Sci-Art Manifesto by Students of Coastal Carolina University

The Concept of Sci-Art

When people first discover Sci-Art, surely the first thing that pops up in their heads is “What is it?” and “Why do people use it?”. To start off, Sci-Art is a combination of *experimental art* and *science*, both of which are existential and theoretical. That is the textbook definition; in much simpler terms, it is art that portrays science in a way that is easy for most people to perceive. Whether it be about something in the medical world or technological world, Sci-Art is there to help you understand it. As mentioned in the definition, the science portion could revolve around a wide variety of concepts that exist or just exist in theory. This gives Sci-Art such a broad range of subjects to choose from. In being able to utilize scientific concepts within art, scientists have the ability to test hypotheses and theories in a format that is easy to interpret. Art provides the ability to use symbolism while scientific data provides a means of support/justification. This process allows observers to get a solid grasp on what they’re analyzing and why it’s so significant.

Historical Background

The concept of Sci-Art dates all the way back to Leonardo da Vinci. Oftentimes we see a disconnect between sciences and the arts, we see them as different ways of thinking. In order for scientists to be successful in their work they need so much more than just knowledge, they need creativity. This creativity is directly related to problem solving and uncovering new ways to explore a topic. Artists go through a similar process, the main focus of not just a Sci-Artist but artist in general is to communicate a message in a way that is well throughout and clear to its viewers. While on the surface they may seem very different when you analyze under the microscope you will see that they both take advantage of detail and answer our most burning questions.

Arguably one of the most well known projects within Sci-Art is Leonardo da Vinci’s sketches of human anatomy. He was before his time and has acted as a trailblazer for future scientists who feel connected to their artistic sides. A person no longer has to decide whether to become a scientist who studies environmental issues or an artist who has devoted their life to advocating for change. People can and are successful at both, they intertwine beautifully and this is a concept that the world as we know it is actively evolving to. Emei Ma an amateur woodworker who produces art with a science narrative said it best, *“Any creative expression where the intent of the artist is to convey an observable understanding of the physical universe.”*

But, why?

While at first Sci-Art may seem to be a needlessly confusing category of art, its development is becoming increasingly important in todays society. Recent years have seen massive ecological and societal upheaval, as well as an increase in political unrest and tensions. This means that scientific discoveries are becoming even more critical to the continuation of our world. The use of Sci-Art allows for information to becommunicated through various mediums, often times to those who may fall outside of the respective scientific fields. This ability to communicate means information will be less likely to get stuck in a "bubble", where only a few who are able to understand scientific jargon are able to understand. Not everyone is able to read an academic paper and easily take away the information presented, by utilizing Sci-Art, information can be communicated in a larger variety of ways that won't solely revolve around reading an article. This means that a greater portion of society will become aware of the issues and discoveries around them, and will hopefully choose to become more educated and get involved. A push for education in Sci-Art could be the push that many need to gain the knowledge that is almost within their reach.

Fostering Innovations in the Future!

So what can we expect to see as the future of Sci-Art? The most recent generation has had the opportunity to grow up in a world with so much technology. Technology that our parents would have never imagined getting to see. Sci-Art plans to continue its expansion through technology, specifically related to 3D Printers. When 3D Printers first came out they were only used in labs and high tech companies, but as we evolve average consumers have had the opportunity to get their hands on these products. The variety that comes with these printers is anywhere from prosthetic limbs to children's toys. As the technology grows so does the production, Sci-Art has already taken advantage of this concept and in the near future we can expect to see that become limitless.

The future of Sci-Art is bound to be interesting and consist of a great variety of projects. As technology advances and more scientific discoveries are made, Sci-Art will indefinitely grow. Under the goals of our manifesto, current and future Sci-Art projects will inspire investigations and studies that will ultimately lead to new discoveries. Also, for the projects that are advocating for sustainability, there are hopes that more eco-friendly ways of living are taken on in the future. The techniques, methods, and materials of Sci-Art are likely to evolve as well as scientific discoveries are made.

Not only is it important to pay attention to future scientific studies, but also efforts in the business world to launch new research institutions that bring together engineers and artists. According to Forbes, Adobe, Facebook, and Autodesk have been working on this effort. These big techs, as well as MIT and CERN, have artist-in-residency programs where scientists and engineers are innovatively using technology to create things that can help developing countries. Having big techs recognize the similarity and potential of scientists and artists collaborating, leads to programs or institutions that foster a community where big problems can be solved in innovative ways. With that being said, the Sci-Art movement is destined to flourish as technology advances.

The Work of Honors 302 and 307 -

Sci-Art continues to push the boundary of art and other disciplines of science including biology and geography. The combination of science and art are used in a way to illustrate that the creativity and personal components of art pieces can be linked to the hard facts and statistics of scientific data. These two subjects of science and art go hand in hand. Art is anything that has lines, shapes, texture, form, space, color, and value. Science has the ability to contain every one of these artistic elements. Science can showcase these elements through mediums such as videography, photography, sculpting, painting, drawing, scrapbooking, welding, and many other countless pathways that artists choose to create.

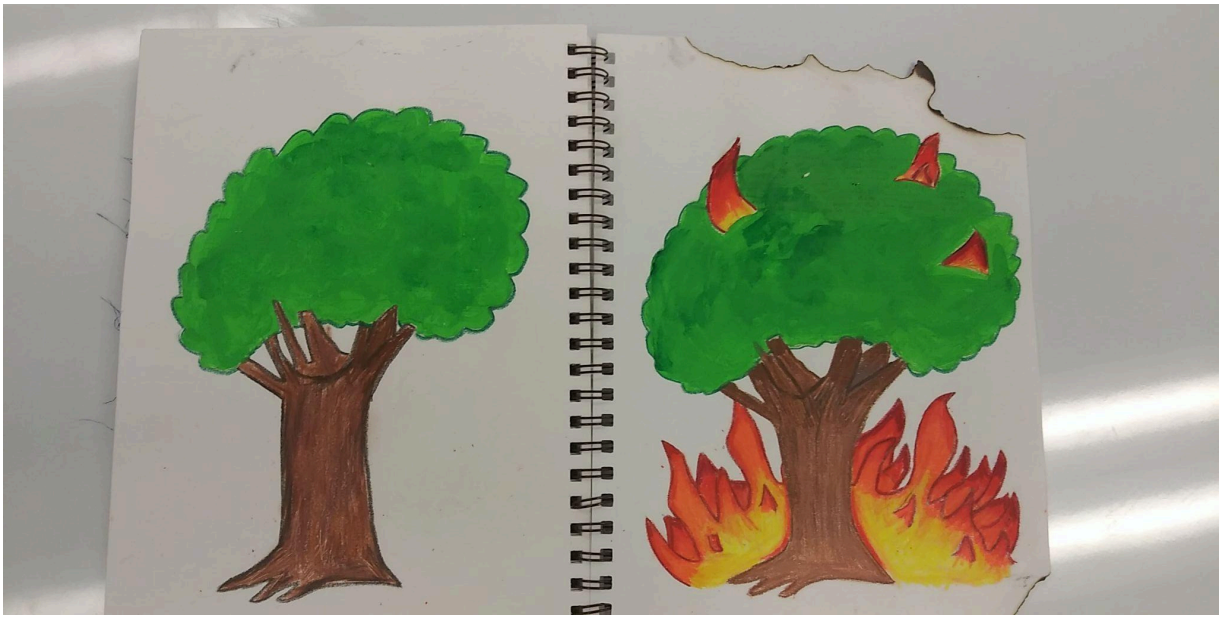
The Honors 302 students at Coastal Carolina University, during May 2021, led by Dr. Sara Rich, decided on which subject and execution approach to create their own unique Sci-Art projects. Each of these has some connection to a vast number of other Sci-Art projects, exhibits, and magazines in the world. Each of the students' work will be compared in intended messages and contrasted in the mediums used in the projects. This will be done to show the numerous ways that science can be used as art to portray meaning and thought like everyday art.

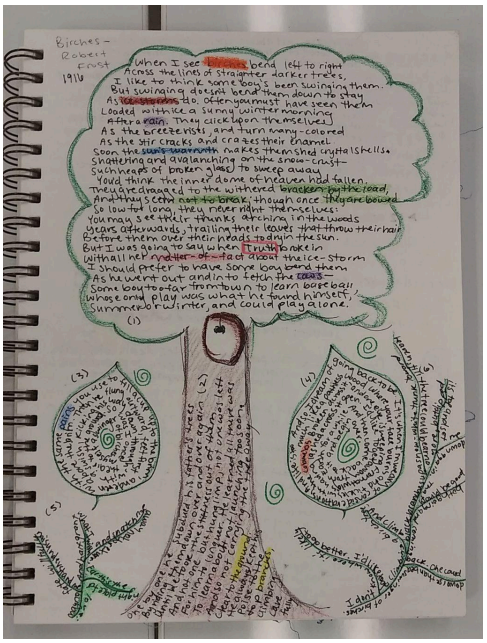
During the month of May 2022, students at Coastal Carolina University taking Dr. Sara Rich's Honors 307 class, created a variety of different sci-art projects based around a theme of the week. The themes were created from Ingold's On Human Correspondance (2017); chapter 4, Crafting Landscapes. Each paragraph was titled: The Tree, The Ground, The Weather, and The River. These titles became our theme of

the week and inspired projects cohesive to each theme, in a wide variety of mediums ranging from watercolor to audio recordings.

The work of Honor's 307 for May 2022

The theme for our first week was The Tree. Mentioned above, we read the blurb from Ingold's text to craft some inspiration. To start it off right, we each researched some current Sci-Art exhibitions and projects. We then spent time learning about how to age a tree and being out in nature at Waccamaw River Park. We did a journal assignment after reading Kutschera 2011 Scala Naturae. We had to create our own "tree of life," with whatever materials we wanted. One students created my tree of life out of sour candies. Another student chose to use watercolors. This first week was good for getting a feel for what the course was all about, and how to look closely at detail, and how to use science as a backbone for art. To end this theme, we each came up with our own Sci-Art project. One student took a Robert Frost poem and wrote out the stanzas in the shape of a tree, with various ferns around it and leaves filled in too. To incorporate science as well, this student took certain phrases from the poem that stood out to her and had a fun fact sheet on the back page. Another student opted to look at "the tree" through the lens of wildfires. She chose to create three different trees using colored pencils to represent a before, during and after. The first tree was a completely normal tree which represented the before. The second tree was drawn with flames around and on the tree to represent the during phase. The last tree was drawn to be completely bare and burnt to represent the after phase. Another student chose to knit a piece using a repeating pine tree stitch in order to represent a forest.





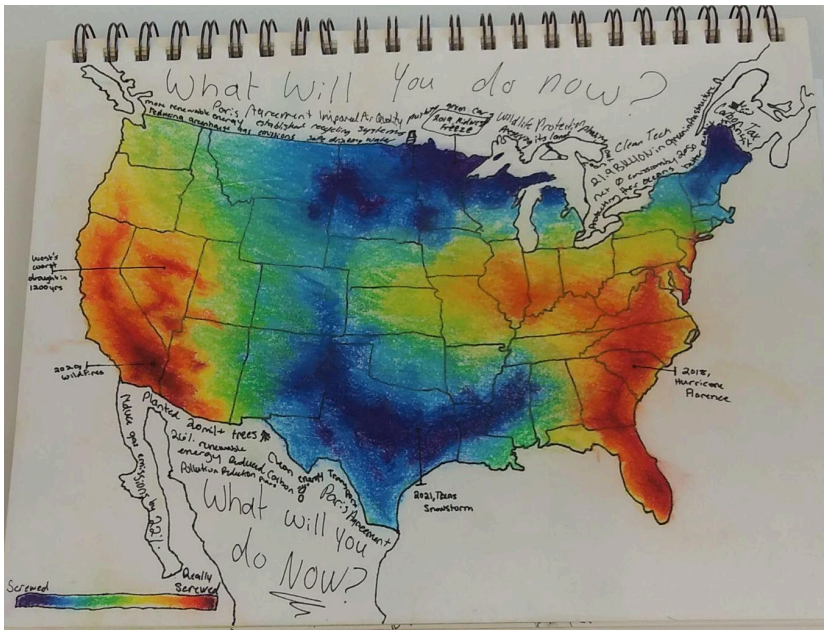
Our second week was on The Ground. The Ingold text had us realize that the ground plays a crucial role in everyday life. We are always on the ground, even if we are in a building. It still resides on the sediments below. We went to an archeological dig site to see specifics about the ground we call home. A great thing about this course is that there are multiple disciplines that go into it. We spent time finding our own soil samples and looking microscopically into the inner workings of our ground. INauralist, an app on the AppStore, came in handy when looking for different species around campus. We read up on fungus, and learned that it has many different properties, including the ability to help clean up oil spills. To end off this week's theme, one student created three clay art pieces. The first one is a simple building with smoke coming out the top, and pipes coming out of the bottom. These pipes runoff into a healthy lake ecosystem with nutrients like phosphorus and nitrogen, which in abundance are harmful and create dead zones. Another student used a college of different soil types found in

South Carolina in different regions. One student chose to make a “stepping stone” out of clay and cut up plastic pieces of a Starbucks cup.

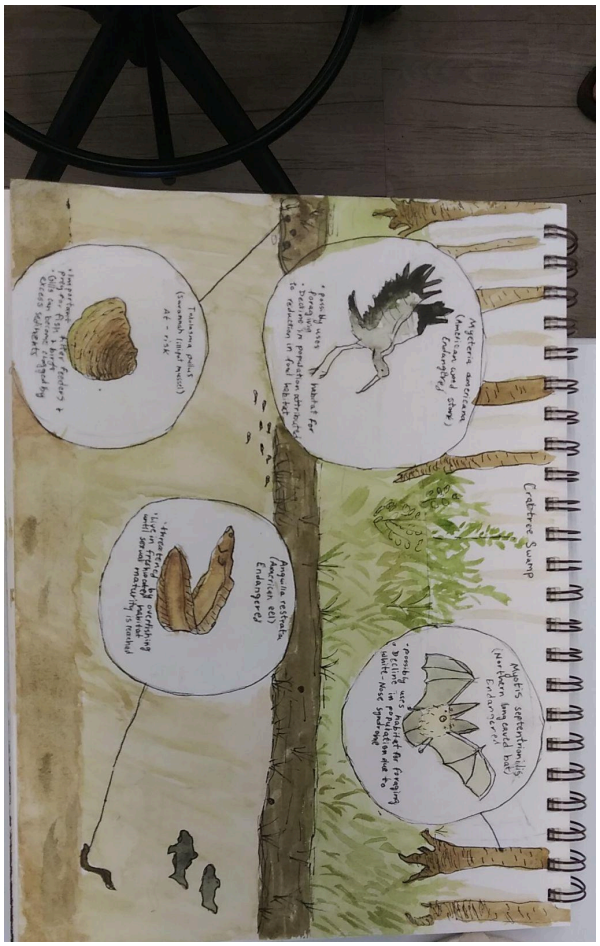
Honors 307 students at the archeological dig site

Our third week's theme was The Weather. Ingold's text paved the way, as we learned about wind and the connections weather has to both the ground and the tree. For a journal assignment, we looked up at the clouds and drew a nice sketch. Paredolia is a term used to describe that phenomenon of looking up at clouds and seeing certain animals or objects. This dates back many years ago, and some think it could be the reason for art. We practiced with contour drawings, experimenting with time and noticing our breaths and surroundings. Mediation and a labyrinth walk was also essential to calming our minds and being one with the weather. Cyanotyping is a way to use the weather to create art. We went on a field trip to Huntington Beach to use the weather in our creations. To end this week's theme, one students played the piece Elements by Brain Balmages on her flute and prepared a slideshow of her in the elements, experiencing them and happy to be within them. They were followed with disturbing data on certain climate change issues that affect each of the elements mentioned in the flute piece. Another student choose to depict the weather by showing how climate change effects the sea levels. She choose to depict this using clay and shaping it into three outlines of the United States. She then painted them and used a blue paint to represent the sea levels rising. The first United States was labeled if the sea level rose 1ft, the next 5ft and the last one was 10ft. One student chose to make a

series of colored pencil drawings that blended different kinds of clouds with the effects of climate change. One depicted the icebergs melting through altocumulus clouds, another depicted sea level rise through stratocumulus clouds, and the final piece showed extreme weather through cirrocumulus. For the last project under this theme, the student chose to create a heat index map from chalk pastels. This map was meant to show recent climate disasters in the the United States, such as the 2020 California Wildfires/Drought and the 2021 Texas Snowstorm. These events were purposefully chosen on opposite sides of extremity, this resulted in a map depicting mostly deep freezes or extreme heats and little middle ground between. Outside of the US is the outlines of Canada and Mexico with a small blurbs on how they are chosing to tackle the climate crsis. Accompanying this is the question “What will you do now?” which is meant to be asked towards the US in regards to their inaction to fight climate change.



The final theme was The River. This week, the Ingold text emphasized the river as a moving body of water, and how it connected to the other themes. Our class got to experience rivers at two locations, Waccamaw River Park and Crabtree Swamp. At Crabtree, our journal assignment was a scavenger hunt where we tracked down different things such as potential dams and attempts to mitigate erosion. We also followed the flow of the river by using superposition to draw as we walked- or kayaked- down the river. For the final project, one student chose to take water from Crabtree swamp to create a watercolor piece showing endangered or threatened species that live there. Another student choose to use the watercolors to depict a healthy river and an unhealhy river.

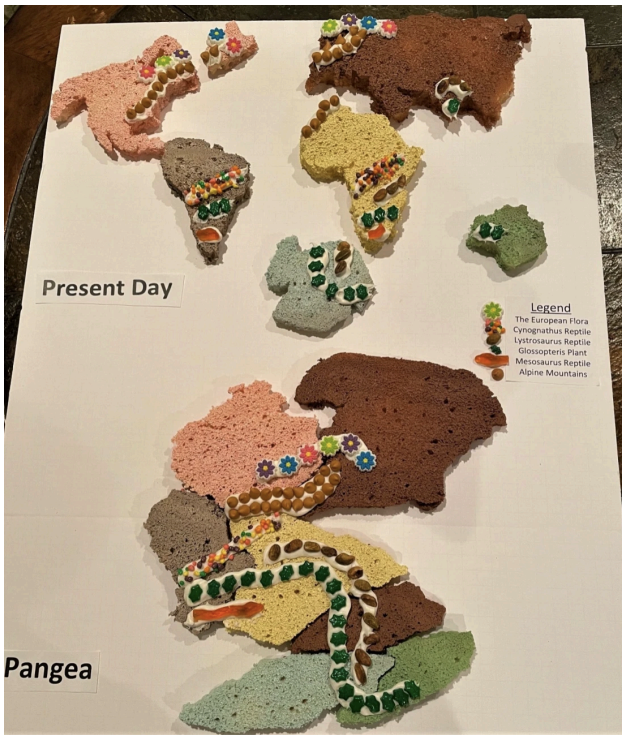


Cyanotyping Examples:

The Work of Honors 302 during May 2021

Cartography

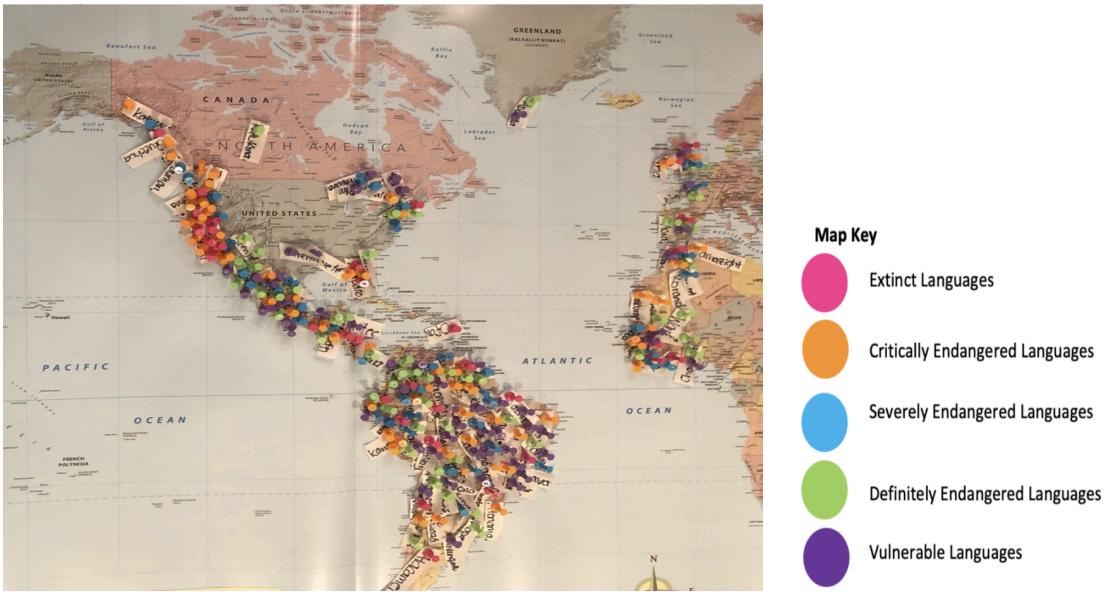
One of the student's projects was centered around the ideas of continental drift and Pangaea. The idea here was to describe the process of continental drift that has occurred for millions of years in a fun, creative, and understanding way. The mediums and techniques used were from the culinary arts. The concept and development of Pangaea is seen in the different colors and shapes of the cakes to represent the continual movement of the continents. To further prove this idea, the same specific species were uncovered as fossils that were found on various continents that are no longer "attached" or connected. This concept was shown through a collection of small candies specific to each plant or animal species. This Sci-Art project does a thorough job in sharing the history of the world geography movement through a unique process.



Pangaea (Addy Clary, 2021). Cake, frosting, candies, and nuts on foamcore board.

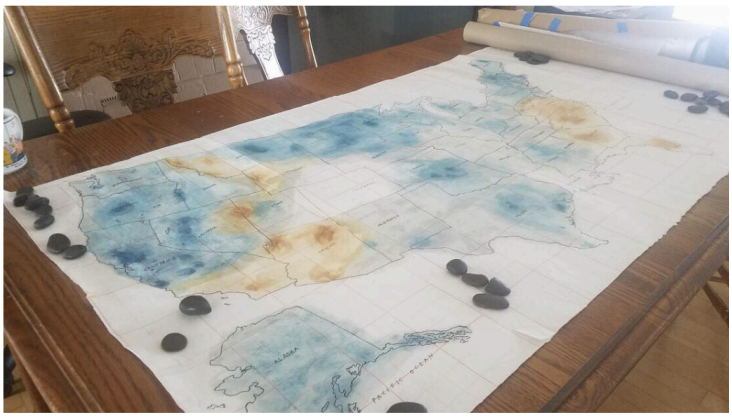
One science that has little recognition is linguistics and one element not often found in art is a map. This class project was intended to show viewers vulnerable, endangered, and extinct languages of the Western Hemisphere. Endangered Languages used a map, pins, and ribbons to detail the location and names of languages. Language preservation is something that needs attention sooner, rather than later. This project evenly combined both art and science to spread awareness of

the extinction of languages. Also, this Sci-Art project provides viewers knowledge on world languages not taught in formal settings, or frequently.



Endangered Languages of the Western Hemisphere (Courtney Hallam, 2021). Map with pushpins and ribbons.

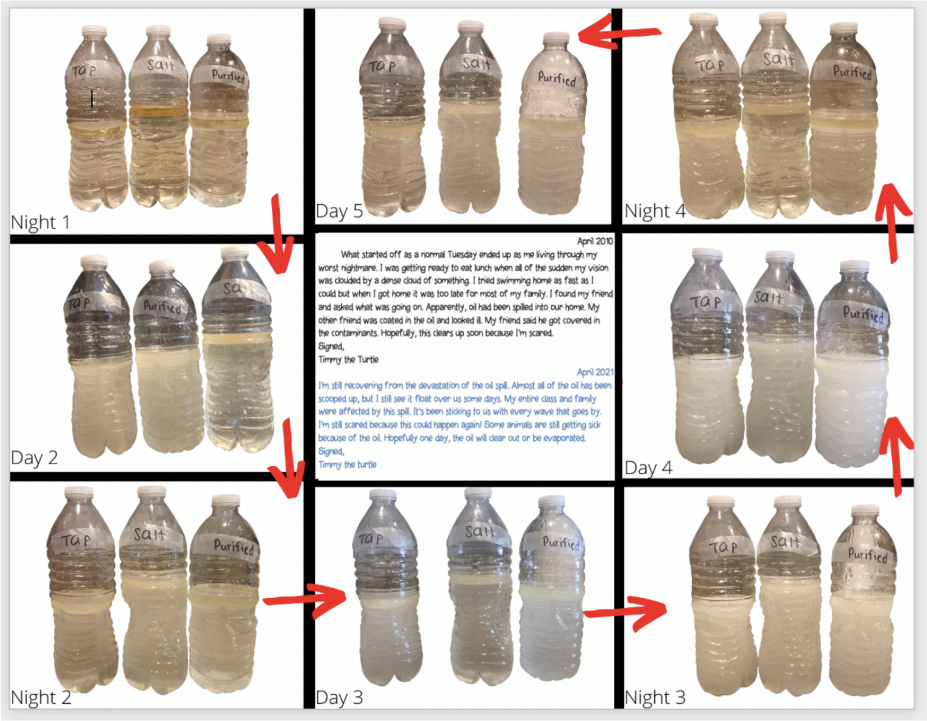
Maps serve as the basis in another Sci-Art project by two people in the Sci-Art Initiative's Bridge Residency. This was done a bit differently than the Endangered Languages map. The artists used a map from NASA as inspiration. The two artists worked together to showcase the effects of climate change in the United States. They did this by tracing a map of the U.S. and adding color with watercolor paints. This project was done a bit differently than the map project from class as there are no three-dimensional elements and they chose to create their own map. This map used climate change as their science and the map and watercolor as their artistic element.



Our collaborative U.S. map with Innisfree's added color

Experiments

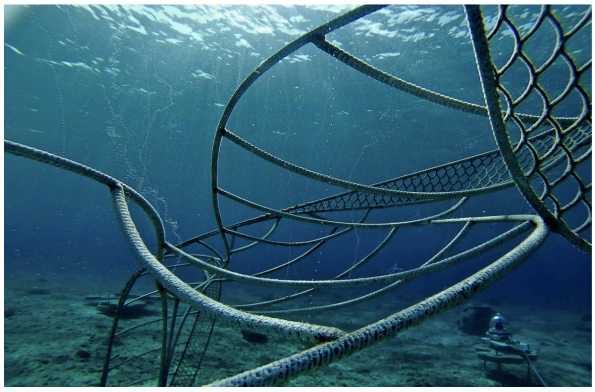
In the Sci-Art class, one project focused on oil spills. Double, Double Oil and Trouble was a smaller scale effort to showcase how oil and water interact over time. This was done using three different types of water–saltwater, purified, and tap–to illustrate the impacts of oil in different waters. The water was put into plastic bottles with vegetable oil and shaken to mimic the movement of a wave in a body of water. The creator found that as time went on the oil particles became smaller with an increasing amount sticking to the bottles. This project also included two letters from a turtle named, Timmy, in which he detailed life at the beginning of an oil spill and once the oil had been "removed" from the water. The concept of oil spills was shown in a collage of photos with a creative writing piece. This Sci-Art project had direct ties to science through its own experiment and it tied into art with the use of collage and creative writing.



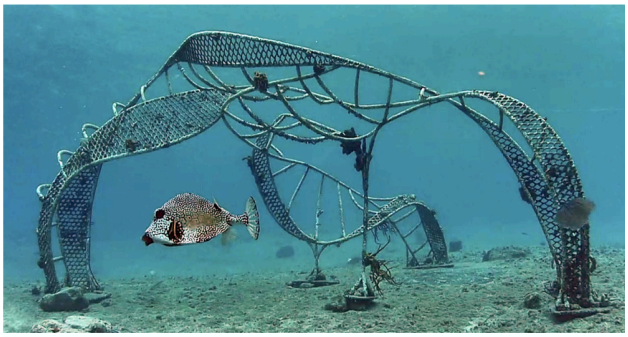
Double Double Oil and Trouble (Caitlin Hallam, 2021). Recycled water bottles and vegetable oil.

Another Sci-Art project titled, Zoe, uses art to draw attention to the protection of marine life. Like Double, Double Oil and Trouble, this art is hoping to resolve a problem, or

alleviate the impacts of human error. This project is living art that allows coral to live and thrive on the steel. Electric currents run through the steel causing minerals to fortify, which creates the perfect home for coral in Cozumel, Mexico's sea. This project is equal parts science and art. It appears to be an underwater sculpture, yet it uses science to sustain a specific population. Sci-Art allowed for coral to find a home that can sustain the many conditions that typically impact them being in a tropical, tourist location.



"Zoe - A Living Sea Sculpture" (2016). 15' x 9' x 6'. Steel, electricity, mineral deposits, ocean, webcam. Photo by Colleen Flanigan. Date: October, 2016 (GoPro).



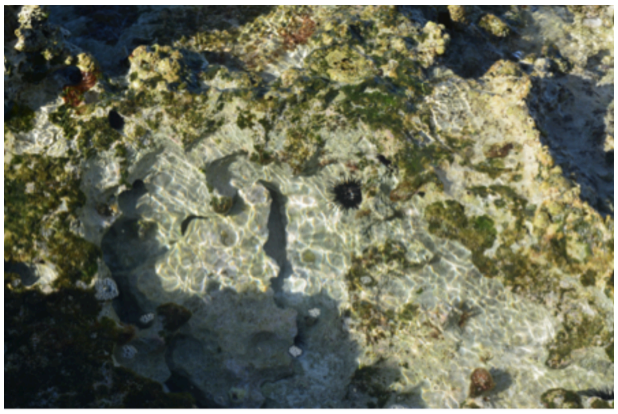
"Zoe with Trunkfish" (2016). 15' x 9' x 6'. Steel, electricity, corals, ocean, marine life. A screenshot from the livestreaming webcam. Photo by Colleen Flanigan. Date: June 21, 2016.

Entanglements

What is marine death? Marine death is the incoming future of the human world as people know it. The ocean and its lifeforms are essential to human life. Data is collected everyday that has spanned for years to further understand the marine portion of the world. However, humans are destroying it faster than any research can help sufficiently enough to counteract the vast amount of harm. This student used mediums of acrylic paint, pen, and canvases that incorporated data on specific endangered marine organisms. These organisms are harmed from the direct impact of human elusiveness. The intent of this art piece is to make people aware of the growing truth that the marine ecosystem is vastly declining in health because of careless human actions.

Marine Death (Abigail Beaty, 2021). Acrylic and ink on canvas.

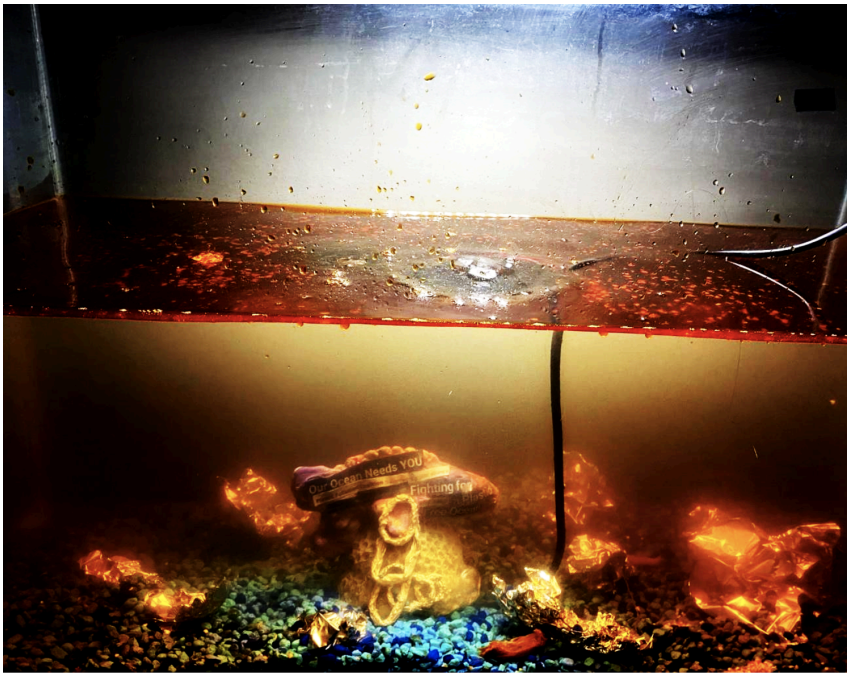
The Sci-Art project Residency, found from *Sci-Art Magazine*, has a similar message using a markedly different approach. The creators of these photos are the founders of the Cayo Residency. The mission of the Cayo Residency is to try and inform people about destructive climate change through works of readings, photos, field trips, discussions, and other interactive ways to teach and catch attention. The use of global science data is transformed into art by showcasing the harsh reality of the diminishing environments all around the world. Their work illustrates struggling tide pools, nature dependent insects, and harmed avian species. Different Sci-Art approaches have an interest in helping the world survive human impact.



Small tide pool at the Salt Ponds, Eleuthera, 2018.

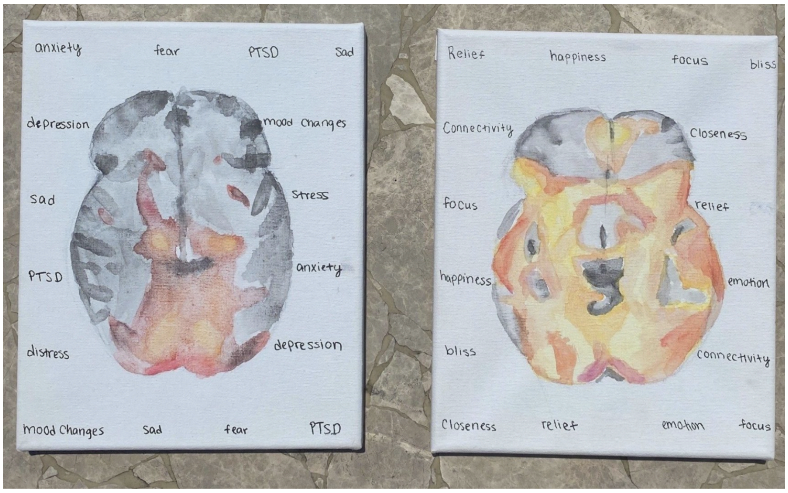
Cicada cleans to a tree at Leon Levy Nature Preserve. Eleuthera, 2018.

A class project, named Struggle, revolves around the ugly future of the marine world. This one focuses on how the climate is changing negatively from human interaction that is taking away oxygen from the atmosphere. A feeling of empathy is felt upon watching how the impact of humans is drastically different from the real purpose of the ocean. This student created a small aquarium to depict the results of trash and pollution deposited in the oceans. Resources like red chili oil, clay, and a tank bubbler are used to further illustrate how drastic this situation is in a way that people can appreciate and understand the message being displayed. This idea is very much in contrast to the methods of the previous two projects. However, the message is still surrounding the theme of protecting the ocean to protect people.



Struggle (Makena Tramontin, 2021). Installation with fish tank, fish, garbage, chili oil

The effects of lysergic acid diethylamide (LSD) are seen in this next student's Sci-Art project. The intent here is to show the aftermath of injecting micrograms of LSD into a medically cared for human in a controlled environment. The creator knows the harmful effects that LSD can have on a human being; however, this project shows how small amounts can change the inward feeling of a person. Neuro-painting LSD uses painting to show the different colors of the neural and electrical activity in the brain depicted in an MRI scan. This creation helps cross the boundary of science and art by using raw biological data and portraying it in a way to relay data that can be understood. This project, unlike the others created by the class, uses watercolor as another technique to be a part of the Sci-Art world.



Neuropainting LSD – Christina Gentile

A Sci-Art magazine article debut also concerns the biology of neuroscience. The project [Straight Talk with Noah Hutton] uses completely different techniques and mediums to show the world of art and neuroscience cohabitating. The physical production design of the films ties the creativeness to depict the actual facts behind neuroscience and psychology. Certain things needed to be built out of a collective of mediums to make body parts like the inner ear, brain, and memory lines. The goal was to make visuals that were both accurate and easy to comprehend through film. These films are used to show data through the art of videography.

Hutton with production designer Mimi Bai preparing a model of an eye for the SciAm series episode on vision. Image courtesy of the artist.

An example, in addition to the Pangaea project, related to demonstrating land art with photography and galleries is seen in the project Straight Talk with Vibha Galhotra. Migration is a main topic within this art and science piece. The artist wanted to illustrate and capture the local culture and lineage of different areas. This was intended for people to remember and keep the important values of the people and land in which they grew up and cultivated. The artist wanted to capture the feel and originality of a land's history through the use of photos. This is how the artist combines art and science to educate people beyond the world of Sci-Art.

"Breath by Breath" (2016-2017). 18"x36". Digital print on archival paper. Photo credit Rajesh Kumar Singh.

Arbores Palustrium focused on Longleaf Pines in the southeastern United States. This project showcased the trees' ability to resist disease, fire, and pests through photographs and acrylic paintings. One painting was designed to mimic the brush fires that impacted the Longleaf Pines, which is seen with the fiery paint colors. The second painting is abstract and careless in design with black paint thrown across the canvas. This artwork is representative of the lack of care given to the trees throughout history by humans. The two photographs of the Longleaf Pines were taken at the Waccamaw National Wildlife Refuge in South Carolina. The strings connecting the photographs and paintings are meant to lead viewers' eyes to the focal point of the message being displayed through the art.

Arbores Palustrium (Ian DeLorenzo, 2021). Photographs, string, acrylic paint on canvas.

In the Sci-Art project Invasive, the artist used animal parts and plants to create art. This was done to show that one population does not become invasive, it simply thrives when not threatened. This can be related to the previous project, Arborus Palustrium, as the trees described withstood invasion from humans. The artist of the Invasive series combined art and science very well with sculpture and tackled a science topic in a way that not many people think. The art created is unusual but teaches about invasion in a creative and educational manner.

"Linguae suum scrofarum, caudae murium juvenilum" 12" x 18". Silver halide photograph of wild boar tongues and mice tails. Image courtesy of the artist.

In the Sci-Art class, Stardust, focused on the idea that humans and much of the landscape is composed of stardust. The center of the eye, or the pupil, is the sun since that is central to life. The purple lines through the iris resemble stardust in humans and the planets in the iris represent the solar system. The white portion of the eye is filled in with grass and a sky blue view. This shows what people see with their actual eyes when they look outside at the world around them. The art aspect would be the drawing and the science aspect is the theory of stardust in humans. This was carried out very well and is easy to identify within the drawing.

Stardust (Austin Williams, 2021). Colored pencil drawing on paper.

Another Sci-Art project, Over the Moon, focused on planets as being the source for life. This is similar to the Stardust project from class in that they both used art to convey to viewers how they are tied to space. It is not just something that exists above humans, but it is part of humans. This project used paint on canvas to depict the planets. The artist believes that humans need to show an appreciation to planets and recognize them since they created the world that humans inhabit.

"Tartenia" Planet series. Image courtesy of the artist and MTArt Agency.

You Have to Start Somewhere!

Christina Gentile

When trying to start a Sci-Art project, it is possible that quite a bit of brainstorming may be required as well as some knowledge of science. The range of science is quite broad;therefore, this style may be very attractive for aspiring artists. Topics can range from the medical field, technology, physics, and astronomy, to the weather or the ocean and other environments. There are so many subtopics within the branches of science. In order to brainstorm successfully, familiarize yourself with the topic you pick. Perhaps, take a walk in the woods, take a swim in the ocean, watch documentaries, or look at photographs from studies. Even conduct an experiment to test a hypothesis you may have in order to get the creative juices flowing.

After brainstorming what topic you want your project to be about, ask yourself "What do you want this project to accomplish?". For example, if you are painting a picture about the coral reefs, are you wanting to tell viewers how coral reefs are formed or how they are endangered? The point of the painting must be clear to distinguish. Also, ask yourself, "Is the information I am portraying accurate or a theory supported by evidence?". It is vital that an artist is not misleading or spreading false information to viewers. Another important step when making a Sci-Art project is deciding what medium to use. There is never a wrong answer for this step; however, particular mediums may be more beneficial for effectively communicating scientific information. For example, in order to start conversations about biotechnology and genetic modification Kathryn Hamilton's Sci-Art Project was a cocktail made through DNA splicing. A cocktail is not your normal sculpture or painting. This cocktail communicates the topic effectively and pushes the boundaries of science and art; therefore, it is likely that it is an unforgettable sight for observers.

Stylistic Comparison

Makena Tramontin & Catilin Hallam

A Sci-Art manifesto revolves around having knowledge of each counterpart and knowledge of their intertwinement. The culmination of art and science breaks barriers between two intellectually diverse and significant topics that can be manifested independently but rely on each other as a means of support in establishing a relationship and executing a powerful message.

Art manifestos are public declarations created with the intent of expressing an artistic movement with political regard. Prior to the early 20th century, many artists relied on design itself to communicate views and gesture towards reform. Dada's Manifesto, written in 1918, is an art manifesto that illustrates absurdism and its intolerance of societal structure. Unlike a Sci-Art manifesto, the intentions of Dada's manifesto were quite simply non-existent. Sci-Art manifestos are intended to demonstrate scientific inquiry and data and illustrate it in the form of art. The entire foundation of Dada's manifesto was designed to emphasize that Dada is against action and yet Dada's manifesto exists and manifestos are written to take action. The style of this manifesto was intended to be contradictory and lacking conformity to create absurdity, while the style of a Sci-Art manifesto is intended to be clear-cut, informative, and filled with content that gives the reader a better understanding of the research and

intended message in a well-articulated manner. However, both Sci-Art manifestos and Dada's manifesto are meant to compel readers on a higher level intellectually. Sci-Art manifestos are intended to compel readers by combining the concepts of science and art to create new perspectives, while Dada's manifesto is intended to compel readers by combining politics and philosophy to create new perspectives. Sci-Art manifestos are more compelling, however, because they require the assimilation of scientific inquiry and artistic design to create a political statement that expresses the aesthetic appeal of the concept in accordance with the researched data. It is the synthesis of these two components that makes Sci-Art manifestos so compelling. Science and art are too distinct concepts that don't require dependence on one another and yet their synthesis is the definition of natural beauty.

There are many movements of art that can all fall under the category of "Sci-Art". This is due to the fact that anything can be considered Sci-Art as long as it has some sort of scientific influence. There are so many artistic movements that have occurred throughout the years. There is a website dedicated to compiling information and examples of all the different movements. It can be accessed by going through Google Arts and Culture.

Sci-Art is always going to differ from other styles and movements of art because of its unique scientific-basis. The art movement of Public Art looks like something that one might see in a Sci-Art exhibit. In that regard, they are extremely similar. Much of the art in the Public Art scene was created to beautify urban areas. Did it work? Yes because it brings art to areas that might need some "sprucing up". However, areas on the verge of gentrification (or those currently being gentrified) are missing out on the beautification process of this art movement. One may be asking themself how Public Art is like Sci-Art?

They are alike in that they are both influenced and inspired by something great enough to create a brand new project. Sci-Art relies on science to create a new project while Public Art is influenced by However, the goal of Public Art is to give the public something beautiful, wonderful, and engaging. While Sci-Art has similar goals, it is also created to educate viewers on a specific subject, branch, or aspect of science.

Another art movement that is similar to Sci-Art is Biomorphism. This movement of art was designed to show that abstract shapes can be found in natural forms of life. Like Sci-Art, this movement was heavily influenced by a branch of science, in particular, life science. While both of these art movements have to do with science, the

way that they use it to convey their message differs. Most of the art projects on the Arts and Culture page appear to be sculptures that represent something else.

A good example of Biomorphism is the sculpture "The Mountain" by Isamu Noguchi. The artist was able to use travertine to create the shape of a mountain. Using a type of life (the travertine) the artist was able to create a new project. This is the whole concept behind Sci-Art—creating a new project from a type of science that is already existing. Like Sci-Art, these projects create a diverse look into the wonderfully confounding world of science.

Although there are movements of art that are similar to Sci-Art, none of them have the same endless possibilities. One may be wondering, how does Sci-Art have endless possibilities? Well, it can stem from any type of science—biology, chemistry, astronomy, etc.—and be presented through any medium—photography, painting, videography, etc. These possibilities are the reasons as to why Sci-Art is such a unique artistic movement compared to other types of art (like Biomorphism and Public Art).

In Conclusion

Sci-Art truly opens up a whole new realm of artistic creativity, fusing two seemingly unrelated topics into an accessible way to communicate hard data. This burgeoning field of art will see an increase in popularity as science becomes further ingrained into our society, if it has not already. Use this manifesto to understand and develop your own perception of the union between science and art. Let it serve as a starting point in putting pen to paper or acrylic to canvas, keeping in mind the importance of the information you set out to communicate. This is exactly the beauty of Sci-Art; one could look at a petri dish full of bacteria and use this style to create a wonderful work of art. Possibilities upon venturing into the Sci-Art world abound and with this manifesto, you will be well equipped to understand and create an evocative piece of art.

Created, compiled, and edited by the students of Honors 302 at Coastal Carolina University throughout the month of May 2021.

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