

RiAus FutureSpace Gallery
16 February–16 May 2012

Paul Brown

Tracy Cornish

Caroline Durré

Gregor Kregar

Jon McCormack

Natalie McLeod

MESNE Design Studio

Kerrie Poliness

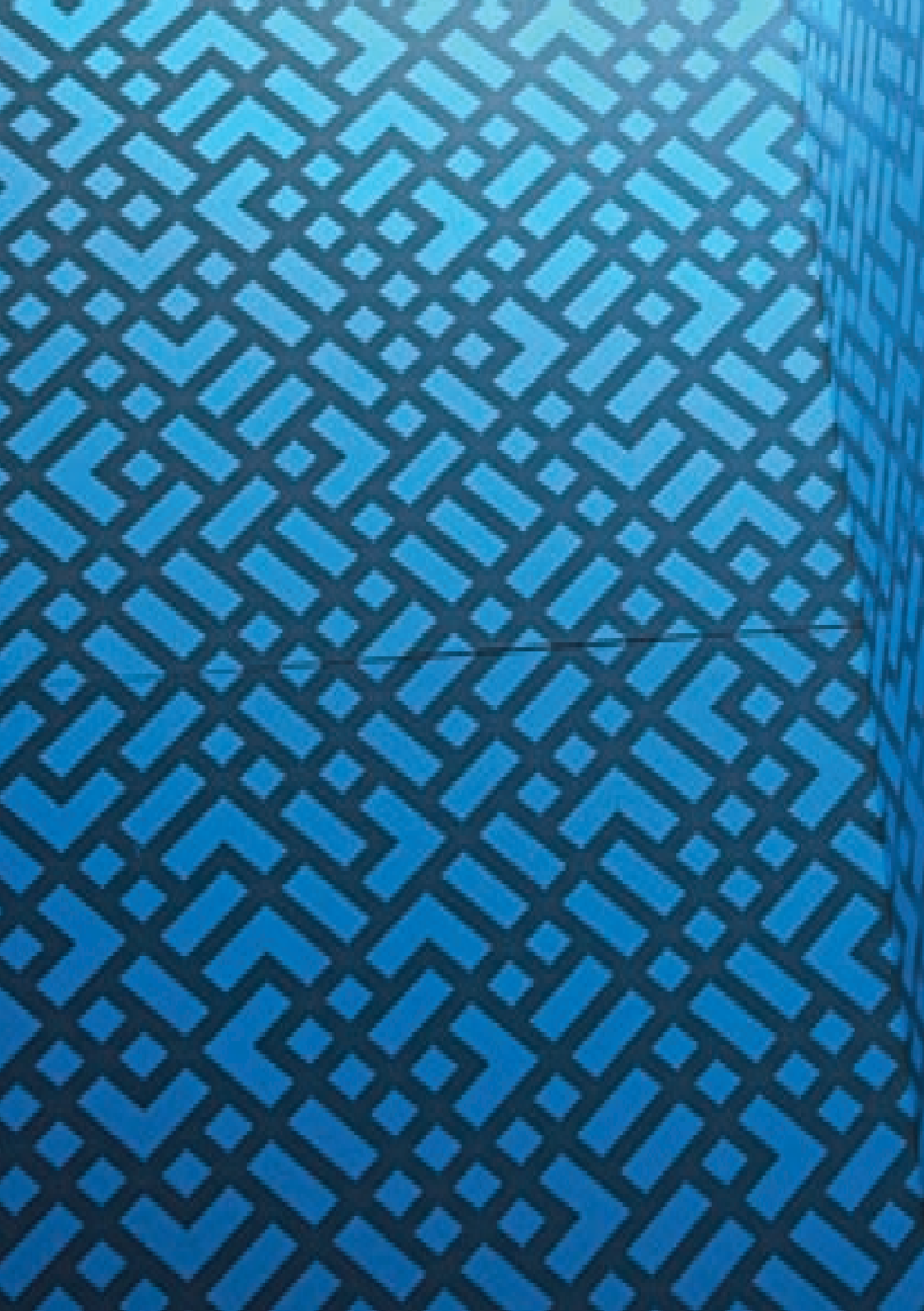
Sam Songailo

Margot Osborne, curator

ART

PATTERN &

COMPLEXITY



PATTERN AND COMPLEXITY
IN ART AND SCIENCE
curator *Margot Osborne*

PATTERN AND COMPLEXITY
IN ART AND SCIENCE
Margot Osborne

Why is it, then, instead of being distinct from one another, that the forms of life often take the same forms as the natural world beyond the limits of the living? Spirals, lattices, tessellations, undulations, waves and crystalline forms are all found in living cells, both creatures and plants, but also in clouds, sand dunes, storms, rocks, even the arrangement of the planets and the stars.ⁱ

In his recently published book, *Survival of the Beautiful*, the philosopher David Rothenberg articulated the kind of questioning that prompted this exhibition and the related special issue of Artlink magazine. I had not yet read his book when I started to wonder whether there might be the beginnings of convergence or even ‘consilience’ between the often quite divergent approaches to pattern in art and science. To discern patterns in complex and apparently chaotic or unpredictable phenomena has been at the very heart of scientific philosophy, and never more so than in the past two decades. In contrast, for most of the last century pattern-making in art was frequently deprecated as merely decorative, or superficially pleasing – but that’s all. Patterns, it seems, lacked gravitas.

However in recent years there has been a return to pattern-making and complexity in art after a period of pared back, minimalist tendencies. Rothenberg argues that ‘art no longer needs to represent the world as it appears but directly, visually, goes after the pattern and shapes at the root of things, the pure forms, not really abstract, but of nature itself.’ⁱⁱ A survey of contemporary artists influenced by scientific philosophies of pattern and complexity is a rich field indeed and beyond the modest scope of this exhibition. From this wider spectrum of pattern-making, in selection of art works for this exhibition I have focussed on pattern as it is conceived in three strands of current scientific and mathematical philosophy that feed into art today. These are respectively in the fields of biology,

the cross-disciplinary thinking of complexity theory and the fledgling scientific study of 'neuro-aesthetics'. I have selected a small, idiosyncratic sample of Australian and New Zealand artists who in some way or other are experimenting creatively with these ideas, some largely intuitively and others from a sound knowledge base in science.

While scientists work with hypotheses based on testable data, artists and curators have the creative freedom to draw on scientific philosophy for metaphors. In her final 2011 Boyer Lecture the Pulitzer Prize winning novelist Geraldine Brooks talked about the cross-over between fact and fiction and how the facts of history were a launching pad and stimulus for her creative imagination as a novelist. I am inclined to believe that something similar takes place with those visual artists (or curators) who find in the hard-won factual basis of scientific theories the stimulus for creative extrapolation and invention. Then there are artists who have a sound knowledge base in science and who are working at the interface between art and science. Finally, there are those artists who, blithely unaware of science, grasp intuitively at its most penetrating insights.

Both Rothenberg and British art historian Martin Kemp in his book *Seen/Unseen*ⁱⁱⁱ discuss the influence on art in the 20th and 21st century of morphological theories in biology. They attribute the genesis of these ideas to early 20th century biologist D'Arcy Wentworth Thompson whose book *On Growth and Form* (1917) inspired subsequent generations of architects and designers. Other turn of the century influences were the popular works of German biologist-illustrator Ernst Haeckel, whose beautiful illustrations in *Art Forms in Nature* retain legions of admirers in the art world right into the current century. Haeckel did not have the advantage of today's powerful microscopes which reveal the world of micro organisms. Equally, at the time Thompson was writing, mathematics was incapable of grappling with the enormous complexity of modelling the form of a wave, a heap of sand or a mass of soap bubbles.

Today with high-speed computing Thompson's ideas on generative patterns have been released from their 'historical prison'.

When Scottish textile designer **Natalie McLeod** (who now lives in New Zealand) was undertaking a residency at the Glasgow School of Art in 2005-6 she worked in the Poultry Research Unit of the Glasgow University Veterinary School to create scanning electron micrographs of chicken eggshell, before digitally converting these into textile designs. The resulting organic patterns of the micro universe beyond human vision have compelling strangeness and wondrous complexity that would have appealed to both Thompson and Haeckel.

Gregor Kregar uses more artistic license in his intuitive interpretation of the molecular mathematics of clouds, *Model for Liquid Geometry*. As he states, 'the structures look like chaotic webs of particles but are following a highly organised and precise system of building elements.' There is a nod here, too, to the geodesic utopianism of Buckminster Fuller, who argued that a pattern had an integrity independent of the medium by virtue of which you had received the information that it existed.

Kerrie Poliness adopts a different approach to these two artists who draw on ideas of symmetry and organic geometric order in nature. *Whoosh*, her artwork for this exhibition, is simply a set of instructions for creating a wall drawing of a wave, with each version by different installers being open to personal variations, and therefore manifesting differently. The instructions are in keeping with Fuller's belief in the autonomous integrity of pattern but assert that each iteration of a pattern is not identical. According to Poliness, these works reveal that matter will always respond uniquely to the application of any symmetrical pattern or system.

In his ground-breaking book *Consilience* (1998) the eminent biologist Edward Wilson stated that: 'The greatest challenge

today, not just in cell biology and ecology but in all science, is the accurate and complete description of complex systems'.^{iv} He wrote that: 'The system that will evolve the most rapidly must fall between, and more precisely on the edge of chaos, possessing order but with the parts connected loosely enough to be easily altered either singly or in small groups'.^v Melanie Mitchell in her prize-winning science book, *Complexity Theory: A Guided Tour* (2009) defines complexity theory as 'an inter-disciplinary field of research that seeks to explain how large numbers of relatively simple entities organise themselves, without the benefit of any central controller, into a collective whole that creates patterns, user information, and in some cases, evolves and learns'.^{vi}

Complexity theory has proved an enticing area for those contemporary artists working in digital media, who have been drawn to the creative potential of self-generating software programs. In some cases they are writing their own software and in others they are experimenting with cutting edge software devised for other non-artistic purposes. We are fortunate to have in this exhibition two Australian artists who have long, distinguished careers in the global arena of computer art, namely **Jon McCormack** and **Paul Brown**. Both work in the cross-disciplinary area between computer science and art with an interest in artificial life. McCormack programs self-generating patterns and environments which simulate the 'metaphors and processes' of biological life, so that 'higher level responses emerge through simpler, lower-level interactions.' *Niche Constructions* is a generative line drawing software program based on ecosystem dynamics and natural evolution. Brown also works with self-generating patterns in *Dragon*, a kinetic painting created using his own real time animation software based on cellular automata. Rather than being designed by the artist, patterns emerge or propagate themselves.

Pricking is an interactive table incorporating software which enables participants to create seemingly infinite variations of

lace-like patterns. Designed by **Tim Schork** and **Paul Nicholas** of the Melbourne-based urban design practice **MESNE**, in collaboration with **Ian Maxwell** (supermanoeuvre) and **Indae Hwang**, it takes generative software a stage further by enabling the viewer to engage in the process of indeterminacy and influence output. **Tracy Cornish's** animation, *Plotting Glitches* is based on her experiments with the concept of random patterns in digital computer glitches. Originally from Adelaide, a Samstag Scholarship sent her to the University of California, San Diego, where she is conducting post doctoral research in this field. The works of these four artists give a glimpse of the exciting future for digital media, a field that still sits slightly marginalised on the fringes of mainstream art practice.

Challenges to scientific understanding of how art affects the mind may well come from artists working in conventional media such as painting and watercolour. Here we are in the still highly experimental territory of neuro-aesthetics. At the forefront of this field, the British neuroscientist Semir Zeki has been using PET and MRI scans to research what happens in our brains when we look at art. Interpreting this scientific research, philosopher and academic Frederick Turner has claimed that the eye responds to pattern of a certain frequency and density – too dense and we will see only texture and find that boring. He has written that the eye tends to not see repetition, but screens it out and looks for points of difference or variation. Hence, *'patterns are beautiful that exist at the margin between order and disorder, that exhibit a hierarchical organisation which is troubled and opened up by contradictory elements'*.^{vii}

This might well be a description of the ornamental geometric configurations of Melbourne artist **Caroline Durré**. She states 'In this wall painting I play with fictive space, optical experience, intricacy and excess... to create a zone of optical seduction and psychological entrapment.' For this exhibition she is creating a site specific wall painting in which she draws on arabesques of the baroque garden distorted through

anamorphic perspective. **Sam Songailo** is also interested in creating an unsettling psychological impact. In his case, it is through inviting viewers to become immersed in a complex patterned environment, which overwhelms our optical faculties as if to by-pass rational response. Both artists would furnish Zeki with a rich source of neuro-aesthetic study. There is so much more to learn about pattern and complexity in art and science. It has been my aim to suggest possibilities and reveal areas of real and potential cross-fertilisation and convergence.

- ⁱ David Rothenberg, *Survival of the Beautiful: Art, Science, and Evolution*, Bloomsbury Press, New York, 2011, p.51
- ⁱⁱ Rothenberg p.54
- ⁱⁱⁱ Martin Kemp, *Seen/Unseen: Art, Science and Intuition from Leonardo to the Hubble Telescope*, Oxford University Press, 2006
- ^{iv} Edward O. Wilson, *Consilience: the Unity of Knowledge*, Little, Brown and Co. London, 1998, p.93
- ^v Wilson, p.97
- ^{vi} Melanie Mitchell, *Complexity: A Guided Tour*, Oxford University Press, New York, 2009, p.4
- ^{vii} Frederick Turner, *Beauty: the Value of Values*, University Press of Virginia, 1991, p.93
- ^{viii} Rothenberg, p.35

We may say most aptly that the Analytical Engine weaves algebraical patterns just as the Jacquard-loom weaves flowers and leaves.

Countess Ada Lovelace, 1843

Nature uses only the longest threads to weave her patterns, so each small piece of her fabric reveals the organisation of the entire tapestry.

Richard P. Feyneman,
The Character of Physical Law, 1965

The artist frequently conceives of a unique pattern in his imagination before the scientist finds it objectively in nature.

Buckminster Fuller,
Synergetics: Explorations in the Geometry of Thinking, 1975

A pattern has an integrity independent of the medium by virtue of which you had received the information that it exists,

Buckminster Fuller,
Synergetics: Explorations in the Geometry of Thinking, 1975

The greatest challenge today, not just in cell biology and ecology but in all science, is the accurate and complete description of complex systems.

Edward O. Wilson,
Consilience: the Unity of Knowledge, 1998

The book of nature is at least in part written in the language of mathematics. The behaviour of physical reality is governed by many rules; some of these rules may lead to specific kinds of patterns, patterns that many species evolve to admire. Thus these laws may have something to do with universal ideas of beauty.

David Rothenberg,
Survival of the Beautiful: Art, Science and Evolution, 2011

ART PATTERN & COMPLEXITY

Paul Brown
Tracy Cornish
Caroline Durré
Gregor Kregar
Jon McCormack
Natalie McLeod
MESNE Design Studio
Kerrie Poliness
Sam Songailo



Paul Brown, *Dragon*, 2012

Kinetic Painting: real-time software application

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Acknowledgements: Made using Processing™ - <http://processing.org/>

Paul Brown

Dragon continues my interest in artworks that use simple systems to construct themselves and it is a product of my ongoing concern with the systematic creation and exploration of surface. Since 1974 my main tool has been the computational and generative process and I have established a significant international reputation in this area of work.

My work is based in a field of computational science called Cellular Automata (CAs). These are simple systems that can propagate themselves over time and display complex behaviour. CAs are part of the origins of the discipline known as Artificial Life or A-life. I have been interested in CAs and their relationship to tiling and symmetry systems since the 1960s. Over the past 40 years I have applied these processes to time-based artworks, prints on paper and large-scale, site-specific public artworks.

In my artwork I attempt to create venues that encourage the participant to engage both visually and physically with the work. Because my work emerges (in the computational sense) from game-like processes I include elements of play in order to capture and sustain the participant's attention.

Rather than being constructed or designed, these works 'emerge' from their own internal rules. I look forward to a future where computational processes like the ones that I build will themselves make artworks without the need for human intervention. The creation of such processes is something that has always fascinated me.

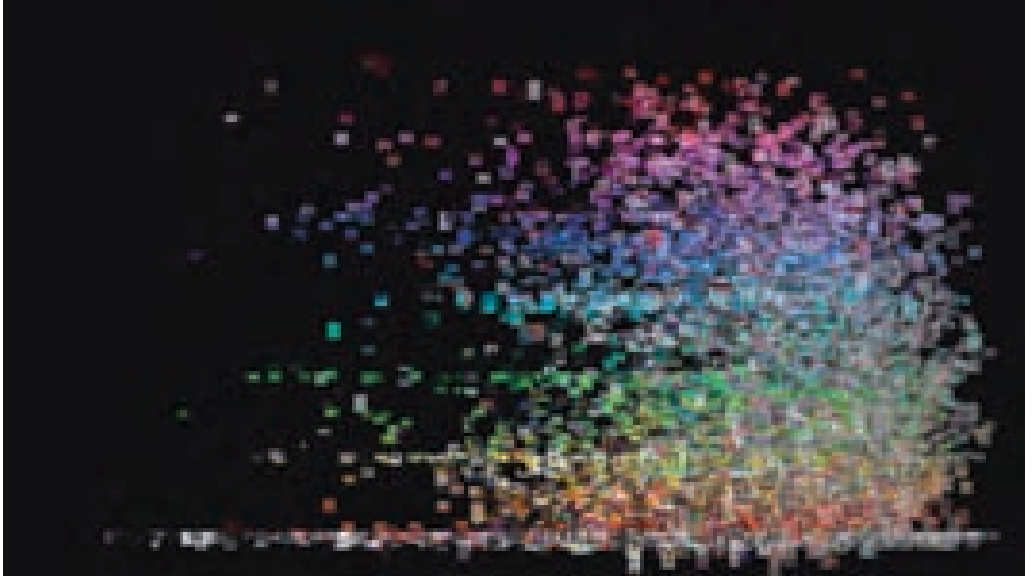
Paul Brown is an artist and writer and a pioneer of the field of Artificial Life and Art. He is currently an Honorary Visiting Professor at the Centre for Computational Neuroscience and Robotics, University of Sussex, UK and Synapse Artist-in-Residence at the Centre for Intelligent Systems Research, Deakin University.

Tracy Cornish

Computer glitches are the completely random, unpredictable and unexpected failures of digital systems. They are the result of approximated values and computational compensations for inaccessible information. Unlike bugs or faulty programming which can be tracked back to errors in code, glitches are fleeting and are often the result of untraceable truncated data streams or rounded values. These short-lived faults are part of our contemporary experience – they are inextricably linked to our engagement with digital technology and information transfer.

Glitches highlight the levels of abstraction, risk and instability that accompany the translation of information via digital means. They interfere with the notion of perfect digital reproduction, and remind us of the constructed and transient nature of data. *Plotting Glitches* seeks to understand the patterns and complexity in computer glitches using a sample set of over 8000 glitches. The glitch images are processed to extract information such as entropy, hue, colour saturation, shape etc. The values are then visualised in an effort to discover interesting patterns and features. These image plots are one means of visualisation which provide the ability to explore large collections of glitches from multiple sources simultaneously. *Plotting Glitches* crowd-sources its content from hundreds of users who have submitted their glitches to public domain web sites such as Flickr. This project is part of a larger multi-modal inquiry that employs animated 3D models, rapid prototype sculptures, time re-mapping and data extraction to investigate glitches within an art/research practice.

Tracy Cornish is an Australian artist and researcher currently living in the United States. She is a Research Scholar at the Center for Research in Computing and the Arts at the University of California, San Diego and an Adjunct Professor in digital cinema and new media at the University of California, San Diego.



Tracy Cornish, *Plotting Glitches*, 2011-2012

Digital screen program

Credits: Todd Margolis, Center for Research in Computing and the Arts (CRCA)

Acknowledgements: Lev Manovich and Jeremy Douglass, Software Studies Initiative, UCSD



Caroline Durré, *Armed space with ornament*, 2012
Fluoro acrylic on wall 2.7m x 3m
With assistance from Julie Walker

Caroline Durré

In this wall painting I play with fictive space, optical experience, intricacy and excess.

The regularities of geometry and symmetry can mysteriously give rise to spatial and visual disorientation. I aim to create a zone of optical seduction and psychological entrapment, using geometry to generate complexity, and symmetry to create visual vibration. The resulting 'anxious space' is both lyrical and confronting.

I am also fascinated by the way that ornamental detail, originally derived from the observation of organic form, can interplay with the austere geometries of architecture. This question has occupied artists and designers across cultures and through the ages. My image steps in to this tradition, manipulating motifs drawn from sources such as the Baroque garden with its vegetative arabesques, and combining these with the geometry of historical bastionated fortifications and the techniques of anamorphic perspective.

These points of reference are linked in that they each manipulate the perception of space in order to entice and disorient the viewer. They underline the dependability of sensory perception, even as they exploit to the full the technologies of spatial control.

I have reconfigured my sources using symmetry, repetition and distortion in order to make secretive, armoured enclosures that invite exploration yet forbid entry. I aim to achieve a vision of distorted space that can relate to the body of the viewer and the scale of the building, and can mediate between these.

Caroline Durré is a Melbourne artist who works in painting, drawing, printmaking and wall painting. Her interests as an artist centre on the representation of fictive space, optical experience, symmetry and ornament. She lectures in the Faculty of Art, Design & Architecture, Monash University. <http://carolinedurre.com>.

Gregor Kregar

Model For Liquid Geometry 1 and *2* (not in exhibition) show my exploration of geometry and mathematics. The pieces embody the contradictions of nature versus culture, and the mathematical versus a more intuitive artistic process. The structures look like chaotic webs of particles but are following a highly organised and precise system of building elements.

It is my aim that these structures embody the relationship between the natural and the manmade and between the empirical and the utopian. I see these sculptures as standing for the embodiment of the exact and the vast mathematical universe, yet also encompassing the world of dreams and the imagination. The geometric formations in these works echo the building blocks of the natural world like in clouds and forest formations and allude to ideas of utopian flying machines at the same time.

The works also explore the physiological reaction of the human eye; which affects the white surface of the work, making it appear to change colour because of the coloured light surrounding the work. This makes the white colour of the work look slightly green in the case of the pink neon and orange because of the blue neon. I used custom made neon that provokes these successive and complementary contrasts at the same time.

Gregor Kregar is a Slovenian-born artist who is based in Auckland and Berlin. He has exhibited widely in New Zealand and internationally and has been awarded several important public sculptural commissions, most recently in Abu Dhabi. He is represented in Australia by Fehily Contemporary, Melbourne.



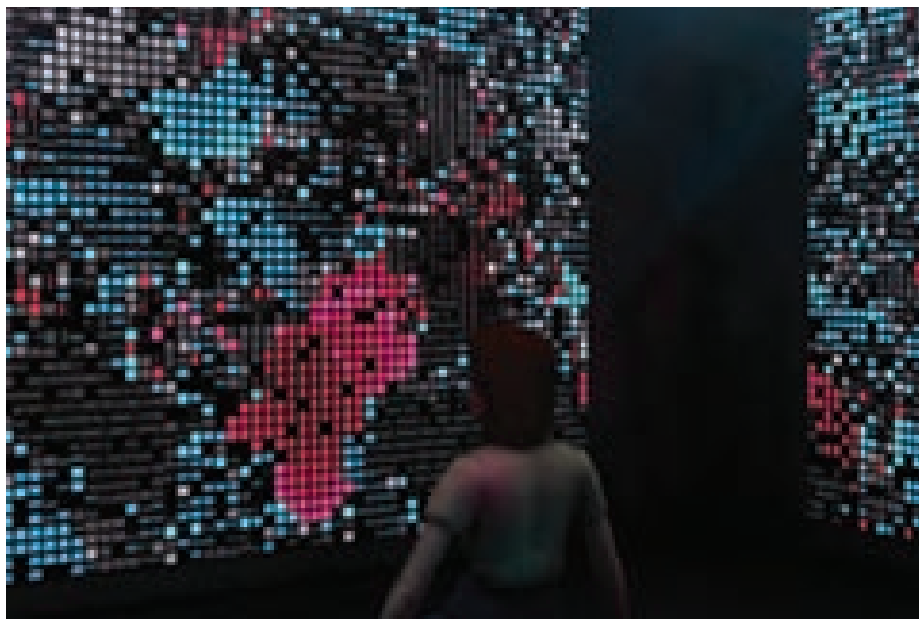
Gregor Kregar, *Model for Liquid Geometry 2*, 2010
custom made neon and plastic
courtesy of the artist and Fehily Contemporary

Jon McCormack

I work across the disciplines of art and science. I am interested in developing new modes of creative expression through computation, expression that, in the spirit of Gyorgy Kepes, lead to a 'deeper and richer sense of life'. My work examines the spaces between the natural and the artificial through the lens of neo-Darwinian evolution. I try to create spaces and environments that elicit new ways of understanding nature and the complexities of our relationship with it. I am inspired by the methodologies of artificial life: an endeavour that aims to synthesise life-like patterns and systems in non-biological media, such as computation. I am interested in how we devise and appreciate these contemporary electronic 'after natures' as substitutes and replacements for what was once thought of as an infinite abundance.

In these works I have developed software simulations based on metaphors and processes from biological ecosystems. As the simulations unfold, higher level behaviours and responses emerge through, simpler, lower level interactions. It is difficult to predict what these behaviours will be, but they are often surprising, delightful or disturbing. Each iteration is different, and the combinations seemingly endless, leading to a sense of the computational sublime.

Jon McCormack is an Australian media artist and academic. Since the late 1980s he has worked with computer code as medium for artistic expression. He is currently Associate Professor, ARC Research Fellow and Director of the Centre for Electronic Media Art at Monash University, Melbourne.
<http://jonmccormack.info>



Jon McCormack, *Flicker*, 2010
Developed in collaboration with Oliver Brown
Generative software program

Natalie McLeod

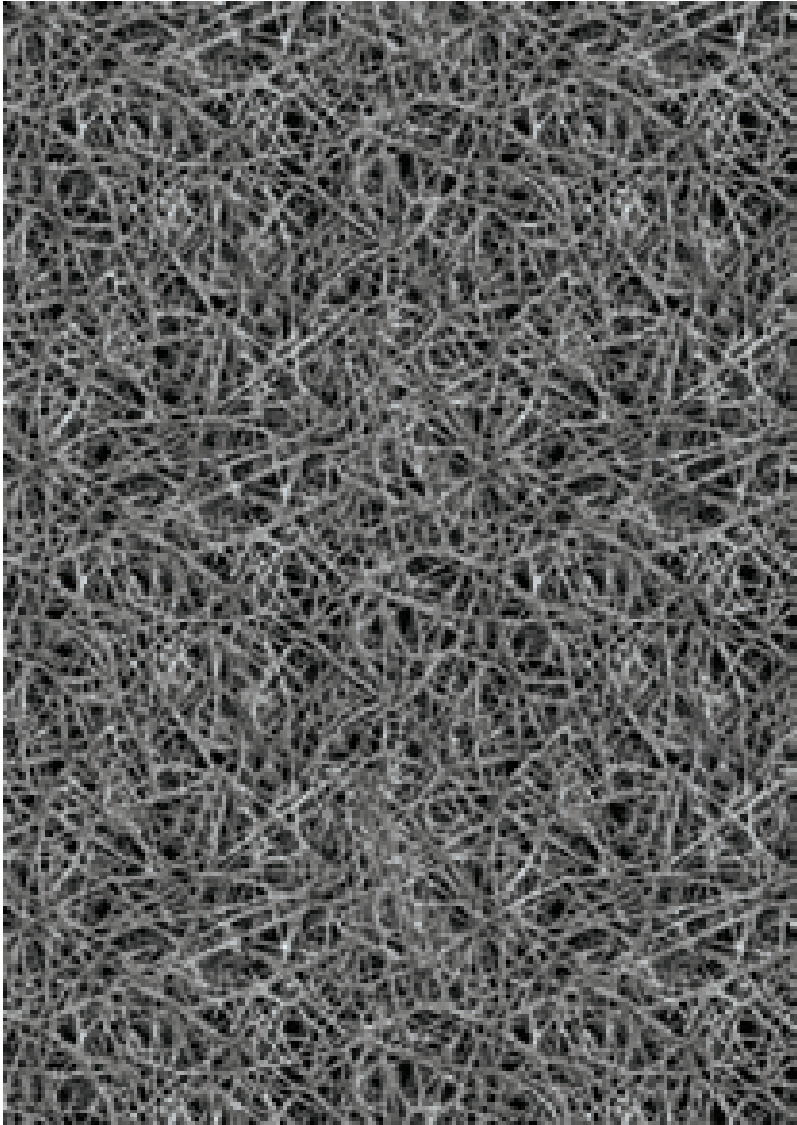
Digital textile printing technology has not only revolutionised how printed textiles can be produced, it has also engendered an alternative design approach, allowing for imagery that has been developed through digital resourcing, generation and manipulation to be printed directly onto fabric.

In a design-science project sponsored by the Leverhulme Trust, access to knowledge and resources at The Poultry Research Unit, Glasgow University Veterinary School, and at The Centre For Advanced Textiles, The Glasgow School of Art, facilitated the design, production and exhibition of original digital textile prints developed from scanning electron micrographs of chicken eggshell.

Two and three dimensional digital softwares were used in the design process to generate intricate pattern derived from micrographs with particular attention to the aesthetic peculiarities of eggshell formation, faults and aberrant crystal forms. Resulting printed fabrics were shown in exhibitions in both design and science contexts in the UK, France and Italy in 2005-2006.

In 2011, *Membrane Layer*, a repeat design using micrographs of the membrane of the eggshell, was reworked to reflect traditional textile design repeat principles, improving the overall flow of the design. Digitally printed on chiffon, the transparency of the fabric references how the membrane layer of eggshell enables the transfer of gases between the embryo and the environment.

Natalie McLeod is a lecturer and researcher in Textile Design at Massey University, Wellington, New Zealand. Her research investigates the integration of traditional and emerging technologies, in particular how established principles of screen-printed textile design can enrich design process and outputs in a digital age.



Natalie McLeod, *Membrane Layer* from the *Natural Produce series*, 2011
disperse dyes digitally printed on polyester chiffon. 95cm x 210cm
courtesy Hunttech, Upper Hutt and Massey University, Wellington NZ.

MESNE Design Studio

Louis Kahn famously asked the brick what it wants to become, with the brick responding, 'an arch'. This project poses the same question to lace.

Pricking is an interdisciplinary collaborative project between MESNE Design Studio, Ian Maxwell (supermanoeuvre) and Indae Hwang. It engages with notions of complexity and indeterminacy in an attempt to develop a novel reading of the centuries old craft of lace-making. Within this project lace is understood not as an explicitly prescribed form, but instead as an emergent property of a system, a bottom-up phenomenon that emerges out of the dynamic interactions of a large collection of interdependent sub-systems that constantly effect and affect each other and that are in constant dialogue with each other and their environment.

For this project we developed a workbench for lace-making within an open-source programming framework and incorporated it into a custom-designed table with an infrared based multi-touch interface. The workbench consists of six interactive behavioural lace-making systems and provides users with an interactive design environment. Each system employs a different adaptive self-organising system with its own specific underlying behavioural logic that operates at a multitude of scales within differentiated fields of intensities.

Each of these systems has an embedded logic and responds in its own particular way to the user interaction with the table. Users can interact in real-time with each of these systems and playfully craft and explore their on-going complex self-organising processes. Through this dialogue between user and self-organising system ephemeral orders and intricate lace patterns emerge. Each of these emerging lace patterns has an individual character and holds a particular temporal existence, which is archived in an ever-growing catalogue.

Tim Schork is a designer, lecturer, design critic and author. In 2005 he co-founded the interdisciplinary design firm Mesne Design Studio, a creative hub linking diverse disciplines, researchers, artists, institutions and places. www.mesne.net



MESNE, *Pricking 1.2*, 2012

Digital multimedia

Credits: Tim Schork and Paul Nicholas (MESNE), Ian Maxwell (*supermanoeuvre*), Indae Hwang



Kerrie Poliness, *Blue Wall Drawing #1* under construction,
image courtesy Anna Schwartz Gallery

Kerrie Poliness

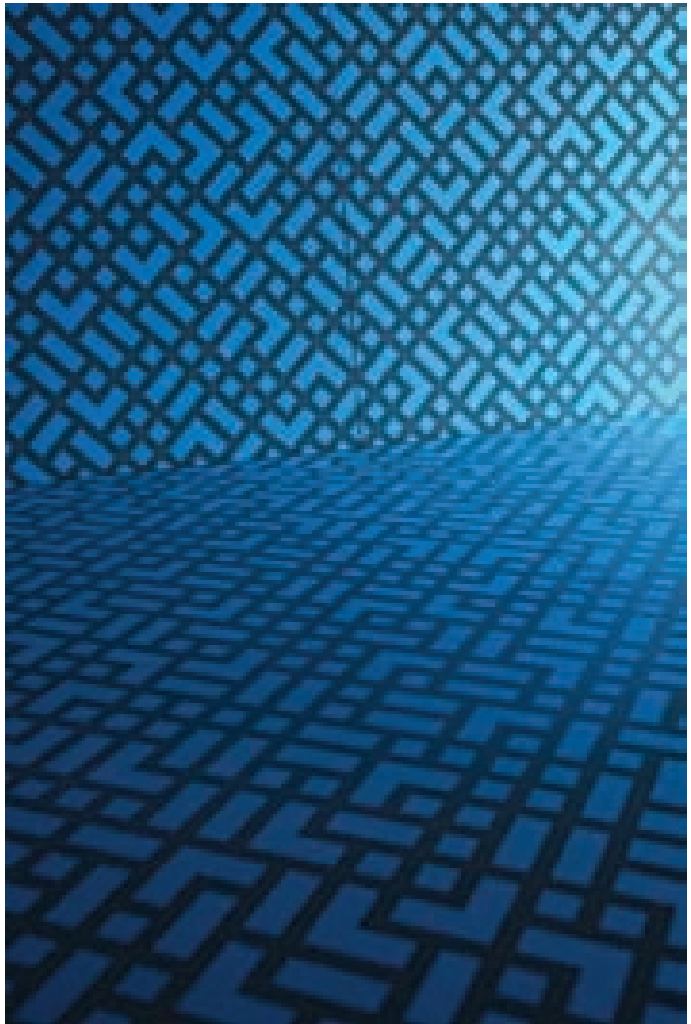
The work at RiAus is a prototype for *whoosh*: a wall drawing inspired by sound, motion, wave dynamics and time – a set of instructions that describes how to construct infinite variations of a geometric free-form (gestural) wave, within a defined framework. Collectively these drawings may be considered a slow-motional-gesture-through-time, ‘*whoosh*’ an imagined description of the sound that might make.

These instructions enable anyone to make a large, mutable, geometric pattern onto any flat wall surface. They ensure that it is unlikely anyone will produce a visually symmetrical version of the pattern; although that may be possible, it is not what is intended, required or desired.

In order to make this drawing, people must use their own intuitive senses of rhythm, balance and invention to select locations that develop the shape and character of the drawing. Their input determines the visual dynamics of the work, the level of distortion of the geometric pattern, and creates a geometric-wave with a unique quality. By combining a series of straight lines and people’s decisions, each drawing becomes a large unique gesture.

The process of making these drawings describes something about how difference arises during the formation of matter; that difference is inherent to all matter; and that all things are constantly in a state of flux. There is no correct or incorrect outcome in terms of the nature of the wave dynamics that are created. *Whoosh* incorporates the possibility to actively steer and play with the geometry, to invent new ways of randomly forming the dynamics and new ways to help the drawing generate itself.

Melbourne-based artist, Kerrie Poliness has exhibited work extensively since 1987 with works in public collections throughout Australia. Recent exhibitions include *Networks Cells and Silos* at the Monash University Museum of Art, and *Multiple Choice* at the Gallery of Modern Art, Queensland. Poliness is represented by Anna Schwartz Gallery.



Sam Songailo, *Opening*, 2012
Acrylic and screen print on board, 5.12m x 2.28m x 2.85m

Sam Songailo

This work is an extension of my painting practice. The edge of the canvas is expanded to create an all-encompassing environment. The painting becomes a pattern which is applied to the walls, floor and ceiling. The lighting brings out the fluorescent nature of the ink creating an otherworldly environment to pass through.

Aesthetically the project draws on things I am interested in. Set design and props from science fiction, otherworldly spaces, artificial music, video clips and technology, such as micro chips and circuit boards. These things have been removed from their context, simplified and incorporated into a system that creates a painting. As my practice has grown to encompass the space outside the canvas, this brings the viewer physically into an environment in which they previously had to project themselves. As people pass through this artificial environment they become the protagonists in a science fiction movie or the synth pop star in the computer generated film clip. Like going to a foreign place, everything is amazing, sparkly and new for a while. We are on an adventure in an exotic and strange place. Until we become used to it.

Sam Songailo's practice is based in painting and includes large scale installations and video. He was the recipient of the Adelaide Critics' Circle Emerging Visual Artist Award (2010). Sam holds a Bachelor of Visual Communication (Graphic Design) from the University of South Australia. He has exhibited extensively in alternative gallery spaces in Adelaide and now bases his practice in Melbourne, Australia. www.songailo.net

Acknowledgments

RiAus FutureSpace gallery showcases some of the best visual and multi-media art that Australia, indeed the world, has to offer. It is the only gallery in the country focusing on work that is a genuine collaboration between science and the arts. RiAus works with established and emerging curators to present new contexts through which the public can explore science and its influences on society.

RiAus public science programs link with all branches of the arts to find ways of exposing science to new audiences and to explore the role of science in art. RiAus continues to explore the synergies between art and science in its quest of bringing science to people and people to science.



RiAus FutureSpace Gallery
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Guest curator: Margot Osborne

Gallery Co-ordinator: Julie Walker

Design: Carol Perkins

With special thanks to Bryan Harrell, Joshua Osis, Nick Suggitt and Emily Taylor.



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