

**Art in the Science Museum?** Come and discover how the once opposing worlds of art and science have been united in a blend of inspiration and innovation.

sciencemuseum

## contemporary art trail

### 7. Christian Moeller (born 1959)

*Do Not Touch*  
Installation, 2004

*Energy – fuelling the future*,  
second floor

German artist Christian Moeller's work is characterised by an interest in the relationships created by technology between people and buildings or spaces.

*Do Not Touch* is a metal pole which carries a mild electric current. The sign on the floor clearly says 'DO NOT TOUCH', yet there is no barrier to prevent you from doing so. Would you choose to touch it?

### 8. Simon Tegala (born 1963)

*Fuel Drop Explosion*  
Video, 2005

*Energy – fuelling the future*,  
second floor

British artist Simon Tegala works in a variety of different media, making digital art, drawings, photographs, sculpture and video pieces.

*Fuel Drop Explosion* shows a drop of petrol forming, very slowly. Finally it drips off and explodes in a flash of fire, light and sound, showing how beautiful and strange energy's transformations can be.

### 9. Mark Hansen and Ben Rubin (both born 1964)

*Listening Post*  
Installation, 2003

Arts Projects gallery, through *Telecommunications*,  
first floor

*Listening Post* is a 'dynamic portrait' of online communication, displaying uncensored fragments of text, sampled in real-time, from public internet chatrooms and bulletin boards.

Artists Mark Hansen and Ben Rubin have divided the work into seven separate 'scenes' akin to movements in a symphony. Each scene has its own internal logic, sifting, filtering and ordering the text fragments in different ways.

By using media technologies and sophisticated data-analysis techniques, Mark and Ben have created a monument to the ways we find to connect with each other and express our identities online.

**This exhibit may include content that is unsuitable for children or which some visitors may find offensive.**



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This trail introduces some of the Science Museum's recent contemporary art acquisitions.

**Science Museum Arts Projects** explore artists' perspectives on the past, present and future of science and technology, creating new opportunities for encountering contemporary art throughout the **Science Museum**. In themed galleries you will find works that engage with the exhibition content, while works in the **Arts Projects** gallery are displayed independently.

**1. Darrell Viner (1946–2001)**

*Is Tall Better than Small?*  
Pneumatically-driven interactive installation, 2000

*Talking Points*, Wellcome Wing ground floor, IMAX® escalator

Darrell Viner was a British sculptor and inventor who worked with movement, sound and light.

In *Is Tall Better than Small?* (2000), sensor beams, suspended directly overhead, register the height of the person beneath. The beams are attached to a series of ten pneumatic rods, which move up or down, according to the visitor's height, appearing to measure and 'process' visitors as if on a production line.

**2. Yinka Shonibare (born 1962)**

*effective, defective, creative*  
Video projection, 2000

*Talking Points*, Wellcome Wing ground floor, east wall

Yinka Shonibare is a British artist who explores issues about multiculturalism, identity and social morality.

In his video piece *effective, defective, creative*, he labels ultrasound scans of human fetuses as 'effective' and 'defective' – medical terms. But by adding the non-medical 'creative' he asks what we lose by only allowing certain types of children to be born.

**3. Marc Quinn (born 1964)**

*Eternal Spring II (Sunflowers)*  
Refrigeration unit, flowers, silicone, 2000

*Talking Points*, Wellcome Wing ground floor, near south stairs

British artist Marc Quinn has a diverse body of work that focuses on concepts of mortality, longevity and mutation.

*Eternal Spring II (Sunflowers)* is a huge vase of sunflowers, immersed in frozen liquid silicone. The flowers are preserved in suspended animation and therefore will appear fresh for ever.

**4. Antony Gormley (born 1950)**

*Iron Baby, Edition AP III/III*  
Cast iron, 1999

*Who am I?*, Wellcome Wing first floor, near 'Are your insides unique?' case

British artist Antony Gormley has been creating sculptural artworks based on the human form since the 1980s.

*Iron Baby* is modelled on Gormley's newborn daughter. By choosing to cast the baby's delicate form in iron, the artist reminds us of both human fragility and strength.

**5. David Shrigley (born 1968)**

Untitled installation  
Objects, photographs and texts, 2000

*Who am I?*, Wellcome Wing first floor, 'What's so special about human communication?' case

David Shrigley is a British artist, illustrator and animator whose work shows his uniquely skewed perspective on the modern world.

His installation for the case 'What's so special about human communication?' includes a silver-plated trophy, *The British Swearing Association Challenge Cup*, which demonstrates the power of words as tools of communication and devices for the subversion of intentions, meaning and emotion.

**6. Marlene Dumas (born 1953)**

*The Experiment and The Expert*  
From the 'Rejects' series, mixed media on paper, 1995

*Who am I?*, Wellcome Wing first floor, 'Could there be another you?' case

South African born painter Marlene Dumas makes artworks that explore our perceptions of sexuality, gender and race, as well as identities, and how we assign them to each other.

Dumas gave deliberately cryptic titles to *The Expert* and *The Experiment*, which sit in the case that looks specifically at cloning, and invite us to question how we perceive science and scientists.

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