the vision changes dramatically from the start to finish of each piece.



Allan Godshall

Cincinnati, OH (b.1976)

Evolution, 2015

Mixed media

Reminiscent of a view through a microscope, this work uses inks, dyes, acrylic paint, and other pigments that when added to epoxy resin disperse in an organic manner, taking on a self-defined composition.

