



ZABLUDOWICZ
COLLECTION
20 YEARS

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Keith Tyson on *Hexcell Continuum Crawler: A tissue between discovery and invention (21 cells)*, 2003

I was thinking about cell membranes, and how information could be passed from one cell to another. And that a hexagon has six sides, and a dice has six sides, and there was something nice about that. So I thought if you tessellated these frames, and you randomised the way in which those bonds came together, and you made a system for denoting this – the coloured dots – you have 36 possible combinations: a red dot and yellow dot, and blue dot and a black dot and a white dot and so on. Like DNA; from that you get all the complexity of the world. Again, I'm trying to talk a bit about how information can be passed from one thing to another. So if a cell has a red bond, and the next one that joins up to it has a blue bond, what you've got is a red/blue membrane. And the information between those cells passes in a particular way.

Sometimes it's a straight visual leap, like a repetition, sometimes it's a repetition with a mutation, sometimes it's taking the concept of the thing and passing that across the membrane. There's a whole rule system that I developed which it obeys. So for each cell you'd have a list of what it needed to be. Let's call this one cell C. Cell C must take a physical element from cell A and warp it – at the same time keeping the context of cell D, at the same time changing the colour from cell F. You can see how quickly all this affects everything. One change in cell A will affect cell Z eventually, because it passes right through it. Even adding one more cell to this group would change all the other

cells. What's interesting is that when you get a cell that's surrounded by six cells then it becomes highly defined by the ones around it. Everything works both ways. That's how the universe works! It defines these and these define back. It's like doing a giant Sudoku, but in 3D, with six different languages at once, in different methods ... (Laughs)

What you start off with is a space, and what you are trying to define are invisible forces moving through these places. Things [the cells] become placeholders that have to embody certain bits of information. Look, we've got a pig here, being fed, and it's connected to a pipe organ, because it looks like bagpipes, which look like stalactites – you'll see visual mutation occurring. A bit like what happens in evolution.

And then we've got the pigs: a reference to the biblical account of the possessed man who owned pigs who Jesus visited and asked 'What's thy name'. The reply was 'My name is Legion: for we are many'. And over here you have angels, because that's the opposite of the demon, and opposite is another way of transferring something. So there's language, there's physical data ... the wood grain on this one had been copied and painted on this one. A physical element that moved or mutated and patterned. The microphones here are also related to frogspawn, and tadpoles ... And here the stalactites make this into an organ, into music. It could have been infinite, but it ended up stopping at this [21 cells].

Excerpt from studio interview recorded 23 January 2015



