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UNSW ART | DESIGN

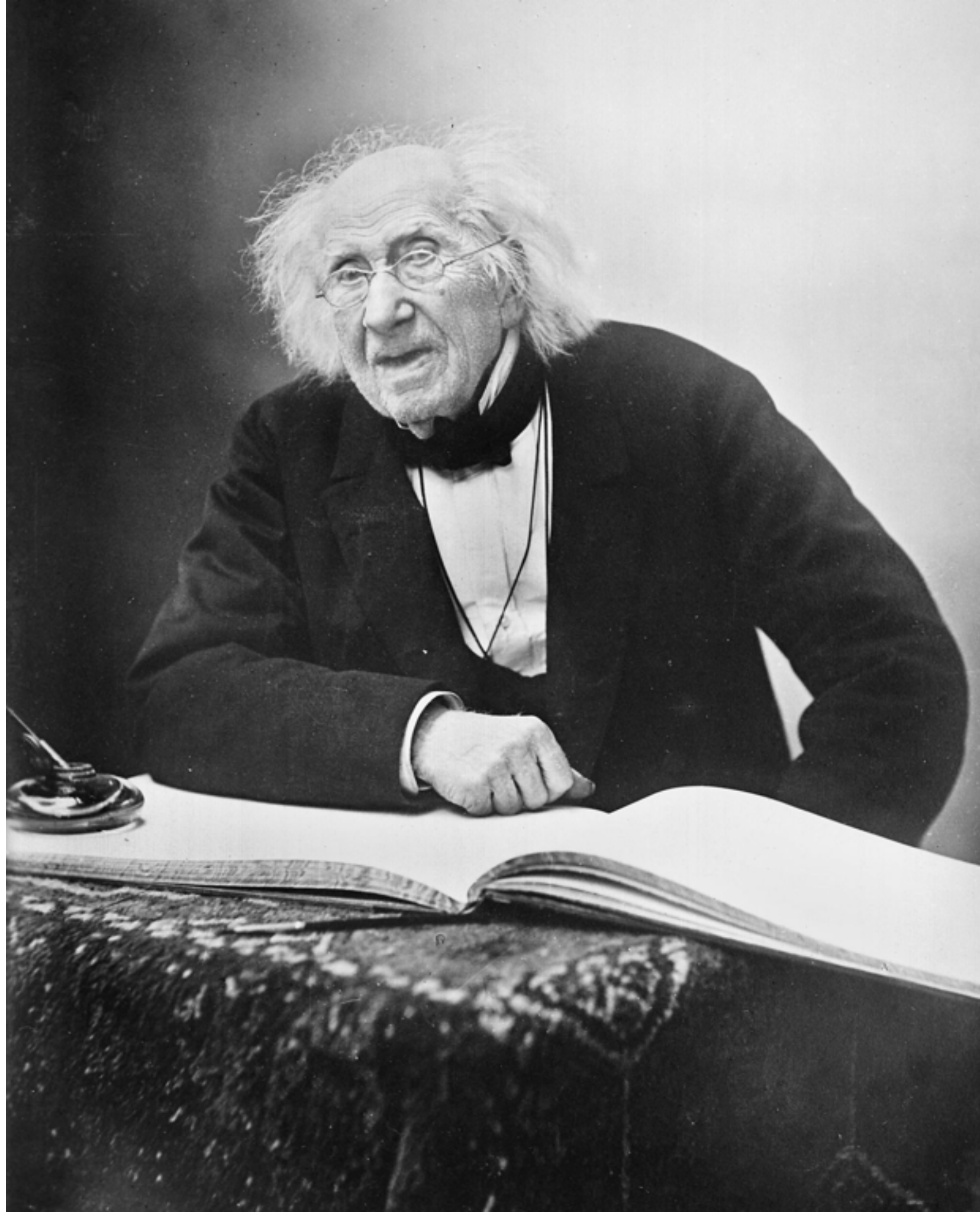


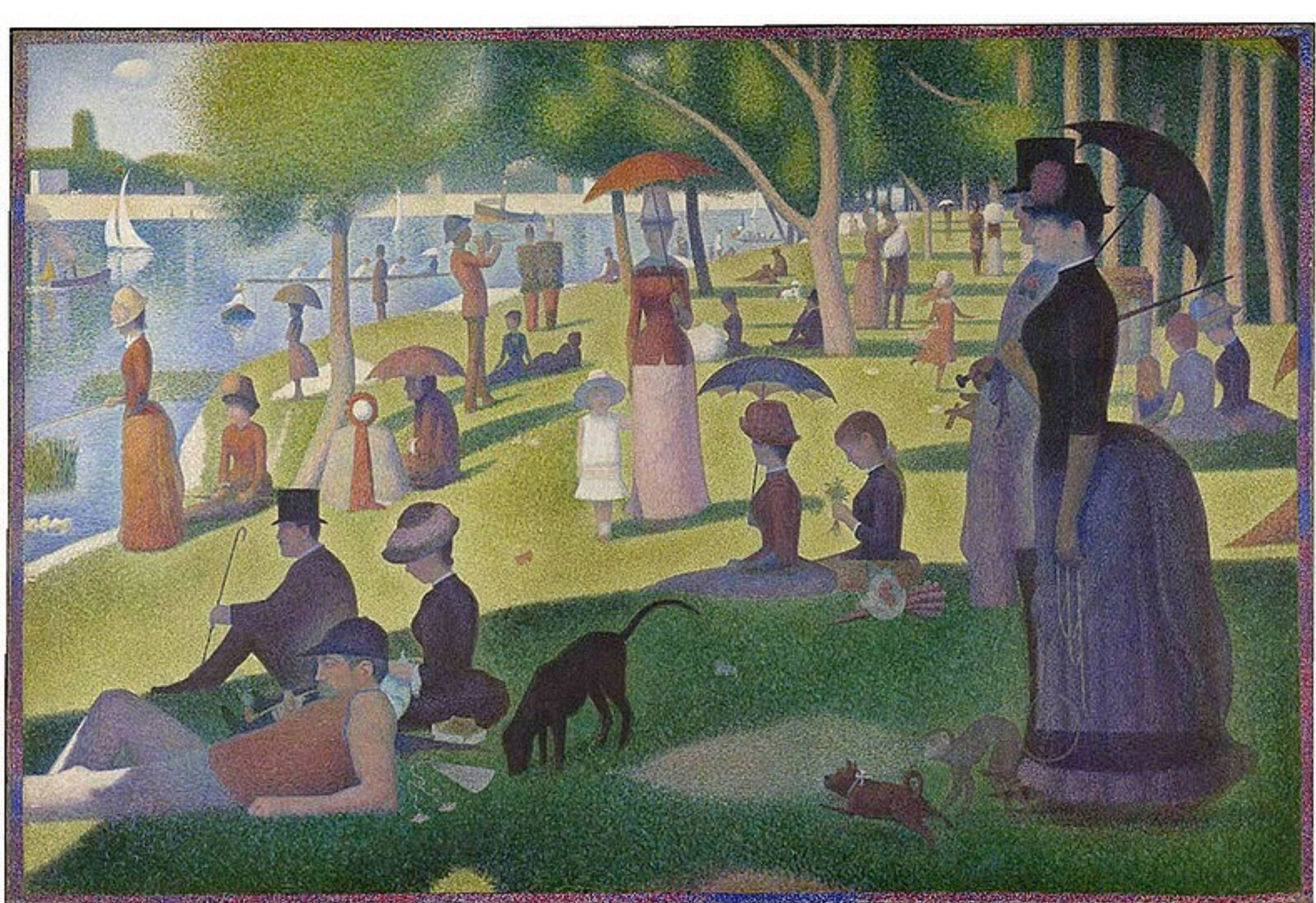
Michael Faraday, 1842



Rain, Steam and Speed – The Great Western Railway 1844

Michel
Eugene
Chevreul
1855





A Sunday Afternoon on the Island of La Grande Jatte - Georges-Pierre Seurat 1884

‘In order to paint the landscape correctly, first I have to imaging the geo graphic strata. Imagine that the history of the world dates from the day when two atoms collided, when two whirling eddies, two chemical dances combined. These great rainbows, these cosmic prisms, the dawn of man over the void—I see these things rising. In reading Lucretius, I saturate myself by them’. (Doran 2001)



3 Standard Stoppages Paris 1913-14

Wood box 11 1/8 x 50 7/8 x 9" (28.2 x 129.2 x 22.7 cm), with three threads 39 3/8" (100 cm), glued to three painted canvas strips 5 1/4 x 47 1/4" (13.3 x 120 cm), each mounted on a glass panel 7 1/4 x 49 3/8 x 1/4" (18.4 x 125.4 x 0.6 cm), three wood slats 2 1/2 x 43 x 1/8" (6.2 x 109.2 x 0.2 cm), shaped along one edge to match the curves of the threads

If the measurement intra-action plays a constitutive role in what is measured, then it matters how something is explored. In fact, this is born out empirically in experiments with matter (and energy): when electrons (or light) are measured using one kind of apparatus, they are waves; if they are measured in a complementary way, they are particles. (Barad 2012)

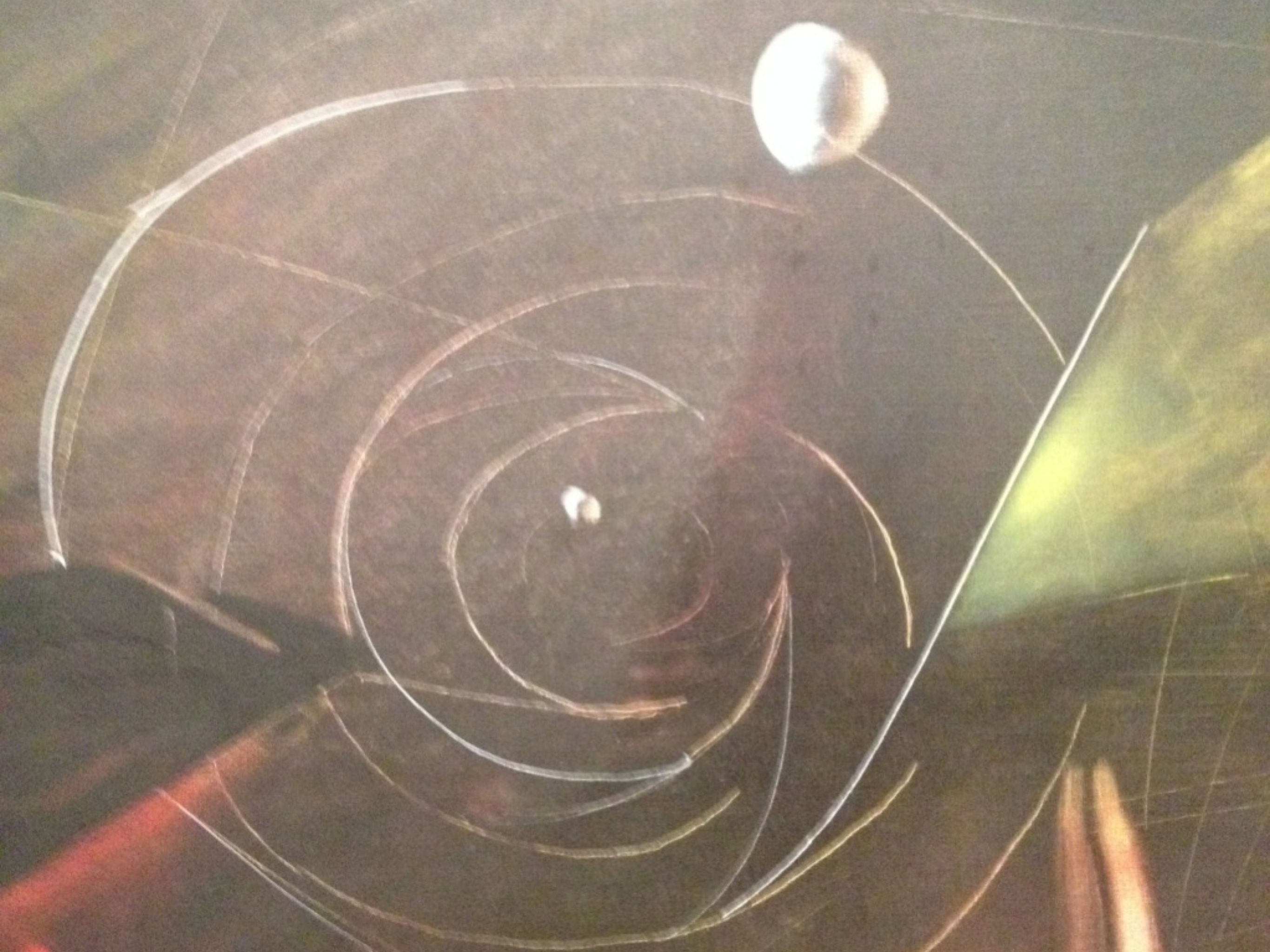


Werner Heisenberg

‘the peculiar difficulties faced by artists in finding a language for the “new reality” revealed by the physicists, and argues that the relocation of Surrealism in a discursive field which includes quantum physics discloses the rationale behind its artists’ shift to a semi-abstract language’



Roberto Matta The Vertigo of Eros 1944











What takes place when you observe an artwork that appears to naturally summarise what you actually see in the world? You ask the question what would the world be like if this artwork was going to truly predict what you could see as being the world.

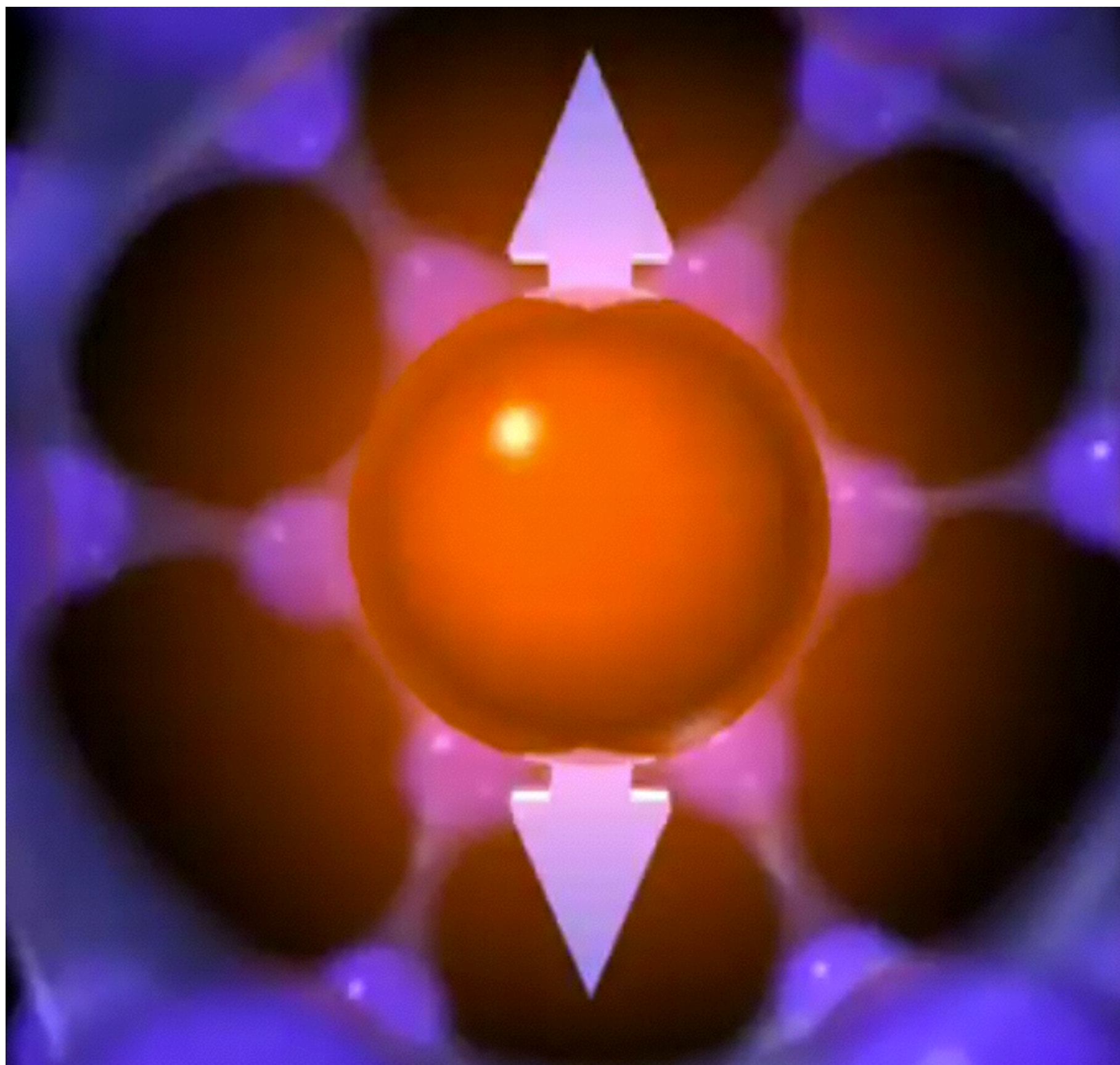
Alberto Giacometti 1949



We had the same troubles with the probability in classical physics. And therefore, the problem is, how can we simulate the quantum mechanics? There are two ways that we can go about it. We can give up on our rule about what the computer was, we can say: Let the computer itself be built of quantum mechanical elements which obey quantum mechanical laws. Or we can turn the other way and say: Let the computer still be the same kind that we thought of before--a logical, universal automaton; can we imitate this situation?.

And I'm not happy with all the analyses that go with just the classical theory, because nature isn't classical, dammit, and if you want to make a simulation of nature, you'd better make it quantum mechanical, and by golly it's a wonderful problem, because it doesn't look so easy.







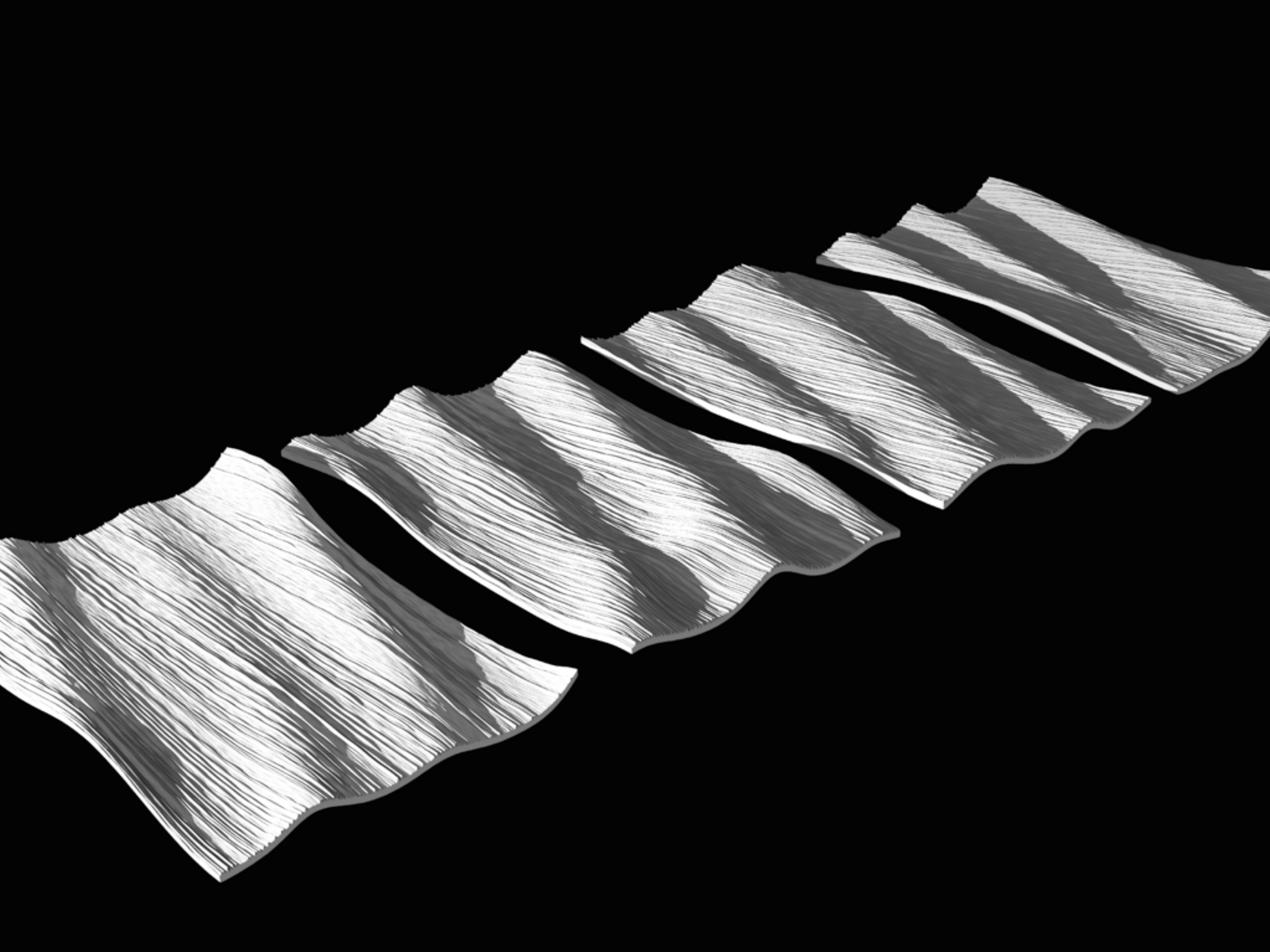
MAGNIFICATION

10,000,000x

10,000,000,000,000x

By retaining the Epicurean terminology and saying that the conceptual approximation of virtual infinity moves “as fast as thought”, Deleuze and Guattari imply that virtual infinity itself moves faster than thought, at “swerve-speed” rather than “atomic speed”, so to speak. In both calculus and Epicureanism.(Bennett 2013)

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Atoms are not souls; the soul itself is atomic.

“I conjecture that consciousness can be understood as yet another state of matter. Just as there are many types of liquids, there are many types of consciousness,”

Max Tegmark

