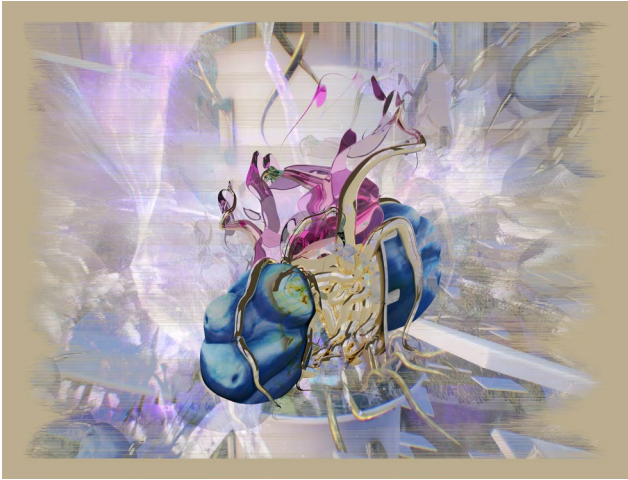
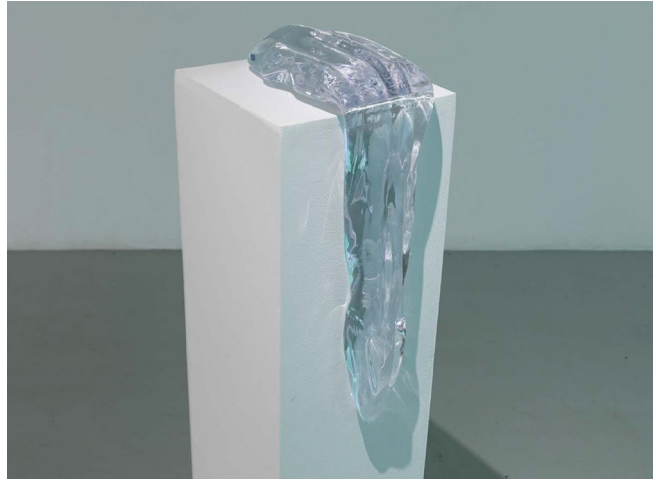


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© Libby Heaney, *Ent-er the quantum cyborg*, 2024



© Libby Heaney, *Growler*, 2024

Libby Heaney *Ent- (non-earthly delights)*

Exhibition: 18 September — 26 October, 2024

A new installation of works by award-winning artist and PhD quantum physicist Libby Heaney, celebrating her major new commission for Frieze Sculpture 2024.

Installed in Regent's Park, *Ent- (non-earthly delights)* (2024) is a dramatic blue-bodied and golden-tentacled 'Q-borg' (quantum cyborg) accompanied by two augmented reality (AR) experiences. It is the latest chapter in Heaney's ongoing multimedia project *Ent-* which uses Hieronymus Bosch's painted triptych *The Garden of Earthly Delights* (c.1490–1500) as a prism through which to highlight the potentials and pitfalls of quantum technologies.

Heaney says of her Frieze Sculpture commission: "This new installation thinks about life in the parallel realities predicted by quantum physics. It continues my exploration of quantum hybrid creatures; strange entanglements of human, animal and machine."

On view in the Project Space is a new unique print titled *Ent-er the quantum cyborg* (2024) in which Heaney further explores the entangled hybrid form she has brought to life in Regent's Park. Digitally printed on a mirrored gold Dibond aluminium panel – a material the artist has utilised since 2022 – the work layers quantum-edited textures with fragments of the animated AR experience, and images of the Q-borg itself. The amalgamation of bodies combines queered references to sculptural depictions from antiquity, such as the *Laocoön Group*, reclining figures in Renaissance painting such as Titian's *Venus of Urbino*, and the small Paleolithic figure the *Venus of Willendorf*. Biomorphous blue flesh oozes from the industrial chamber of a machine, and metallic tentacles, partly inspired by the gold plating of quantum computers, writhe and pulsate.

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Connecting to the AR in Regent's Park, visitors can also encounter *Ent- (Many Paths Version)* (2022) in which one navigates through quantum materiality using a computer game controller. Fundamental to Heaney's *Ent-* project is the notion of quantum superposition, or "the ability for one thing to be in two or more possibilities at the same time". It is these parallel states which lend quantum technology speeds that exponentially surpass the digital. Pursued intensively by governments and big tech companies, quantum's vast computational ability is set to impact our lives dramatically in the near future. *Ent- (Many Paths Version)* invites audiences to dip their toe into the quantum-age.

Completing the installation are two clear solid hard-sculpted glass works, *Growler* and *Sneaky Feelers* (both 2024). Glass is a material Heaney has repeatedly experimented with in recent years, fascinated by the uncanny similarities with quantum particles. Both 'melt' and become fluid at certain temperatures; glass at around 1500 degrees Celsius, and matter becomes wave-like and fluid at absolute zero (-273 degrees Celsius).

These sculptures explore a state of in-between, where the glass assumes a slimy quality, neither solid nor liquid. Slime is a recurring motif in Heaney's practice, symbolising the unstable nature of reality and the monstrous nature of self. It is also an entangling substance between all life forms – there is no form of multicellular life that does not contain some sort of slime, mucus, or viscous gel. In combination with projected video Heaney sees her clear glass sculptures as petri dishes for entangling images of the environment. By testing the physical limitations of glass, Heaney reflects on whether the fantastical world described by Lewis Carroll in *Through the Looking-Glass* (1871) where everything is upside down – even logic – could equally be ascribed to the quantum world?

In the VR Room is the piece *Heartbreak and Magic* (2024) a highly personal work for the artist in which she brings her experimentation with quantum computing into virtual reality for the first time. Drawing on Heaney's own experience with sudden loss and grief it explores the non-binary and non-local qualities of quantum physics to offer alternative perspectives on how we think and feel about the self and existence. Please **book a time here** to guarantee your chance to experience the 15 minute piece. *Heartbreak and Magic* was commissioned by VIVE Arts and first presented at Somerset House in February 2024.

Ent- (Many Paths Version) was produced for the exhibition *Calder and the 21st Century*, Nahmad Contemporary, NYC, 2022. The original immersive version of *Ent-* was commissioned by LAS (Light Art Space) and first exhibited at Schering Stiftung, Berlin 2022.

About the Artists

Dr Libby Heaney is an award winning artist with a professional background in Quantum Science. She is the first artist to work with quantum computing as a functioning artistic medium. Heaney's practice explores quantum concepts and temporalities, combining diverse media such as moving image, glass and watercolours with cutting-edge technologies. In doing so she seeks to entangle interior landscapes with the impact of the exterior realm, asking big philosophical questions while remaining intimate, human and embodied. Recent

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solo exhibitions include *Quantum Soup*, HEK, Basel (2024); *Heartbreak and Magic*, Somerset House, London (2024) and *Ent-*, LAS Art Foundation, Berlin (2022). Her first artistic monograph was recently published by Hatje Cantz. Heaney's project *Ent-* won the Lumen Prize and the Falling Walls Art-Science Prize (both 2022) and she was awarded the 2022 Mozilla Foundation Creative Media Award. Heaney has been the recipient of numerous Arts Council England grants, completed a residency at Somerset House Studios, London, and is in major private collections including Zabłudowicz Collection and oxCollection. Heaney holds a PhD in Quantum Information Science and worked as a post-doctoral researcher in quantum science at the University of Oxford and the National University of Singapore. She also holds an MA in Art and Science from Central St. Martins, London.

About the Gallery

Founded in 2010 by Mila Askarova, Gazelli Art House, London champions international artists at the height of their practice through exhibitions, events, and art fairs. Along with its sister site in Baku, Gazelli Art House specialises in promoting art from Azerbaijan and its neighbours to introduce a greater understanding of the rich linguistic, religious and historical ties that connect these areas to international audiences. In 2015, the gallery further expanded to support artists working in digital art through online platform GAZELL.iO, comprising: an online Residency programme, NFT drops and collaborations, a dedicated Project Space holding monthly exhibitions, and a library of VR works.

For further information, please contact: press@gazelliarthouse.com.