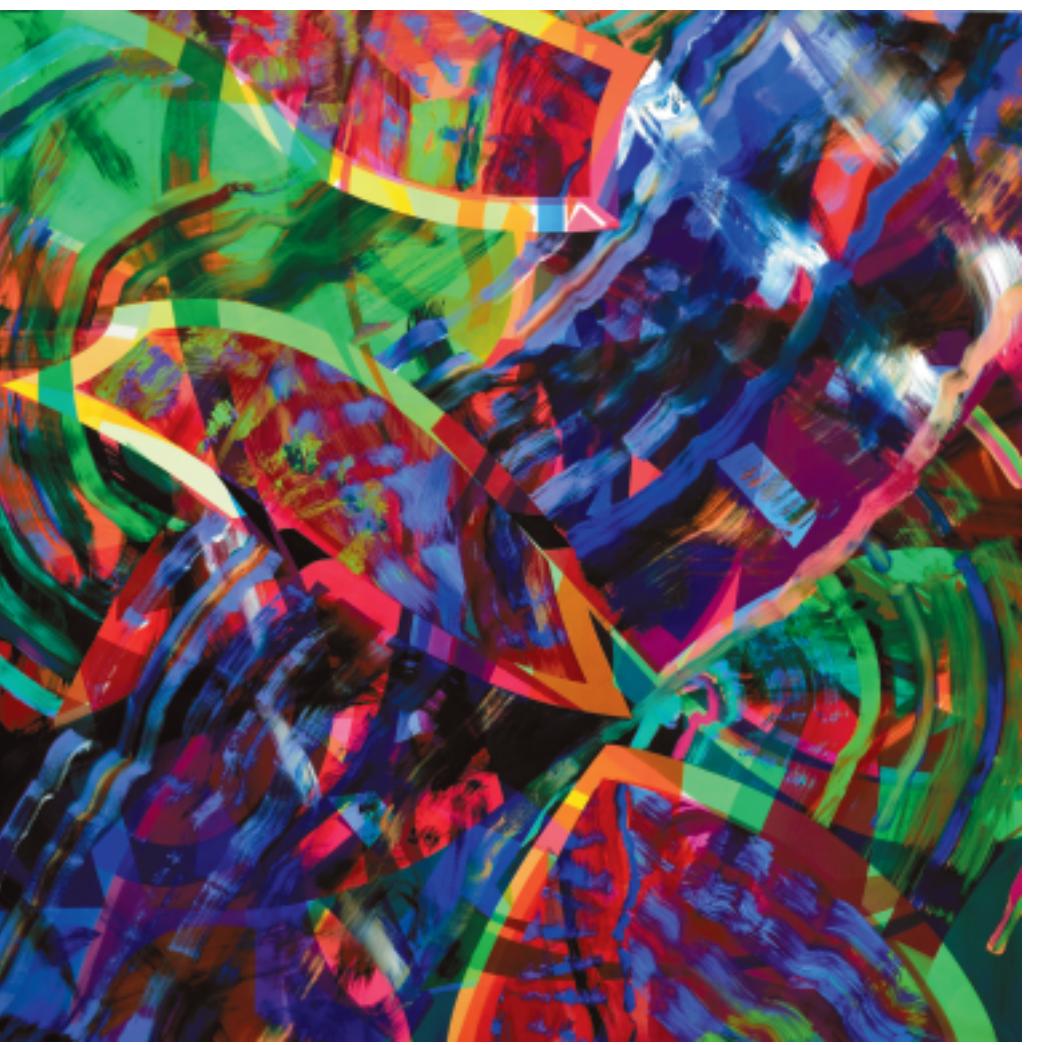


RE:SEARCH



Jonathan Meuli, The Great Wave, III, 2017, oil on canvas, 73x73 ins



Jonathan Wade, Interpretation of Natural Objects (001, 002), 2013, (tallest) height 22cm, ceramic



Energy Held, Coiled, Unfurled and Sprung Free, photographed on John Robertson's studio wall, April 2018
2018, acrylic on paper, each 30x40 cm



Jonathan Meuli, Pahoehoe, 2016, oil on canvas, 48x48 ins

Front cover, bottom right:
Jonathan Wade
Relic, 2014, height 68cm, ceramic, wood



RE:SEARCH
A CONVERSATION BETWEEN SCIENCE AND ART
part of Glasgow Science Festival 2018
in association with
The University of Glasgow and Wasps Studios
Exhibition open
6th June – 6th July: Mon – Fri, 10 to 5
at two Wasps Studios venues:
The Briggait, 141 Bridgegate, Glasgow G1 5HZ
SouthBlock, 60-64 Osborne Street, Glasgow G1 5QH
for events & additional opportunities to view: visit
www.glasgowsciencefestival.org.uk

wasps_

University
of Glasgow

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WADE





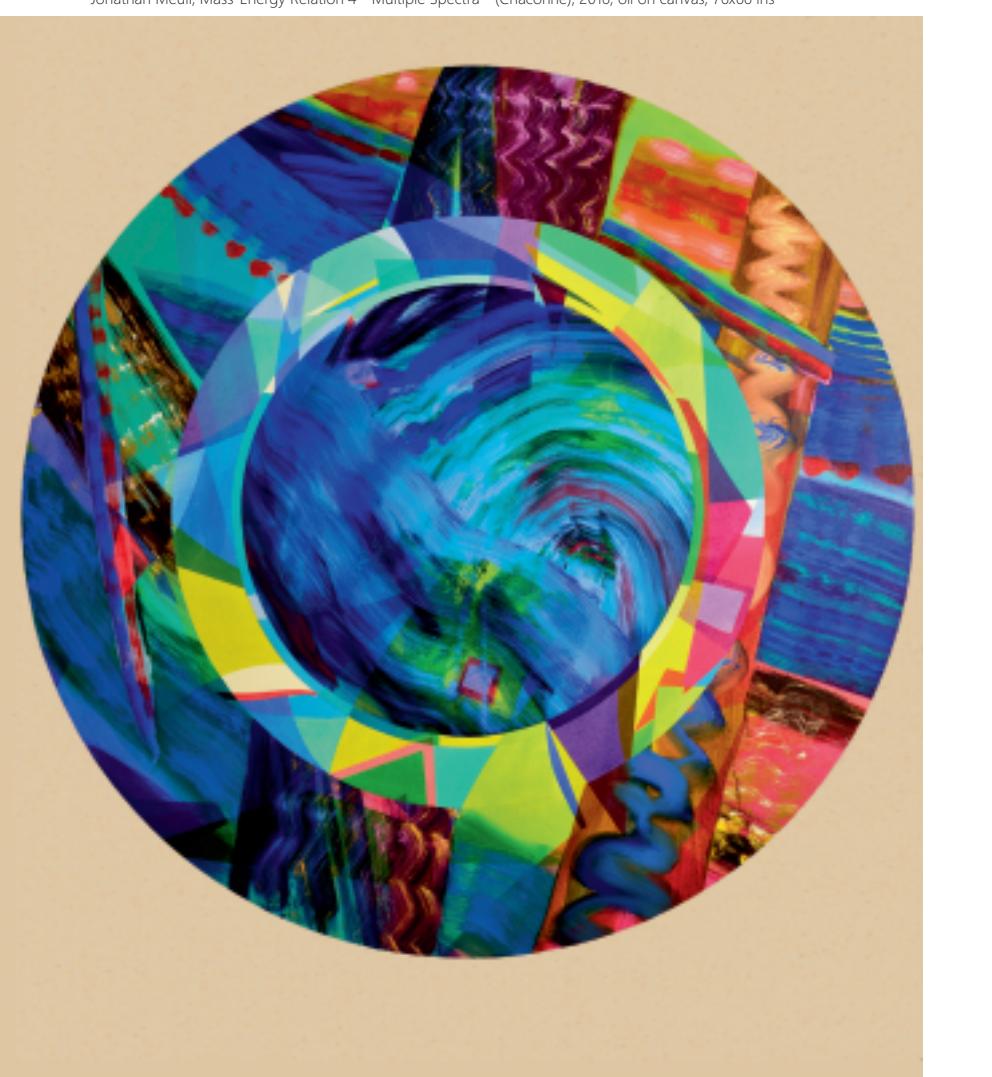
Jonathan Meuli, *Traces of a Self-Exciting Dynamo - (Nocturne)*, 2016, oil on board, 48x48 ins

Jonathan Meuli trained at the Ruskin School of Art and has worked in Glasgow since 1998

What is paint for? There is no point using it to make representational depictions of what is happening at the other end of a deep-space telescope or an electron microscope. But because it is expressive and deeply personal, paint remains very potent.

All humans move: and understand movement better than computers. For me there is a real purpose in artistic media which are themselves traces of physical movement. Expressive painting is a metaphor of movement, energy, time and direction: form out of chaos, rhythm and pulse, gravity and friction, history – looking deep into the painting takes you back in time – metaphors for different types of energy, different types of force, at micro or macro scales.

www.jonathanmeuli.com



Jonathan Meuli, *Mass-Energy Relation 4 - Multiple Spectra - (Chaconne)*, 2016, oil on canvas, 76x66 ins

Jonathan Wade trained at Bath College and the Royal College of Art.

As a maker of ceramic object, my practice intends to balance control and expression through the manipulation of materials. Combined with these intentions are ideas of permanence, transience, coincidence and intervention. The interaction of natural and created is significant.

I deal every day with the stuff of the earth – rocks, minerals, the actions of water and application of heat. It informs and fuels my interest in geology and the cyclical and transformative nature of all matter.

A starting point for this group of work was a return to the coverage of the European Space Agency's voyage to the Comet 67P / Churyumov-Gerasimenko. The extremely detailed images, descriptions and analysis of the comet's complex physical qualities have strongly informed my material investigations.

www.jwadeceramics.co.uk



Jonathan Wade
(top) *Projection*, 2013, height 21cm, ceramic
(centre) *Diagram (section)*, 2016, 42cm, ceramic
(bottom) *What goes around comes around...*
2015, height 50cm, ceramic, wax, wood

John Robertson trained at Gray's school of Art in Aberdeen. He works as a play therapist and artist.

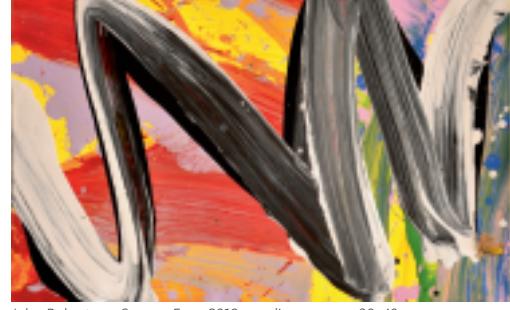
For this show, will be making new works in acrylic on canvas to accompany existing paintings. The experimental/scientific process highlights the contradictions involved in any effort to reflect nature in a single image or event. In these new works, Robertson will explore the relationship between the single and grouped image.

For physicist, painter or poet, any effort to tease out the 'World's Knot' brings us face to face with endless paradoxes – simplicity and complexity, unity and separation, flow and structure, chaos and order, self and other. To what exactly are we referring, when we discuss the present moment? What analogy, what metaphor, what image do we reach for in our efforts to get as close as possible to the fabric of reality?

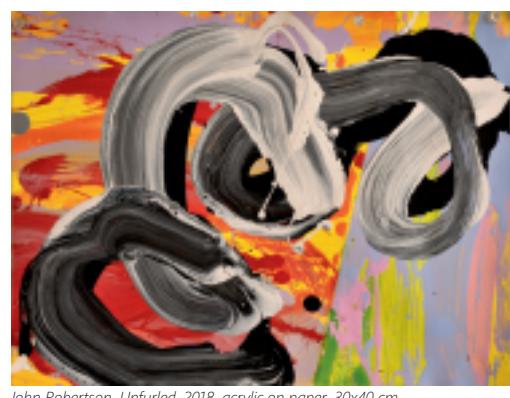
In the making of individual and serial images, Robertson is playing with these conflicts, between the single event, and the continuous experience of a contingent being in a flux of historic contingencies.

ajrplaytherapy@gmail.com

John Robertson, 2018, acrylic on board, 156x104 cm



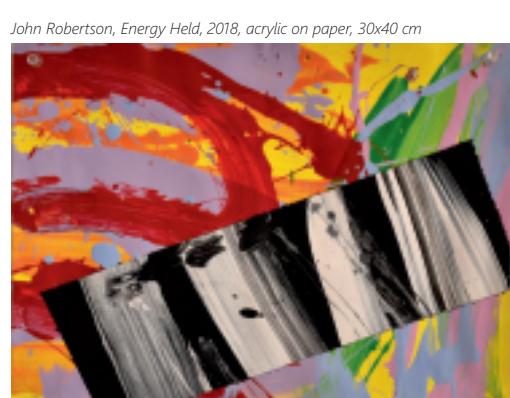
John Robertson, *Sprung Free*, 2018, acrylic on paper, 30x40 cm



John Robertson, *Unfurled*, 2018, acrylic on paper, 30x40 cm



John Robertson, *Coiled*, 2018, acrylic on paper, 30x40 cm



John Robertson, *Energy Held*, 2018, acrylic on paper, 30x40 cm