**RESEARCH STATEMENT: Non-Linear Histories**

*RB: Non-Linear Histories* contributes to the growing field of artworks that engage with science and biotechnologies. The works function as an experiment in bridging the divide between fine art and experimental forms of contemporary art (e.g. bioart and new media art). The exhibition consists of a series of works that collectively explore the notion of complex systems and the interconnections between matter and energy and sets up a non-linear narrative that presents the body as a multi-species assemblage that has the potential to create new alliances through technological intervention and invites reflection regarding coextending timelines, evolutionary lineages and the flows between matter and energy at various scales.

**RC:** The works developed for this exhibition aim to merge fine art with biotechnology through the inclusion of DNA from the artist, as well as immortalised cell lines and preserved bird specimens. In particular, the works investigate how material choice, formal strategies (e.g. abstraction of scientific imagery and data) and the integration of culturally recognized symbols and patterns can facilitate a ‘felt’ or ‘sensory’ understanding of complex concepts from art and science terrains. Rather than displaying cells, DNA and animal specimens in a laboratory or museum context, the works integrate biomaterials into sculptural forms drawing on fine and new media art traditions (sculpture, painting and printmaking, e-media) in an attempt to communicate key concepts related to evolutionary theory though visual and material choice and an extended visual dialogue between works.

**RS:** The exhibition was curated by Miranda Hine for Spiro | Grace Art Rooms in Brisbane and was selected for a solo show as an example of contemporary arts practice that engages with the philosophical implications of scientific insights and new and emerging biotechnologies. Four works from the exhibition were purchased for The Queensland University of Technology collection.