

## **Artist Statement**

**Audrey Ancell**

I find a great deal of inspiration in science and technology, along with the positive and negative implications of these on people and the natural world. There is something very beautiful about the constant search for truth, the wonder and awe at the world. We want to understand it on every level. We want to deconstruct it down to its most basic elements, and then reassemble it again so that it makes sense. I use this same basic idea in my art. I am always searching for answers, questioning what I see and think. It grows as I do, it is constantly evolving. It is always trying to prove itself wrong in its most sure state. It is life.

<b><u>Title</u></b>	<b><u>Media</u></b>	<b><u>Original Format</u></b>
<b>Figure 1:</b> "Strangers on a Train" Book Cover Design	Digital Illustration	InDesign, 20x9 in
<b>Figure 2:</b> Card Deck Media Project for Smithsonian Institute, American Scientists	Digital Illustration	Illustrator, each card 4x7 in
<b>Figure 3:</b> Descender Movie Poster	Digital Illustration	Illustrator, 11x17 in
<b>Figure 4:</b> Anti-Fracking Poster	Digital Illustration	Illustrator, 11x17 in
<b>Figure 5:</b> Poster for Branding Project	Digital Illustration	Illustrator, 11x17 in
<b>Figure 6:</b> Wired Magazine Spread	Digital Illustration	InDesign, 11x17 in
<b>Figure 7:</b> Mexico Poster Exhibition Entry	Digital Illustration	Illustrator, 11x17 in
<b>Figure 8:</b> Self-Mailer, Tahiti Travel	Digital Illustration	Illustrator, 6x18 in
<b>Figure 9:</b> Tempest Packaging Project	Digital Illustration	Illustrator, 11x17 in
<b>Figure 10:</b> Tempest Logo and Uniform Project	Digital Illustration	Illustrator, 11x17 in

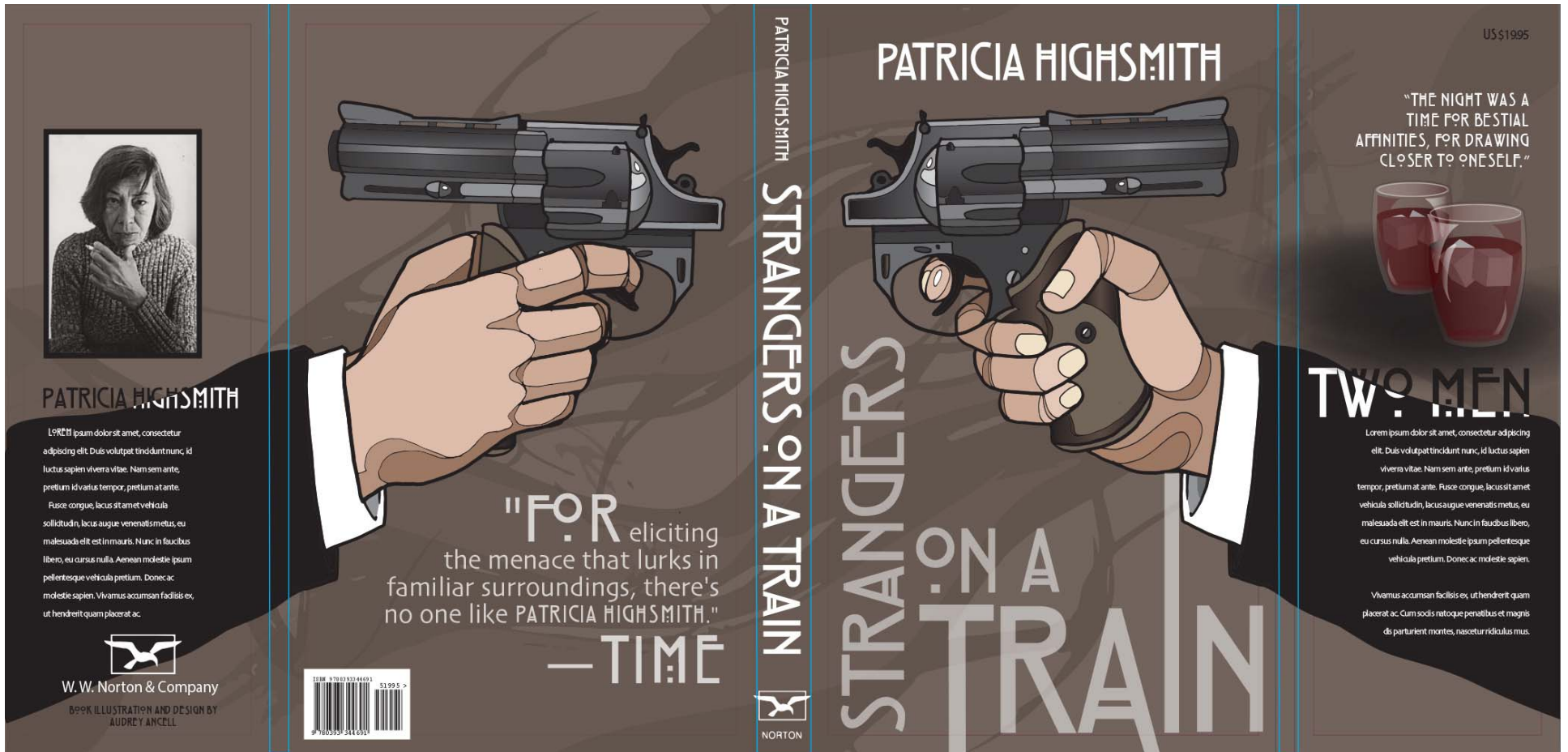


Figure 1: "Strangers on a Train" Book Cover Design.





Figure 2: Card Deck Media Project for Smithsonian Institute, American Scientists.

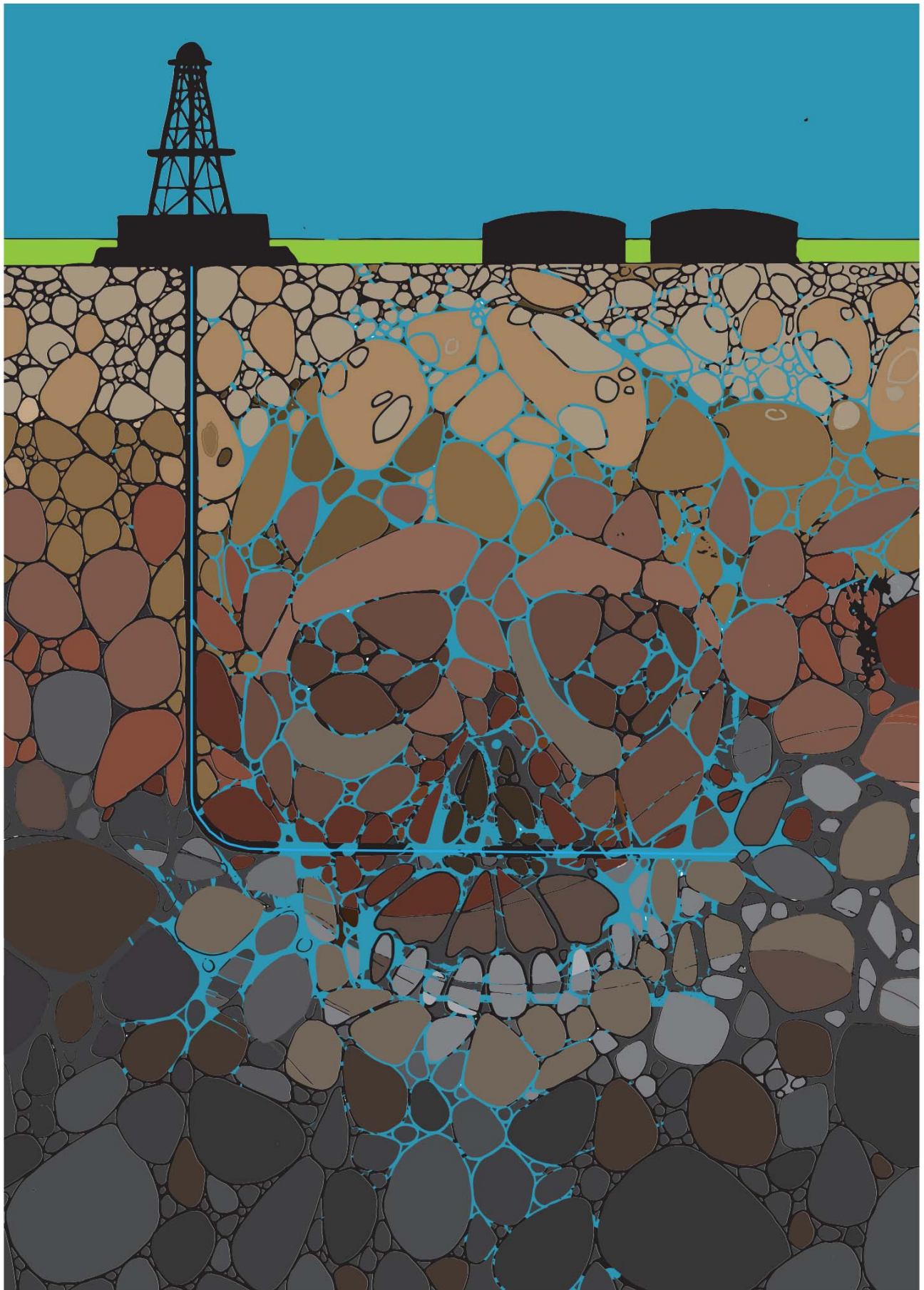
Alfred Hitchcock Presents

# DESCENDER



Figure 3: Descender Movie Poster.





**Figure 4: Anti-Fracking Poster.**



Figure 5: Poster for Branding Project.



# HARD TARGET

BY BRENDAN I. KOERNER

BECAUSE IT'S SO late on a Monday afternoon, there is a listless vibe inside the University of Washington lecture hall where Jim Olson is about to speak. The audience consists of a few dozen grad students struggling with end-of-day fatigue. They scarf down free chocolate-chunk cookies as they prepare to take notes, but sugar can sharpen mental alertness only so much. The talk they've come to hear, part of a biweekly series on current topics in neuroscience, doesn't exactly seem like edge-of-your-seat material.

Olson's first slide wakes them up. It is a pixelated photograph of an adorable 6-year-old boy named Hayden Strum, who sports a white Quiksilver T-shirt and a pirate-style eye patch. Hayden, who suffered from a pernicious brain tumor, came to Olson in 1995, back when Olson was just starting his career as a pediatric oncologist and cancer researcher. For four years, the doctor treated Hayden with successive rounds of

chemotherapy and major surgeries, but nothing could save the boy's life. Olson tells the audience that while sitting in the back row at Hayden's memorial service, listening to the speakers express their pain, he had an epiphany about his scientific priorities.

"I decided that I would never design an experiment just to get grants or publications or promotions," says the 51-year-old Olson, whose ruddy complexion and Midwestern geniality give him the aura of a hip youth minister. "Every experiment I ever did was going to be to make sure that other boys and girls didn't have to go through what Hayden had gone through." Having been caught off guard by the emotional

wallop of his opening story, Olson's audience stays rapt as he goes on to describe a decade-long quest to solve one of the most vexing problems in oncology: the fact that a tumor's precise boundaries are nearly impossible to define during surgery. A preoperative MRI provides only a rough

A scorpion venom concoction that makes tumors glow sounds too outlandish to be true. At least that's what the grant-making organizations thought.

Illustration by Audrey Ancell

guide to a tumor's fuzzy edges; the scans often miss slivers of cancer that seamlessly blend into the surrounding tissue. Surgeons often face a brutal catch-22: Either cut out any suspicious tissue, an approach that can lead to debilitating side effects, or risk leaving behind malignant cells that will eventually kill the patient.

Olson tells the students that he finally has a solution. His laboratory at the renowned Fred Hutchinson Cancer Research Center, located just down the road by Seattle's Lake Union, has developed a compound that appears to pinpoint all of the malignant cells in a patient's body. It gives those cells a bright fluorescent sheen, so that surgeons can easily spot them in the operating room. Olson calls the product Tumor Paint, and it comes with a surprising twist: The compound's main ingredient is a molecule that is found in the stinger of *Leiurus quinquestriatus*, a potent little animal more popularly known as the deathstalker scorpion.

A scorpion-venom concoction that makes tumors glow sounds too outlandish to be true. At least that's what the grant-making organizations thought.

A scorpion-venom concoction that makes tumors glow sounds almost too outlandish to be true. In fact, Olson explains, that's what troubled the big grant-making organizations when he came to them for funding. But when those organizations dismissed his ideas as too bizarre, Olson started accepting donations from individuals—particularly the families of current and former patients—quickly raising \$5 million for his research.

Figure 6: Wired Magazine Spread.

40% of all food produced in the United States is wasted

# Think. Eat. Save.

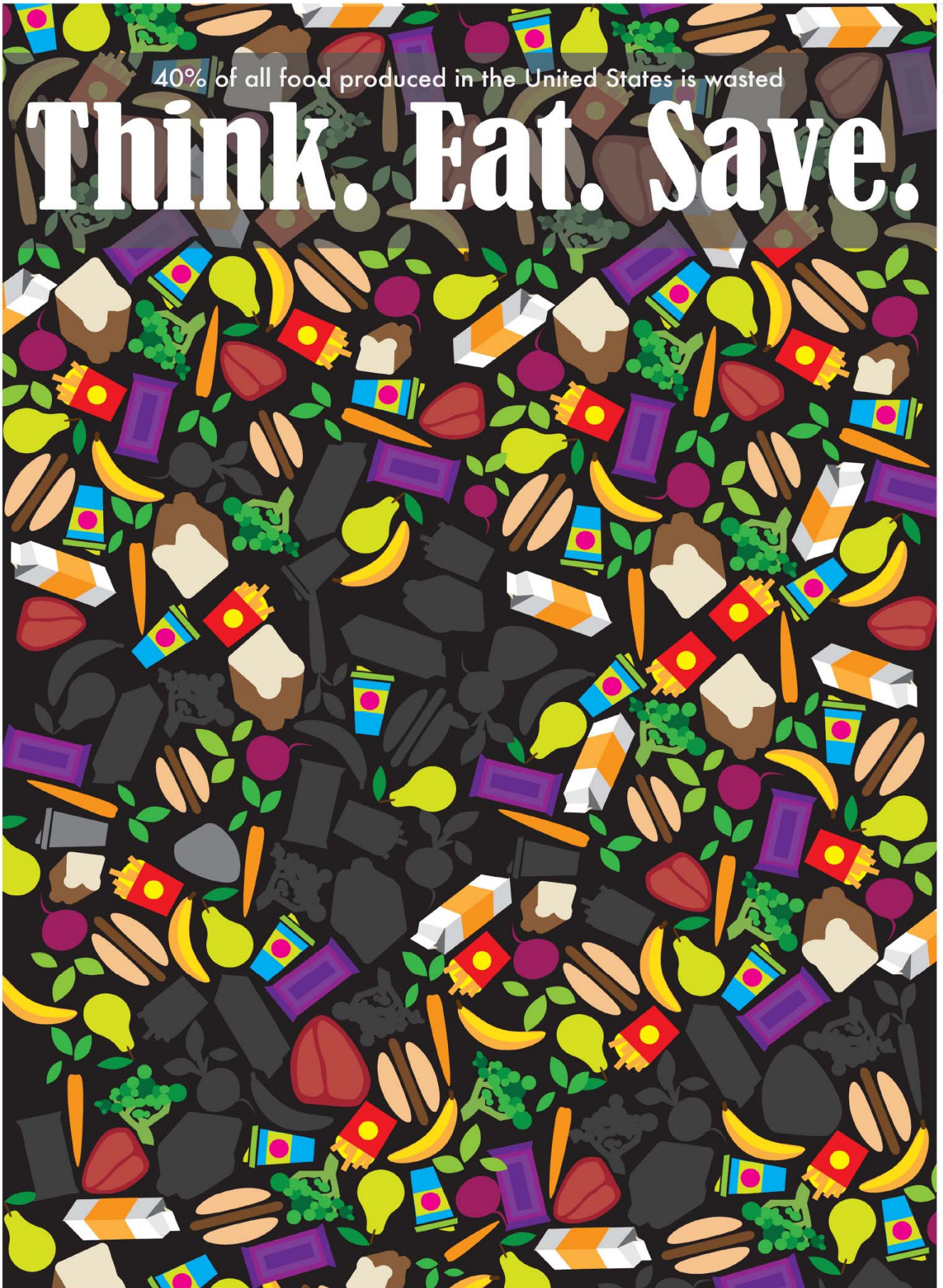


Figure 7: Mexico Poster Exhibition Entry.



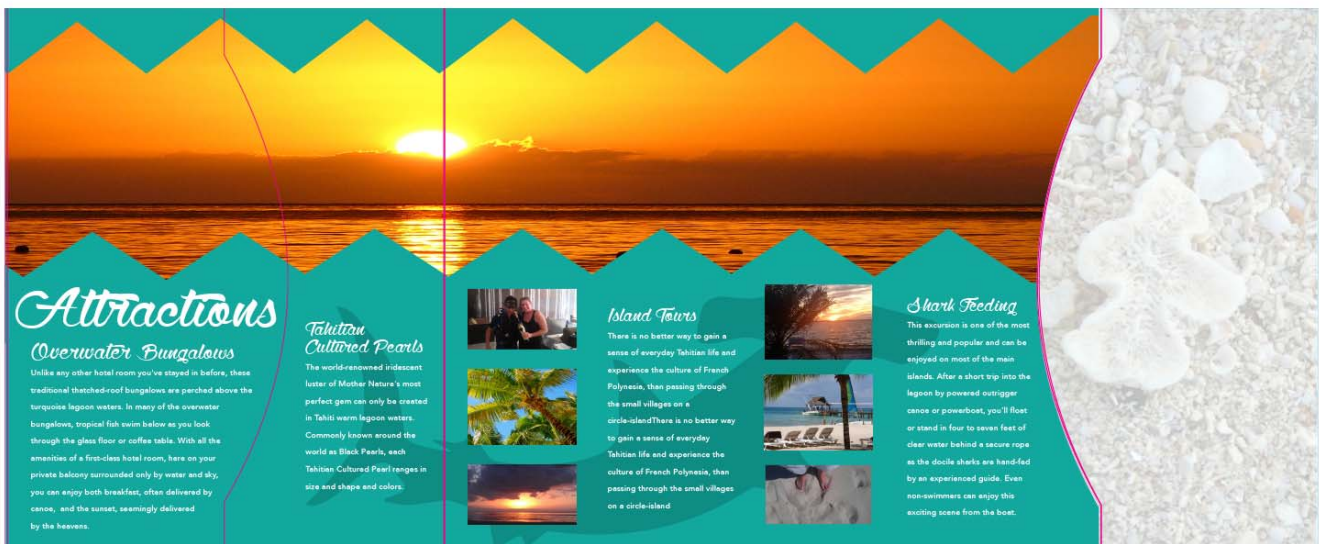
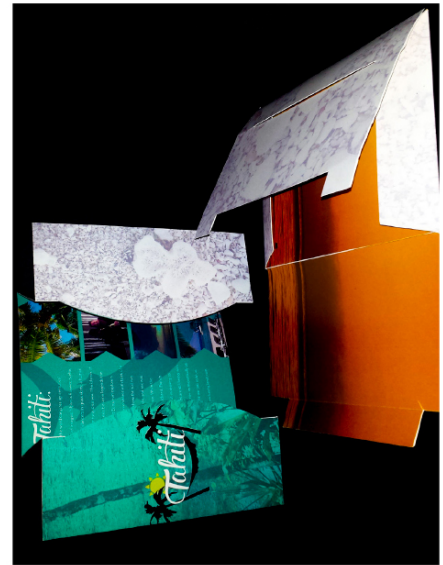


Figure 8: Self-Mailer, Tahiti Travel.





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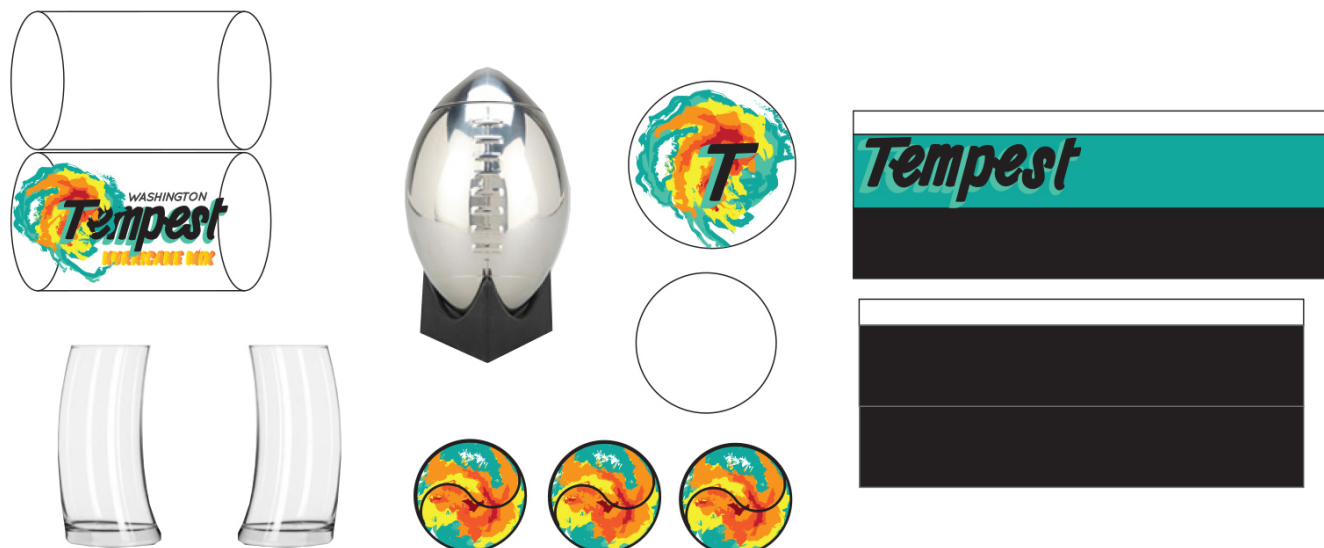


Figure 9: Tempest Packaging Project.



Figure 10: Tempest Logo and Uniform Project.