

What's so interesting? Science / art collaborations often seem a bit cold. Galleries are increasingly full of digitally created models, manipulations of data, 3D printed creations, and this is as it should be. The intersection of science and art is nowadays recognised as a fertile, mutually beneficial territory, but it can be a little dry.

And then you meet the scratch n' sniff lunar landscapes of Sue Corke.

Corke's work wears its scientific credentials lightly, a mix of contemporary and traditional techniques bringing to life complex concepts of ownership and experience raised by our potential colonisation of space with humanity, warmth and a dark humour.

Just take those scratch n' sniff prints. Working with long term collaborator Hagen Betzwieser, Corke highlights the impossibility of a sensory experience of space with scratch n' sniff prints of the moon, impregnated with an olfactory ink developed by an industrial partner, to replicate the actual scent of the lunar surface.

A formally trained artist, a graduate of the prestigious Falmouth School of Art, Corke's interest in traditional technique has seen her go to extraordinary lengths to master a method, even completing a formal apprenticeship in etching and lithography at Edinburgh Printmakers. This mastery gives her a creative freedom to explore inventive new uses for these rare skills.

Recent print works include a series of very large etchings of the moon. Inspired by the early work of Scottish astronomers James Nasmyth and James Carpenter; the prints portray in stunning graphic detail the surface of an imaginary moon in different phases. Produced through etching multiple tiled sheets of heavy gauge copper in a Ferric Chloride Etch for hours at a time to build up a heavily drawn and textured surface, the plates are then roughened and polished repeatedly in different sections to produce a unique black and white print every time. In contrast *Frigoris* and *Tranquilitatis* are a silk screened pop explosion of colour based on early US Geographic Survey studies of the topography of our own moon prior to the first Apollo landings.

Corke is now coming to the end of a five year residency: *The Firestation* a unique and highly acclaimed programme for emerging artists. Previous artists include Turner Prize winner Martin Creed.

During the residency she has produced work which has been exhibited internationally. Highlights from the last two years include *Kosmica* at Mexico's Laboratorio, *Arte Alameda*, *Microwave Hong Kong* and *Arte Liste Basel*.

Sue Corke is currently working towards her next solo show with *Berloni* in February 2015. Her collaboration with Hagen Betzwieser will also form a major focus for this event. ©

**LEFT**

Back in 5 Minutes Silkscreen, 2009, 70 x 100 cm, Edition 25
Printed at University College Falmouth, UK

BELOW FROM TOP

We Are Sorry For That, Silkscreen, 2008, 70x100 cm, Edition 25, Printed at Bauhaus, Germany, in collaboration with Hagen Betzwieser

Good Luck with That Silkscreen, 2010, 70 x 100 cm, Edition 25 Printed at Edinburgh Printmakers, UK

An Ideal Sketch of the Moon, 2012, copper plate etching, 9 plates, 127 x 127 cm

