

## Exhibition explores the numerous links between science and the arts

**BOURNEMOUTH.-** In collaboration with SEISMA Magazine, [GIANT](#) presents SEISMIC: Art Meets Science, a group exhibition which draws on a broad scope of scientific themes to explore the numerous links between science and the arts. Curated by Paul Carey-Kent, SEISMIC: Art Meets Science runs from 28 October 2023 to 20 January 2024.

In SEISMIC: Art Meets Science, ten artists present works inspired by or connected to specific scientific ideas, in an intriguing and dynamic exhibition that comprises painting, photography, film, sculpture and installation. The exhibition presents a diverse collection of mediums, styles and aesthetics – bringing to light fresh angles from which to approach the work, and raising surprising, often fascinating questions.

The works themselves do not set out to explain the science, but instead take off from scientific concerns to arrive at art that engages with scientific issues. Bringing original perspectives to sit alongside art historical understandings, the exhibition is unique in its inclusion of not one form of commentary, but two. In relation to each work, Carey-Kent's art world viewpoint can be read alongside an informative text by a relevant scientific expert. The scientists set out the nature of the science in a manner which is not simply explanatory and interesting, but also engaging and understandable for viewers of all backgrounds.

Astrophysicist Professor Bill Chaplin comments on David Rickard's new installation, which delves into the phenomenon of cosmic rays; biomedical scientist Dr Caroline Pellet-Many explains what lies behind Elpida Hadzi-Vasileva's sculptural use of guts; and Machine Learning Designer George Simms explores what Orphan Drift's consideration of the octopus tells us about artificial intelligence.

In addition, cosmologist Pippa Cole comments on Shuster + Moseley's sculptural installation; remote sensing scientist Andrew Fleming explores Troika's film and painting; astrophysicist Tom Kitching writes about Lisa Pettibone's installation; and Peter Matthews' paintings are considered by oceanographer Dale Stokes. Uli Ap's film installation and performance is explored by computer scientist Eva Cetinić, Edward Burtynsky's photographs by geologist Graham Shields and Claire Morgan's sculptural work by entomologist Ross Piper.