

## ***Biographies***

### **Megan Dowie (co-director)**

Megan completed her PhD in Pharmacology at the University of Auckland (New Zealand) and is currently the Girdlers' NZ HRC Postdoctoral Fellow at the MRC Anatomical Neuropharmacology Unit and is a Research Fellow at Green Templeton College. Her research involves electron microscopic analyses of neurons in the striatum, in particular interneurons and their cortical and thalamic inputs, and striatal dopaminergic terminals in a transgenic model as part of the Oxford Parkinson's Disease Centre. Megan has been extensively involved in science outreach activities, including the annual Auckland Brain Bee Challenge and co-curated the *Do You Mind?* art-neuroscience collaboration.

### **Nathan Cohen (co-director)**

[www.nathancohen.co.uk](http://www.nathancohen.co.uk)

Nathan Cohen is an artist exhibiting internationally. In addition to his professional activities as an artist he is also currently the MA Art and Science Course Director at Central Saint Martins, a programme he created for University of the Arts London. In 2010 he spent five months as a Visiting Researcher with the scientists at Tachi Lab (Keio University) in Tokyo, exploring integration of Retro-reflective Projection Technologies in his artwork, resulting in the creation and exhibiting of interactive art installations in Japan and Austria. Nathan Cohen has also curated exhibitions in the UK, Europe and Japan.

### **Serena Porrati**

[www.serenaporatti.com](http://www.serenaporatti.com)

Serena Porrati is from Northern Italy where she graduated from the Academy of Fine Art of Brera in 2007, specialising in visual art. She is currently studying for a Masters in Art and Science at Central St. Martins. Since 2010 she has been co-curating 'project 222222The saddest music in the world', a collaboration of artistic performances, music concerts and site-specific installations set in suburban spaces, which are all inspired by the fragmentation and destruction of natural landscapes. Most recently, Serena has spent time working on the land exploring new, alternative agricultural practices based on the convergence of scientific, artistic and traditional knowledge.

### **Eleanor Fawcett**

[www.eleanorfawcett.co.uk](http://www.eleanorfawcett.co.uk)

As a multimedia artist, Fawcett works with video, drawing, painting, photography, ready-mades, woodwork, textiles, sound and installation. The subject always determines the media and not the other way round. With strong ethnographic

concerns, Fawcett's work has always observed, documented and archived of sorts, customs of different social groups, collectives, subcultures and individuals. The work is engaged in an ongoing dialogue about the spurious boundaries between the practices of ethnography and fine art. Working as a kind of auto-cultural archeologist and a folk ethnographer, Fawcett employs the concept of auto/ethnography rooting out unsung heroes within her own cultural milieu and documenting people that successfully forge a life for themselves outside the conventional parameters of society. Fawcett sees these people as necessary paradigms in an age of homogenised culture.

**Louise Beer**

[www.louisebeer.com](http://www.louisebeer.com)

As we gather new information, it is not the subject that changes, but you and I. Our minds change and adapt to new knowledge just like our eyes adapt to light.

Even after collecting vast new wisdom about the seemingly unknown cosmos and its immensity, we still put so much importance on our own lives. As far as we know, we are the only living creatures that have ever been able to question our existence. But we still weight the details of our own lives above the bigger picture of the universe, and I find this imbalance bizarre but also beautiful. Every experience we have is shaped by every other experience we have had. We are a mirror to each progression in evolution, and to the billions of years that our universe has existed, possibly without a mind to understand it, until now.

We are the ones that change, when everything else stays the same.

We still have so much to learn.

**Rafaela Miranda Rocha**

<http://cargocollective.com/rafamrocha>

As a journalist turned artist, my interest in art is directly related to my interest in the world – finding aesthetic quality and meaning in my surroundings, making the invisible visible and shining light on otherwise unnoticed aspects of daily life.

Photography is usually the basis for my work, but I'm constantly trying to break free from the "reality" boundary associated with it, trying to reach the viewer with something abstract. My intent is to bring forth in my work the unique view that results from the cultural (and sometimes very sensorial) clash between my past (in Brazil) and my present (in London).

**Melanie King**

[www.melaniek.co.uk](http://www.melaniek.co.uk)

In my research at Central St Martins, I have realised how rare life really is in time and space. The entire history of humanity is but a fragment of the entirety of time, and the earth is a tiny dot in an unthinkably vast universe. I am greatly inspired by the idea of existence as a quantum fluctuation and how we perceive reality as a consequence.

Much of my work aims to capture things that we may think of as intangible. Photography is a great medium for experimenting with this idea, as photography has a great capacity for revealing things we once thought invisible.

**Nedyalka Panova**

[www.nedyalkapanova.com](http://www.nedyalkapanova.com)

Nedyalka Panova is a Bulgarian artist with a BA (Honours) Degree in Ceramic Art and Design from Crawford College of Art, Cork, Ireland, winner of the annual Ceramic award in 2009. She exhibits widely in Ireland and she has been awarded Art bursaries from the Arts Council of Ireland and Cork City Council.

In addition to her degree in arts, Nedyalka has an engineering degree from the University of Architecture and Civil Engineering, Sofia, Bulgaria.

Recently, Nedyalka decided to combine theory and practice and started a pioneering MA Art and Science course at Central Saint Martins, London, where her main focus of interest is nanotechnologies and tissue engineering.

**Agnieszka Tamiola**

<http://agatamiola.carbonmade.com>

Having completed a MA (Hons) in Applied Linguistics at the University of Warsaw (Poland) Agnieszka moved to London where she provided interpreting and linguistic services, as well as continuing to work on her art. She soon enrolled in a Fine Art Programme at City Lit, and subsequently on the newly created MA in Art and Science at UAL since the course offered a perfect opportunity to combine her analytical and creative skills.

She is currently exploring the representations of endangered languages in a *Vanishing Voices* project. Her art practice is heavily research driven, and she has been working closely with linguists, anthropologists, neuroscientists and clinicians at different stages of her projects.

**Marta Santuccio**[www.effluo.com](http://www.effluo.com)

Marta is a law graduate who has explored human consciousness through art from the start of her life. In 2009, she was awarded a grant for the production of her first solo show, veering her career to focus on her art practice. Exhibiting in UK and Italy, she has been collaborating with other artists on a number of multi-disciplinary projects.

Marta is attending the MA in Art and Science, researching the idea of open stimulation in immersive installations. Her aim is to create experiences in which users embark on a sensory exploration of different states of perception, consciousness and emotion.

**Christiana Kazakou**<http://cargocollective.com/christianakazakou>

My artistic practice explores the interconnectedness and open-ended dialogue between art and science by combining scientific concepts, laws and theories from different disciplines with arts practice. Using free associations to discover the mirroring of scientific theory and concept between geometry, architecture, psychoanalysis, neuroscience, astronomy, astrometry, genetics and philosophy of space and time. Both art and science require imagination and original thinking, a sense of inquiry and concern about human nature and society. Whilst science investigates how the world operates in art this information is interpreted and expressed from a unique individual experience. My interests lie in the abstraction, curiosity and those complexities concerning the inter-relationships between science and art that have the ability to influence perceptions from complexities that lurk beneath known definitions.

Scientists that contributed:

MRC Anatomical Neuropharmacology Unit

Megan Dowie

Paul Bolam

Peter Magill

Adam Tudor Jones

Paul Dodson

Natalie Doig

Icnelia Huerta-Ocampo

Eleftheria Pissadaki

Chad Johnson

Andrew Sharott

Kouichi Nakamura

Juan Mena Segovia

Gareth Hazell

Cristina Martinez Gonzalez

Joseph Larvin

Ben Micklem

Linda Katona

And various other members of the Basal Ganglia Laboratories

Pontificia Universidad Católica de Chile

Pablo Henny

Universidad de Chile

Cristian Gonzalez Cabrera

University College London

Anna Gross

University of York

Jez Wells