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Artist. Quantum Physicist.

Collection 2014/2015.

Time and the Shifting Nature of Reality.



Project 1. Computation Cloud

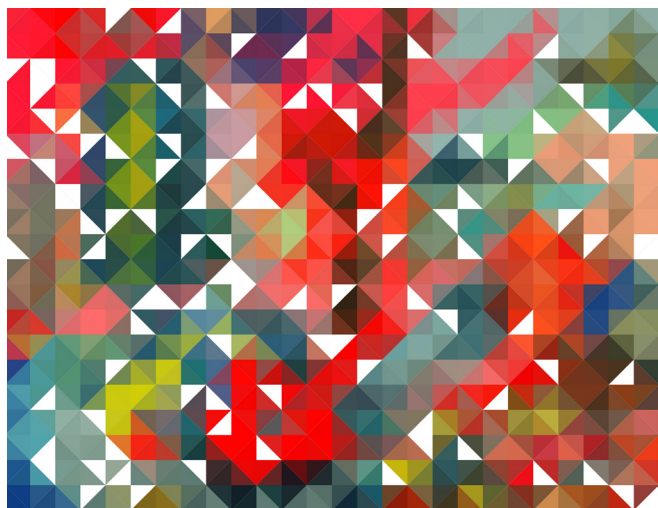
The deconstruction of reality.

The following digital prints were originally test pieces - a 'virtual' sketchbook if you like - for the colours and movement in my installation Computation Cloud (pictured on the first page). To make the prints, I appropriated a digital copy of a painting by one of my favourite artists, Franz Ackermann, whose work was previously described as a quantum particle. I particularly like his use of vivid colours and nauseous compositions. I then passed Ackermann's painting through some original code, an app that pixelates the image by analyzing the colour in Ackermann's original work.

Over the series of four prints (Untitled 1-4) reality becomes blurry as an emptiness descends.

Each print in an edition is similar but also unique, as the location of the white triangles is randomly decided by the algorithm for every version.

These prints were selected by Murray MacCaulay, Senior Prints Specialist at Christie's as one of the top five graduate works to watch at Multiplied Art Fair, see <http://www.theresident.co.uk/london-culture-events/arts-music-london/multiplied-2015-top-5-artists/>

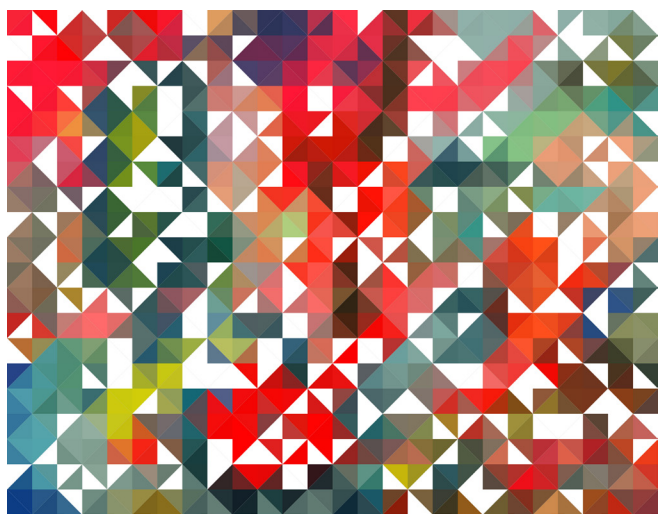


Untitled 1 - Ackermann Quantise -
2014.

27 x 21cm. Edition of 30, 23 unsold.

Digital Print from Original Code on
high-gloss Hahnemuehle FineArt Baryta.

£70 unframed, £100 framed.

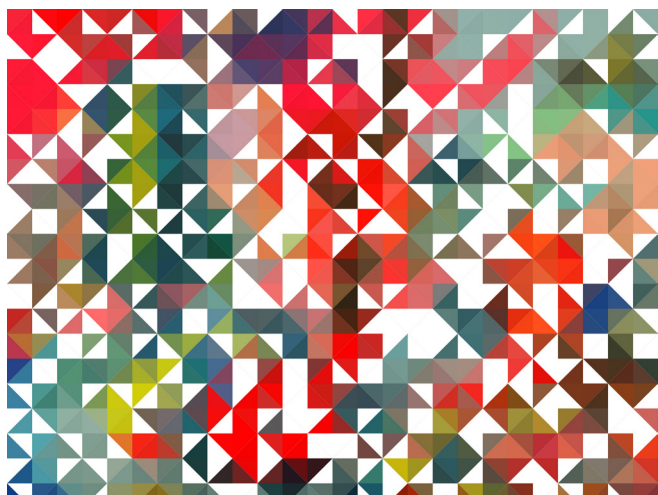


Untitled 2 - Ackermann Quantise -
2014.

27 x 21cm. Edition of 30, 23 unsold.

Digital Print from Original Code on
high-gloss Hahnemuehle FineArt Baryta.

£70 unframed, £100 framed.



Untitled 3 - Ackermann Quantise -
2014.

27 x 21cm. Edition of 30, 24 unsold.

Digital Print from Original Code on
high-gloss Hahnemuehle FineArt Baryta.

£70 unframed, £100 framed.

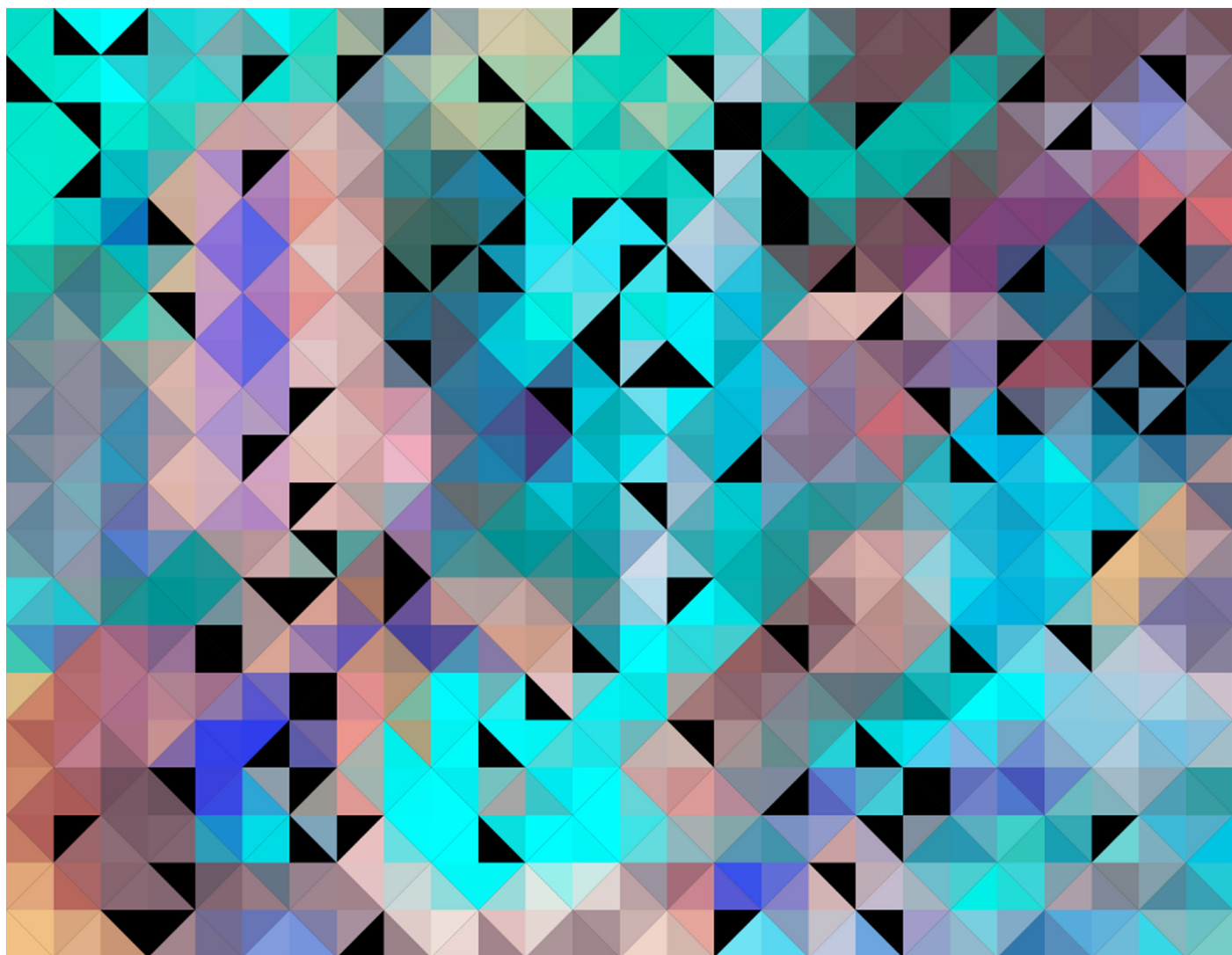


Untitled 4 - Ackermann Quantise -
2014.

27 x 21cm. Edition of 30, 24 unsold.

Digital Print from Original Code on
high-gloss Hahnemuehle FineArt Baryta.

£70 unframed, £100 framed.



Everything We Don't See - 2015.

90 x 69 cm. Edition of 15, 13 unsold.

Digital Print from Original Code on high-gloss Hahnemuehle FineArt Baryta.

£250 unframed, £300 framed.

Project 2. Time's Tattarrattat

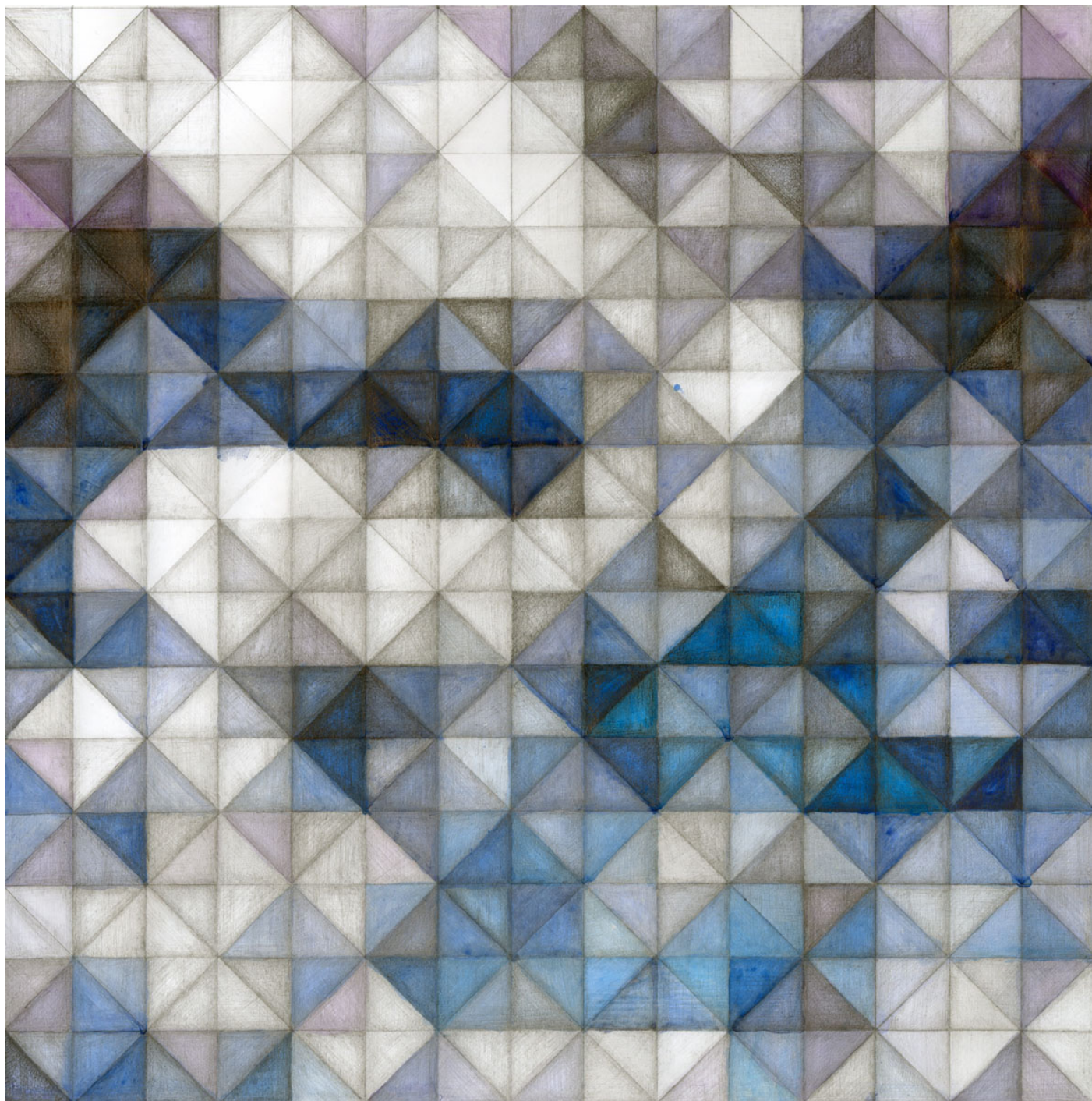
What is time?

This body of work was inspired by a famous law from physics called the second law of thermodynamics. The second law explains why, when I drop a wine glass on the floor, it never spontaneously reforms itself. Even if I continuously shake up the pieces for the rest of my life, they will never at any point fit back together. And it is precisely this increase of disorder that leads to the arrow of time.

Earlier this year, I made an interactive digital installation responding to these ideas. It is called Time's Tattarrattat and it was presented at the Aboagora festival in Turku, Finland. Tattarrattat is not only a brilliant sounding word, but it also happens to be the longest palindrome in the English language. A palindrome is a reversible word - it reads the same both forwards and backwards. Tattarrattat, which was coined by James Joyce in Ulysses means to 'knock on the door'. So this project is about knocking on time's door.

The installation took the form of a digitized cloud - made from scanning the drawing 'Untitled - Trieste' and digitally cutting it up into 450 triangles. The movement of each individual triangle was then controlled by people speaking into a microphone attached to the piece. My code analyzed their words for how close they were to palindromes. Like time, most words are irreversible. And I used this fact to randomize and diffuse the positions of the triangles, in a similar way to how smoke moves away from a fire. For however long anyone spoke into the work, like the wine glass dropping on the floor, the pieces of my cloud drawing would never move back to their original positions.

The following two prints were therefore created by reading two of my favourite stories about time - The Garden of Forking Paths and The Immortal by Borges - to my computer and the triangles of the original drawing were made to spread out and disperse. Like the clouds continuously changing their form in the sky, for each text read into my code a previously unrealised art work was created.

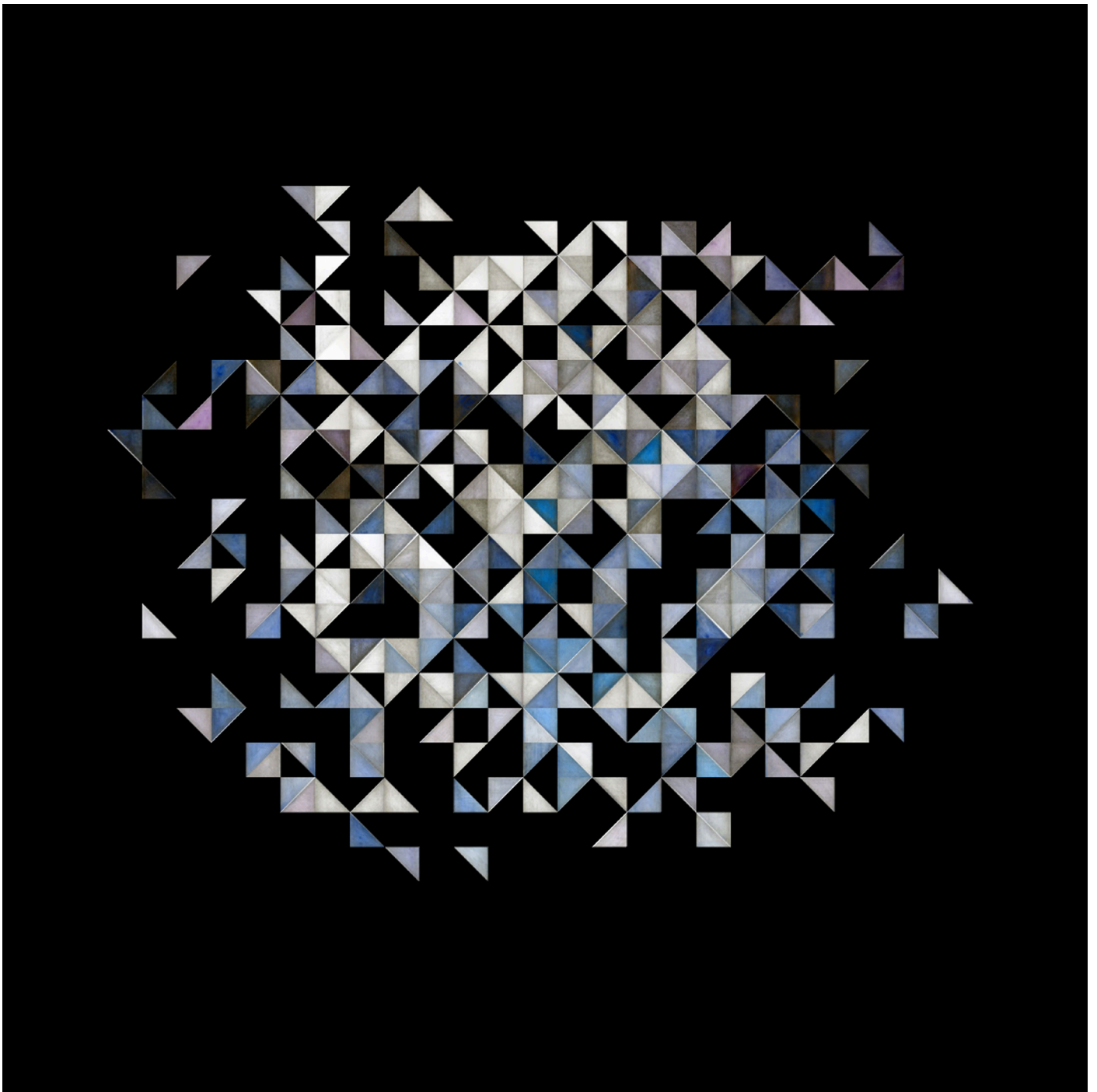


Untitled - Trieste - 2015.

45 x 45 cm. Original drawing.

Pencil and acrylic on paper.

£400 unframed, £450 framed.

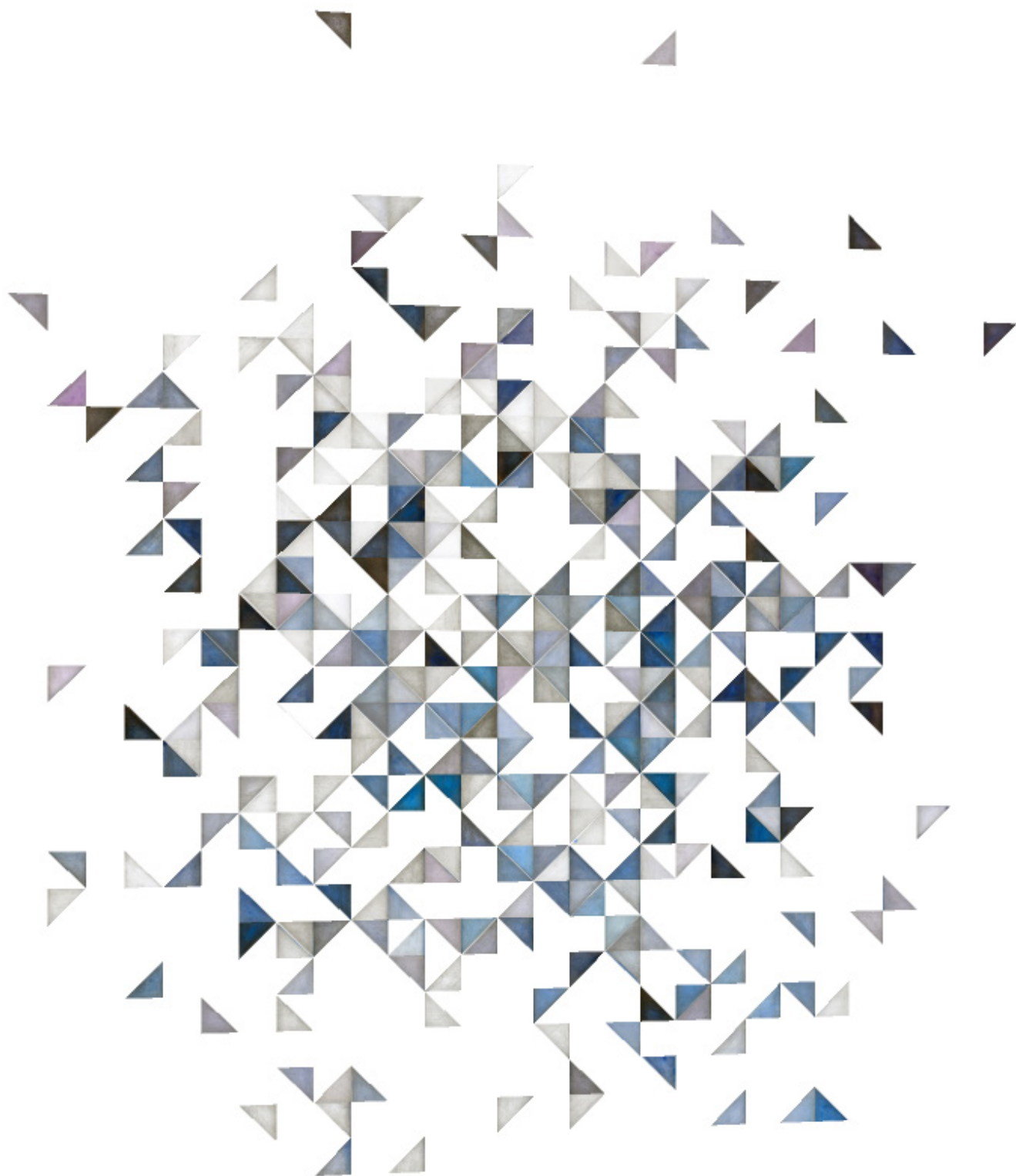


Time's Tattarrattat - The Garden of Forking Paths - 2015.

12 x 12 cm unframed, 24 x 24 cm framed. Edition of 30.

Digital print from original drawing generated by reading Borges' "The Garden of Forking Paths" into voice activated code.

£70 unframed, £100 framed.



Time's Tattarrattat - The Immortal - 2015.

35 x 40 cm. Edition of 30.

Digital print from original drawing generated by reading Borges' "The Immortal" into original code.

£70 unframed, £100 framed.

in your country for novel is a subsidiary form of literature	(index):38
Intu pens time it was a despicable form	(index):38
Superman was a brilliant novelist but he was also a man of letters to Dallas did not consider himself I'm a novelist	(index):38
testimony office contemporary is to claim and his life fully confirm	(index):38
is metaphysical and	(index):38
mystical interest	(index):38
philosophic controversy asserts a good part of a novel	(index):38
I know that of all problems non custard him so greatly nor worked up on him so much as the abyss small problem of time	(index):38
now then the latter is the only problem but does not figure in the pages of the garden	(index):38
he does not even use the word that signifies time	(index):38
how do you explain this voluntary admission	(index):38
I proposed several Solutions all unsatisfactory	(index):38
we discussed then	(index):38
finally Steven Albert said to me	(index):38
in a riddle whose answer is chess	(index):38
what is the only for habited word	(index):38
I thought for a moment and replied	(index):38
chess	(index):38
precisely	(index):38
St Albert	(index):38
the Garden of forking pass is an enormous riddle	(index):38
or parable	(index):38
Who's Theme is time	(index):38
this week on diet problem	(index):38
course for habitats mention	(index):38
2A Mr word always	(index):38
to resort to in at metaphors	(index):38
and obvious Pat Perry phrases	(index):38
if I had the most and fastest way of stressing it	(index):38
that is the torture of method for 3rd	(index):38
in each of them Handling of his interfish TMobile novel by the oblique Superman	(index):38
I have hundreds of manuscript	(index):38
I have corrected the hours for negligence of a copy if have introduced	(index):38
I have guess the plan of this chaos	(index):38
I have reestablished I believe I have re established a primordial organisation	(index):38
I have translated the entire work	(index):38
it is clear to me that not once does the employer word time	(index):38
the explanation is obvious	(index):38
the Garden of forking paths is an incomplete but not for semaj of the Universe as Superman conceived it	(index):38
in contrast to Newton and shopping Hauer	(index):38
your ancestor did not believe in a uniform time	(index):38
an absolute time	(index):38
he believed in an infinite series of time	(index):38
in a growing dizzying net of divergent convergent and parallel times	(index):38
this network of time which approach to one another fourth row car or were unaware of another century	(index):38
embraces all possibilities of time	(index):38
we do not exist in the majority of these times	(index):38
in some new Exorcist	(index):38
I'm not I	(index):38
another I and not you	(index):38
another both of us	(index):38
in the present one which a favorable fate has granted me	(index):38
you have arrived at my house	(index):38
in another crossing the garden you found me Dad	(index):38

Extract from speech recognized reading of Borges' "The Garden of Forking Paths"

- a full transcript of each reading (The Garden of Forking Paths and The Immortal) is to be presented with the corresponding print.

Project 3. Is There Love in the Telematic Embrace?

'In the context of telematic systems and the issue of content and meaning, the parallel shift in art of the status of "observer" to that of "participator" is demonstrated clearly if in accounts of the quantum principle we substitute "data" for "quanta".'

'How then, could there be a content-sets of meanings-contained within telematic art when every aspect of networking in dataspace is in a state of transformation and of becoming?'
Roy Ascott, in *'Is There Love in the Telematic Embrace?'* 1991.

I love how, already in the nineties, Ascott predicted the current information overload and the subsequent loss of meaning it generates. My work here makes real these ideas by bringing them into a physical setting. I used concepts from quantum physics and post-structuralism to inform a participatory installation that takes the form of a tangible, digitized painting or sculpture - a hands-on, 3D photo-shop. Participants can continuously build and compose new imagery, utilizing a miriade of colours to play with pattern making, by rearranging a multitude of magnetic platonic solids on reflective steel surfaces.

These magnetic blocks are painted with colour schemes derived from 5 digitally deconstructed, appropriated images of Franz Ackermann's hyperreal (dis)utopian paintings. These prints are presented over the next few pages along side the work they inspired.

I have exhibited the magnets twice before. At the start of each exhibition I arranged the blocks into 5 piles, each corresponding to a colour scheme print. Then, as the shows progressed, this imposed order and my original intent was gradually lost and new structures were created by the audience/participants.

Ideally, going forward I would like to exhibit each of the five groups of blocks as individual, interactive sculptures without the steel sheet along side their corresponding prints.

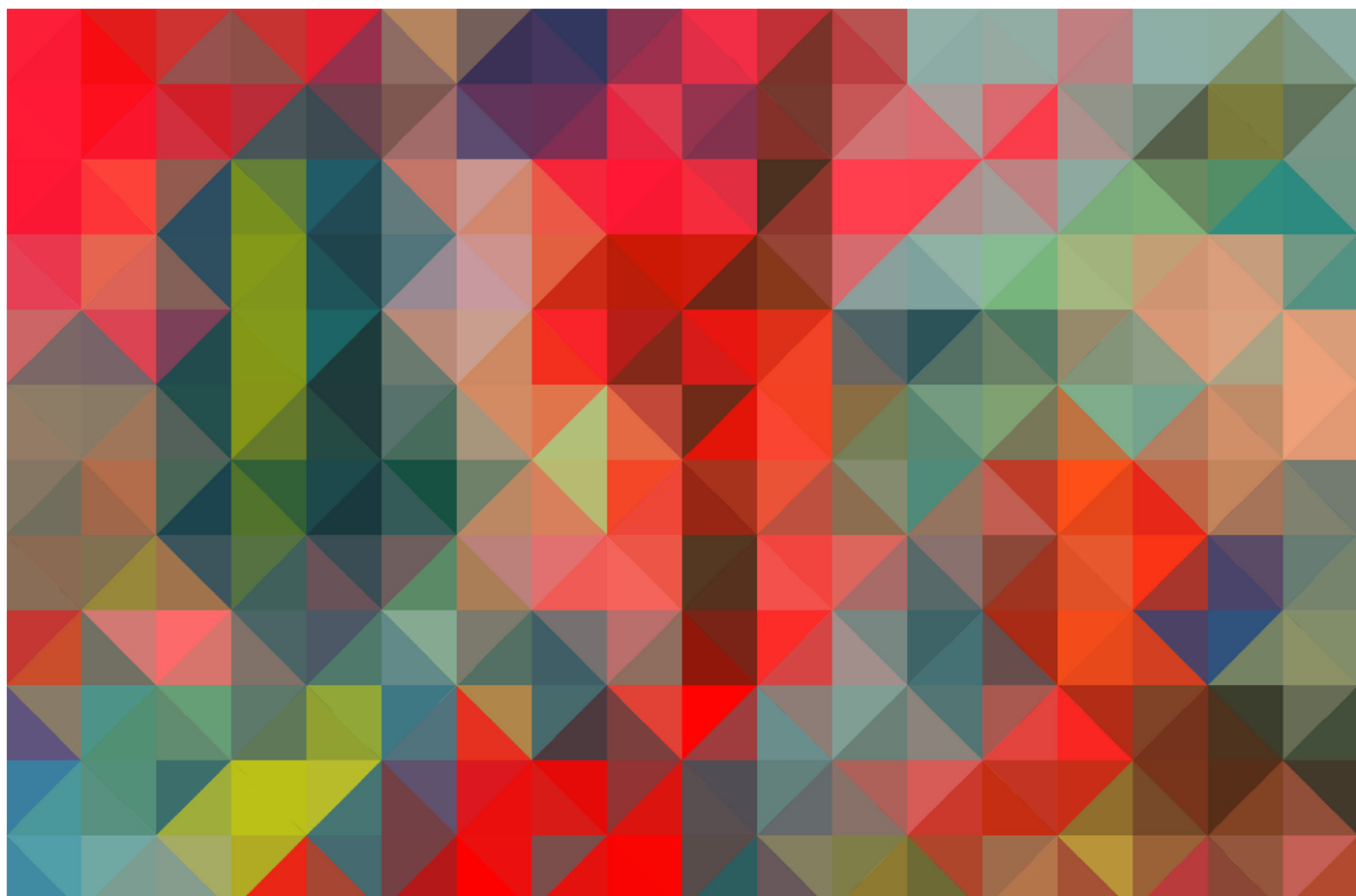


Is There Love in the Telematic Embrace? - 2015.

Variable size - full installation approx. 2m x 2m x 2m.
Original interactive sculpture or 'hands-on photoshop'.

Magnetic blocks, acrylic paint, steel sheet.

£2250 for full installation. The blocks are divided into 5 groups: Each group of blocks takes its colour scheme from one of the following prints. Each group of blocks is £500.



Untitled - Ackermann Deconstruct - 2015.

40 x 26 cm. Edition of 3 - 1 unsold.

Digital print from original code - one of the colour schemes for a sub-set of magnetic blocks.

£200 unframed, £250 framed.



Close up: Is There Love in a Telematic Embrace? - 2015.

Variable size. Original interactive sculpture.

Magnetic blocks, acrylic paint, steel sheet.

£500 for sub-set of blocks corresponding to a print.



Untitled - Rose - 2015. 80 x 36 cm.

Edition of 30.

Digital print from original code - one of the colour schemes for the magnetic blocks.

£160 unframed, £200 framed.

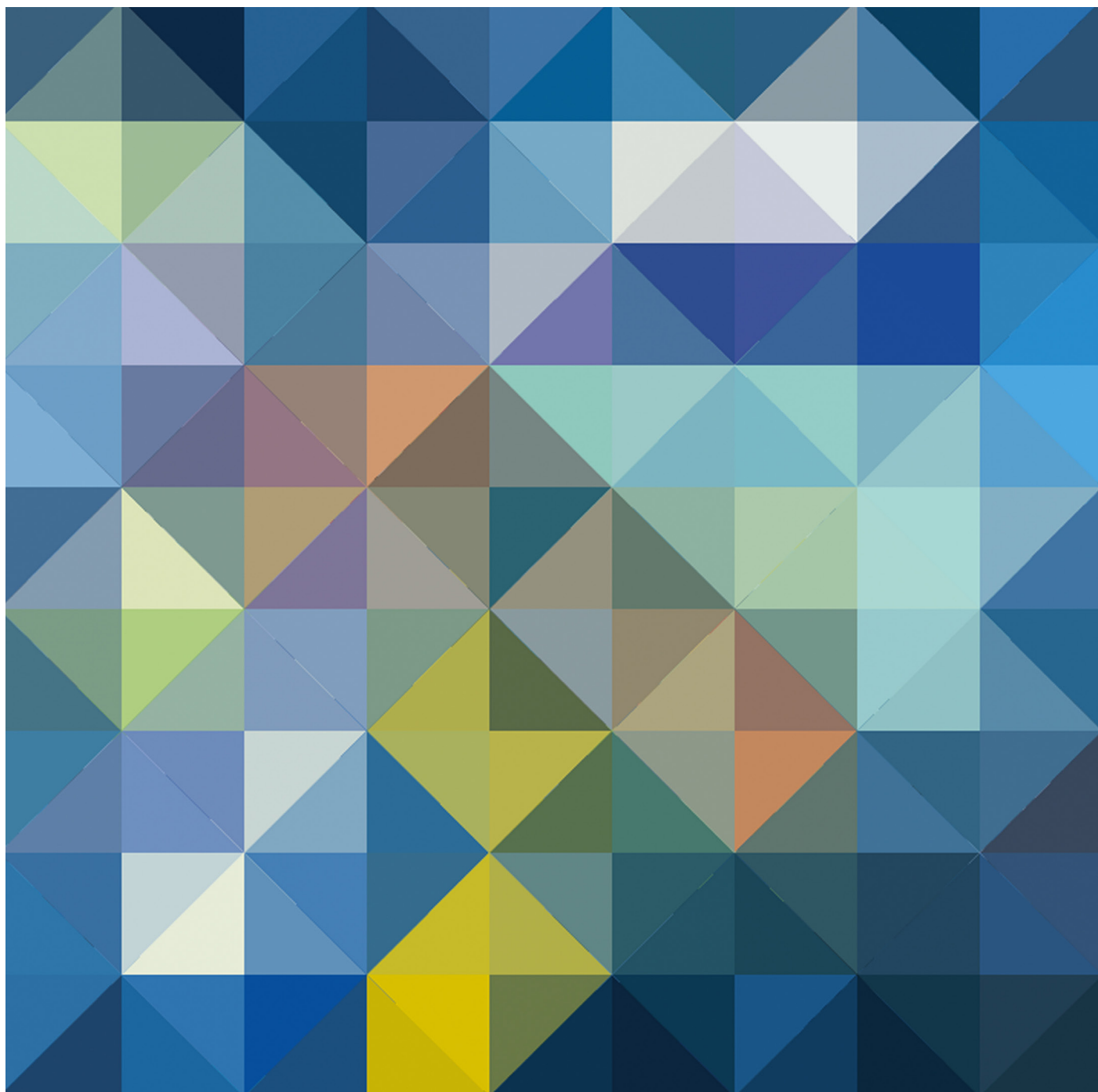


Close up: Is There Love in a Telematic Embrace? - 2015.

Variable size. Original interactive sculpture.

Magnetic blocks, acrylic paint, steal sheet.

£500 one group of blocks whose colour corresponds to a print.

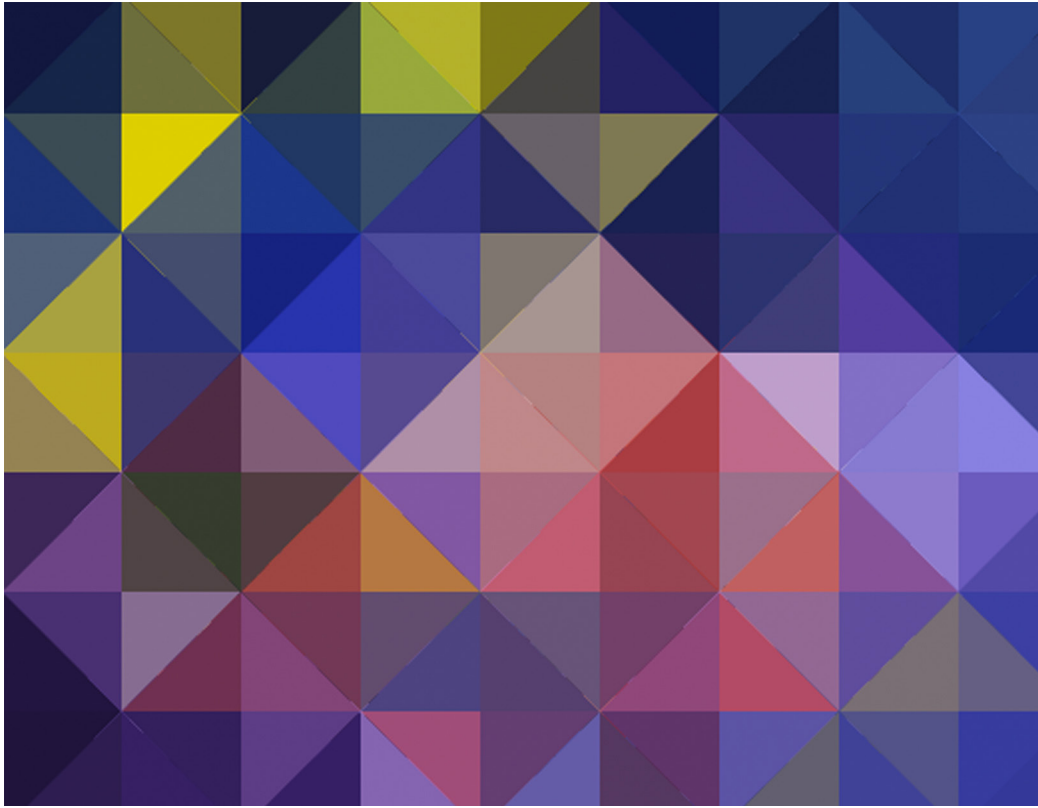


Untitled - Blue - 2015.

28 x 28 cm. Edition of 30.

Digital print from original code - one of the colour schemes for the magnetic blocks.

£100 unframed, £140 framed.



Untitled - Purple - 2015.

14 x 11 cm. Edition of 30.

Digital print from original code - one of the colour schemes for the magnetic blocks.

£50 unframed, £90 framed.



Untitled - Orange and Brown - 2015.

40 x 26 cm. Edition of 30.

Digital print from original code - one of the colour schemes for the magnetic blocks.

£100 unframed, £140 framed.



Installation shot of 'Is There Love in the Telematic Embrace?' after audience participation at the Affordable Art Fair, Hampstead, 2015.