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September 17, 2016 – February 26, 2017
Artists Reception: September 18, 2016 from 2-4pm
at the New York Hall of Science
47-01 111th Street, Queens, NYC

Our Distinguished Co-Jurors were:
Martha Crouch, a noted developmental plant biologist and consulting expert
Clive Adams, a curator and Director of the Centre for Contemporary Art and the Natural World

New York, NY (August 24, 2016) The international Open Call for this 18th annual, art-science exhibition, “Science Inspires Art: FOOD,” produced by Art & Science Collaborations, Inc. (ASCI), sought 2D images of original art executed in any media that reflect on the topic of FOOD from all angles: from the historical record to the elite haute-cuisine of today's "molecular gastronomy,” as a physical material for making or inspiring art, or as a vehicle for stimulating important community discussion.

As the negative effects of climate change challenge the sustainability and wisdom of our current agriculture and meat production systems, FOOD has become the focus of an urgent global debate on how to feed our planet's projected 9-billion people (by 2050) without increasing our greenhouse gas footprint.

Since FOOD is on the frontlines of our future sustainability, this exhibition reveals an intriguing variety of visual perspectives representing the face of this new complexity. We imagine you may recognize some of the artistic reactions to the science of food security and safety, nutrition, food health disorders or obsessions, edible front yards, eating insects or speculative new hybrids, however, others are thought provokingly out-of-this world.

Below is an overview of the aesthetic communication strategies employed by the 28 artists and scientists in this exhibition, represented by 2D prints of their original artworks that were executed in various media: installation, painting, mixed-media, collage, digital imagery, photography, illustration, 3D sculptural objects, food, and even "food selfies.”
(left) Pat Bandani’s *Climate-Friendly Protein*, features an "edible sculpture" and its recipe from her book of recipes and poetry.

(right) *Summer Roll* is Mariona Otero's risograph print with colored pencils that looks as "lite" and fresh as it probably would taste.

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(left) Galina Dargery's mixed-media artwork, *The Conundrum of the Cake*, shows our obsession with sweets even though we know they're not healthy for us.

(right) Chantal Lefebvre's mixed-media work on paper, *Popular Grocery*, is a fun romp through the world of edible insects as overpopulation increases the cost of meat.
Mary Johnson's *Garden of Blastomycodon*, is painted on paper with natural food dyes to connect to the viewers' corporeality via this decaying bacchanal.

**KNOWLEDGE IS POWER:**

(left) *Viral 2* by Myka Baum, is an archival inkjet print whose title hints at the virility of viruses on potentially edible plants and therefore human impacts.

(right) *Lumen™* is Pamela Parker's catchy ad for a futuristic bioluminescent citrus fruit with bioengineered lightning bug capabilities as a new twist.

(left) *Waste Plate (Burger Bar)* by Matt Bereza & Lee Fearnside is a photo of re-conditioned lunchroom "waste" that questions the data on real hunger in USA.

(right) Maria Michails' interactive installation, *S.OIL*, hopes to provoke discussion about responsible land use, topsoil erosion, biofuels, and the “feeding the world” argument of mono-crop agri-business.
On *The Horizon*, a painting by Debra Bianculli, expresses her knowledge of and concern about tainted soils that supposedly nourish the food we eat.

*Promise Foods*, by Michael Hadley & Elaine Reynolds, is a fake ad with two correspondence letters about GMO loopholes in U.S. food safety regulations.

*FOOOD*, is a mixed media project with transgenic bacteria that aims to increase the nutritional energy value of the plant food we eat.

**RAISING PUBLIC AWARENESS:**

*PerchBerry* by Stefani Allegretti is a deftly hybridized digital art print that visualizes a potential GMO experiment in food hybridization.

*Palindrome*, a photo of cured meats and ground pork rinds on butcher paper, speaks to unnerving feed practices in the factory farm industry.
Andrea Baatz's lithograph, *Culled and Desensitized*, is so sensitively drawn that it defies the gruesome nature of its subject -- decapitated chicken heads.

*Future Fish* by Don Cooper, is a digital illustration that imagines GMO fish born from an increasingly robotically controlled future and its repercussions.

*Why Choose? Turkey & Grapes*, a watercolor by Lyubava Fartushenko, shows store-bought food's perceived "sameness" is from a disassociation with nature.

Danling Xiao's *Pear Dress* is from a daily food sculpture + photo-on-social-media ritual to stimulate public mindfulness of food systems' negative impact.

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Mary Ann Biehl's *Menu Moments* is a digital photo montage of "food selfies" that uncannily reveal the artist's good, but more often bad, food choices.

Shoshanah Dubiner's gouache on paper, *Bee Tongue*, is a fanciful micro view of a bee sucking nectar while also pollinating -- let's hope theirs is not a lost art!

Carol Devine's photograph, *Aqua Mess: Portraits of food trash in the Arctic*, starkly illuminates the exponentially growing health issues of ocean trash.

*From Cradle to the Shipment*, a ceramic sculpture by Kazuma Sambe, shows her dismay of adverts that manipulate and distort reality to attract consumers.

**METAPHOR / SYMBOLISM:**

*Arcimboldo-ed Julia Child* by Ken Knowlton, is a computer-composited mosaic image of the famous chef, created in the mosaic style of 16-century Italian artist, Arcimboldo.

*Juice* by Pablo Perea & Linda Storm, is a co-painted artwork about the amount of "juice" (energy) used by our food production and delivery systems.
The pencil drawing, *We*, by Juni Kusumanto, emulates the solidness, resilience, and super-food benefits of the Moringa oleifera tree -- qualities people need too.

*Beets, Birds and Bees 2*, a monoprint collage by Debra Olin, is a variation on the Aztec God of Rain, but hers exalts endangered bird and bee pollinators.

Michele Parliament's digital collage, *Organic Farmer*, comments on how "organic" farming (begun in the 1920s) is economically feasible today thanks to new science.


Visit the New York Hall of Science to see the remaining 15 artworks by the above artists and scientists because they are even more stunning in their 18" x 24" silver frames!

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