

MATCLUM

1 + 1 > 2



MATCLUM
PAINTINGS

$$1 + 1 > 2$$

Poetry does not live in the words but in the worlds held gently between them.

The process of arriving at a meaningful understanding of the world may be likened to the experience of jumping into an ocean: first we plunge, and appear to be surrounded only by unimaginable chaos. But before long, we feel movement, change—a wave rushes past us, then another; we begin to detect subtle differences in temperature from above and below. Soon, we recognize a rhythm to these movements, and then, suddenly, we discern organization. And in this organization, the ocean becomes, finally, imaginable. So, too, the world.

But just as we cannot imagine the ocean solely through the water molecules that compose it, we cannot understand our world simply by naming its constituent elements. What makes the ocean the ocean—and what makes the world the world—is instead a process by which all these parts come together, are bound each to each, and move through time and space to emerge as something greater than themselves.

The simple notation of “ $1 + 1 > 2$ ” describes the evolutionary process that produces these emergent phenomena. It is a means of describing the “magic” that happens when the result of any exchange of information is more than just the sum of its parts. The threshold of this transformation is found at that place where the “greater than” emerges from the system, in that moment when the magic becomes apparent.

The richness of reality is read in the multiple layering of these moments of change. And they are everywhere. They vibrate between electrons embracing the atomic nucleus and trace the molecular bindings which evoke colour from a rainbow. They exist between genes within DNA and shape the intricacy of cells which form the human body. These transformative thresholds are found not only in the physical world but also where ideas are exchanged, words come

together and theories are made. They define the co-operation and conflict of cultures when belief systems meet and evolve. The depth and texture of our experience is awakened in the complexity that emerges from the infinite number of transformations taking place everywhere around us.

A work of art, like all other things, is a collection of these thresholds of change. It is an emerging phenomenon on a multitude of levels. While physically arrested in time, its abstract life unceasingly engages with its environment, changing and being changed by all that surrounds it. A successful painting will reach off the wall and envelop the viewer in a new and different reality. It will speak its own language with its own vocabulary and explain why the world is more than simple chaos. It will also reflect back an account of the viewer’s own experience, a version which has been altered in subtle, and sometimes not so subtle, ways. Both painting and viewer change with each viewing. Each offers the other fresh perspectives and new contexts.

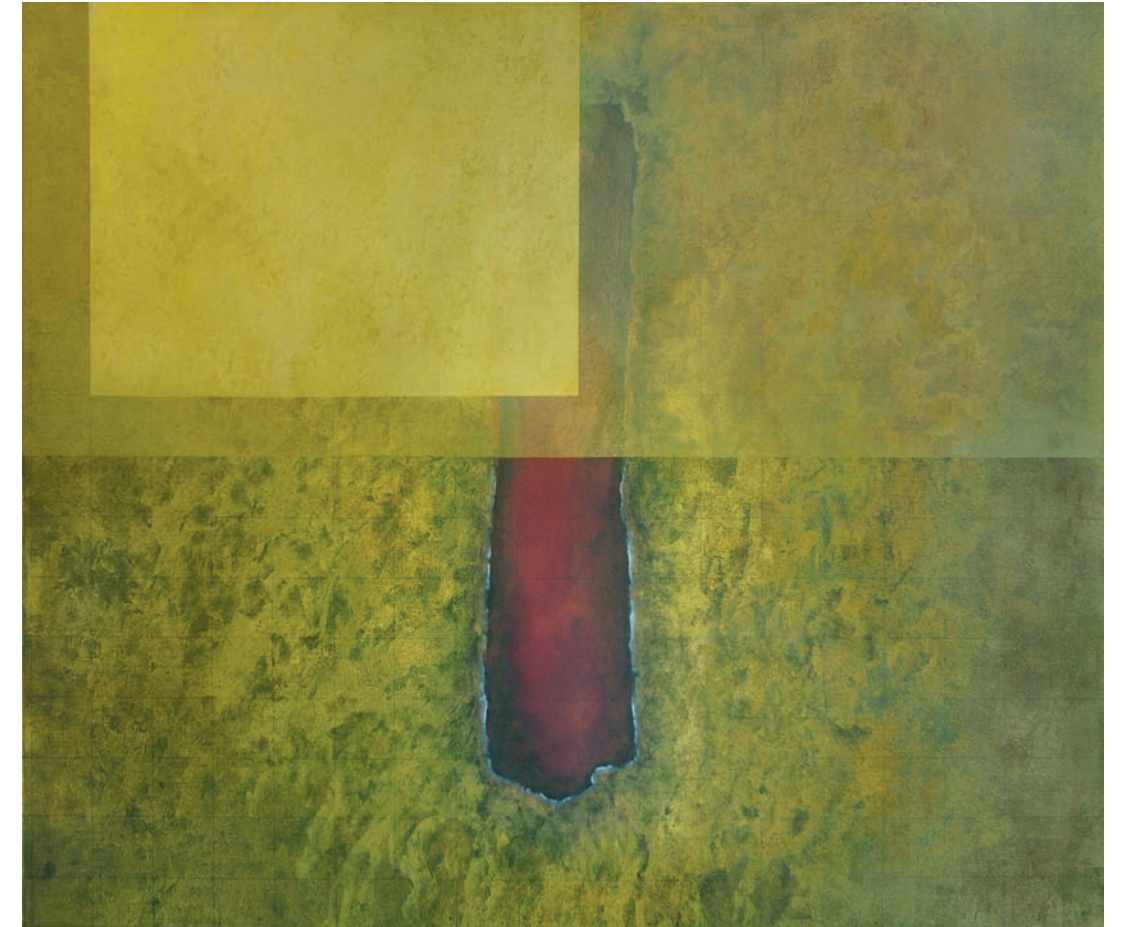
All systems, physical and abstract, living or not, operate in this same way. The emergence of new phenomena takes place at all times in all places between all things. None are ever finished. All are constantly moving—adapting to their surroundings in a never-ending dance of contextual evolution. The majesty of the entire universe emerges from within this intimate, invisible and delicate rhythm.

In truth, we and the world around us are not things at all but simply the ever changing relationships that exist in the spaces between. When water becomes the ocean, the simple atom becomes our world.

Mat Clum, March 2009

map of belief #1

oil on canvas
60" x 70"
1520mm x 1780mm
(2121008)



map of belief #2

oil on canvas
60" x 70"
1520mm x 1780mm
(2111008)



map of belief #3

oil on canvas
60" x 70"
1520mm x 1780mm
(2090808)



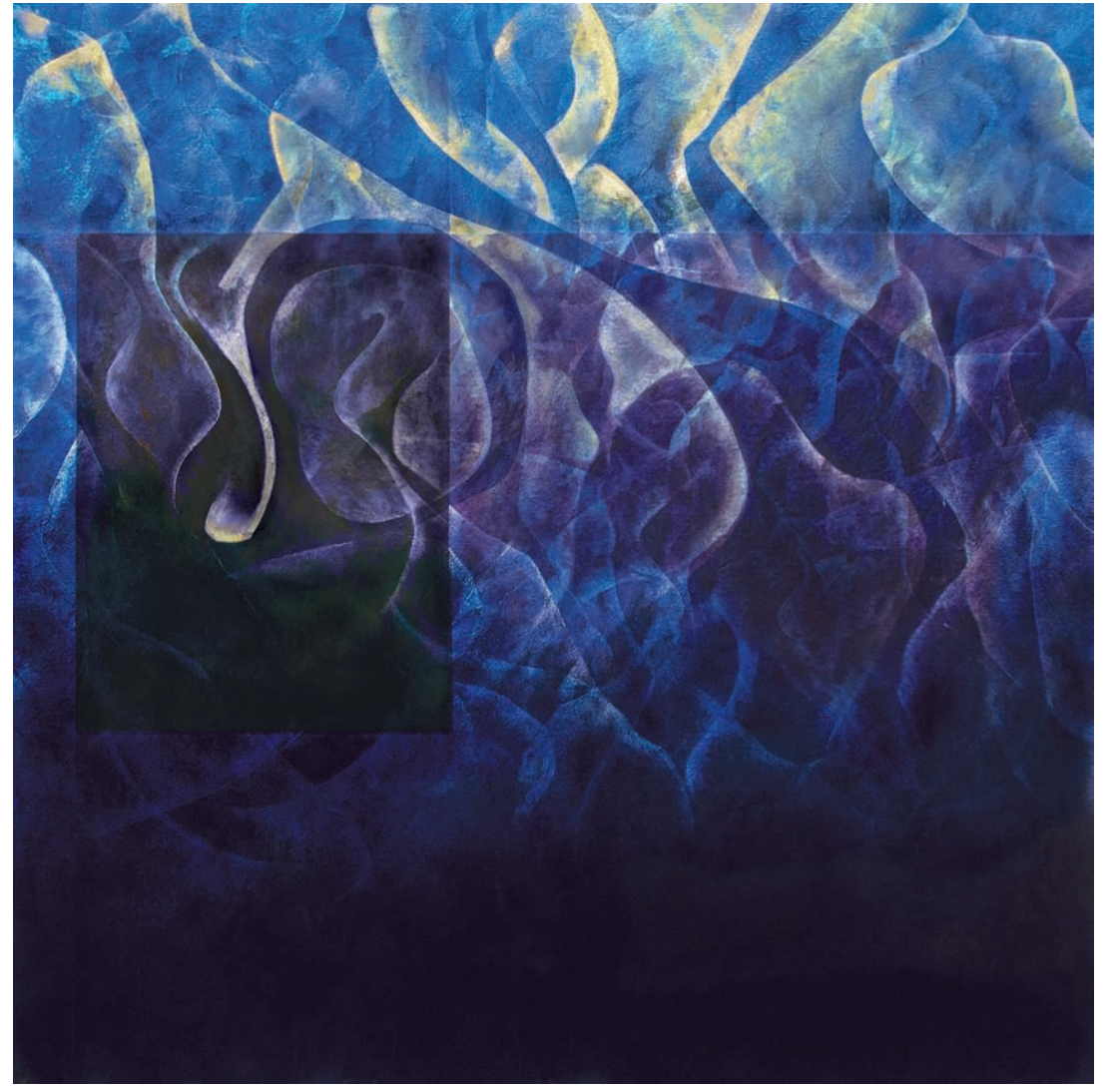
ash

oil on canvas
33-³/₄" x 33-³/₄"
860mm x 860mm
(1270604)



blue unbroken

oil on canvas
70" x 70"
1780mm x 1780mm
(2131008)



morning evocation #1

oil on canvas
70" x 70"
1780mm x 1780mm
(2141108)



this calling veil

oil on canvas
70" x 70"
1780mm x 1780mm
(2161208)



paradox concordant

oil on canvas
70" x 70"
1780mm x 1780mm
(2151108)



bending to history

oil on canvas
55" x 69"
1400mm x 1750mm
(1970506)



invoking god

oil on canvas
55" x 69"
1400mm x 1750mm
(1910/106)



STATIONS

STATIONS
(An Incomplete Selection)

c 580 bce	Origins of Scientific Thought	Thales of Miletus
c 1323	Epistemological Simplicity	William of Ockham
c 1450	Origins of Mass Communication	Johannes Gutenberg
1637	Rationalism and the Mind-Body Dualism	René Descartes
1687	Principles of Classical Mechanics	Isaac Newton
1859	Principle of Evolution through Natural Selection	Charles Darwin
1917	Theory of General Relativity	Albert Einstein
1927	Uncertainty Principle of Quantum Theory	Werner Heisenberg
1976	Evolutionary Theory of Consciousness	Julian Jaynes
1999	Theory of Time's Illusion	Julian Barbour

Knowledge is a multidimensional fabric woven of infinite ideas and beliefs. Interlacing and entangling, these ideas meet and mesh, joining together to form the ties that bind us to the world within which we live.

There is no thought, idea or belief—right or wrong—that *reduces* knowledge. Ideas build one upon the other in an infinite accumulation, forever expanding the fabric of what we know. This simple, yet deeply imperative, process underpins the foundations of all understanding and is the motive force permeating all inquiry.

As ideas accumulate, their validity emphasizes and articulates the truth or untruth of those ideas that surround them. Empirical reason requires all ideas to accommodate and coevolve, to re-align and refocus, selecting for what's true and isolating what's not. This coevolution through rational selection heals the disorder of distortion and continually strengthens the coherence of the fabric's warp and weft.

While every idea and belief is fundamentally necessary to maintain the integrity of the whole of the fabric, there are specific theories held within the texture which describe the scope of our scientific understanding. These theories reach far afield and their durability and persistence give our knowledge structure, creating the armature that embodies the shape of our existence.

These particular ideas, growing ever stronger and more precise, distinguish themselves amongst the many by marking out their stations. From these stations, they reach out in all directions, attracting yet more ideas and effecting ever greater change, coalescing into a networked veil enveloping the extelligence—a veil that, paradoxically, both enlightens and obscures. As the veil itself evolves, it becomes clearer and brighter, stretching further and further out, illuminating more of the world we inhabit and concealing less. Its light reveals the truth behind magic and guides us forever out towards its elusive edge.

It is at the furthest limits of this calling veil, the edge of our understanding, where we find and describe the horizon of all that we know—and by describing the shape of this knowledge, we are inherently left with an elusive sketch of an even greater entity: the uncertain shape of all we have yet to learn.

Mat Clum, March 2009



c 580 bce - change unchanging
oil on paper
19- $\frac{1}{2}$ " x 19- $\frac{1}{2}$ " / 495mm x 495mm
(2180109)



c 1323 - occam's razor
oil on paper
19- $\frac{1}{2}$ " x 19- $\frac{1}{2}$ " / 495mm x 495mm
(2190109)



c1450 - then, now
oil on paper
19-1/2" x 19-1/2" / 495mm x 495mm
(2200109)



1637 - cogito, ergo sum
oil on paper
19-1/2" x 19-1/2" / 495mm x 495mm
(2210109)



1687 - world without
oil on paper
19-1/2" x 19-1/2" / 495mm x 495mm
(2220109)



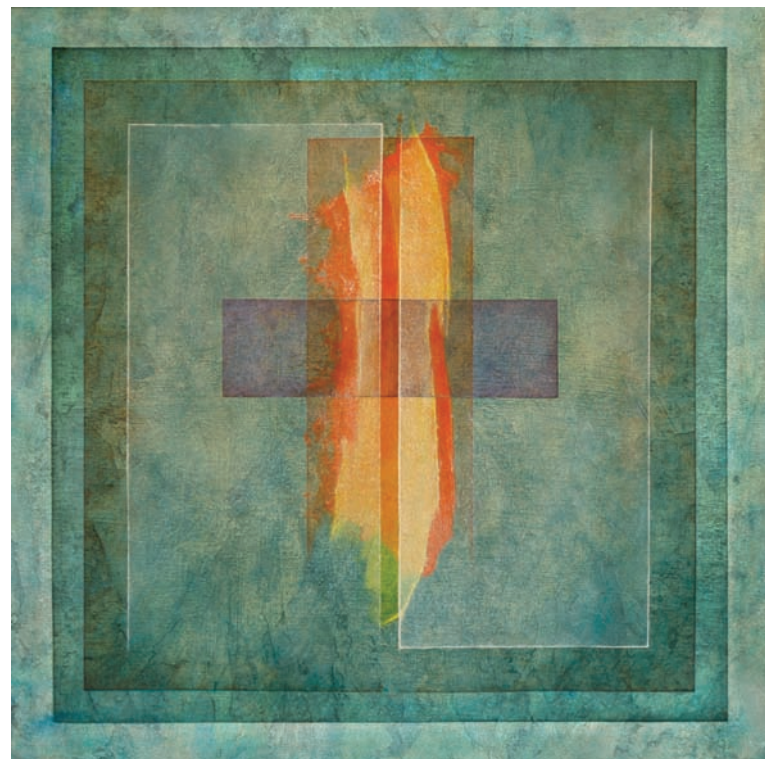
1859 - world within
oil on paper
19-1/2" x 19-1/2" / 495mm x 495mm
(2230109)



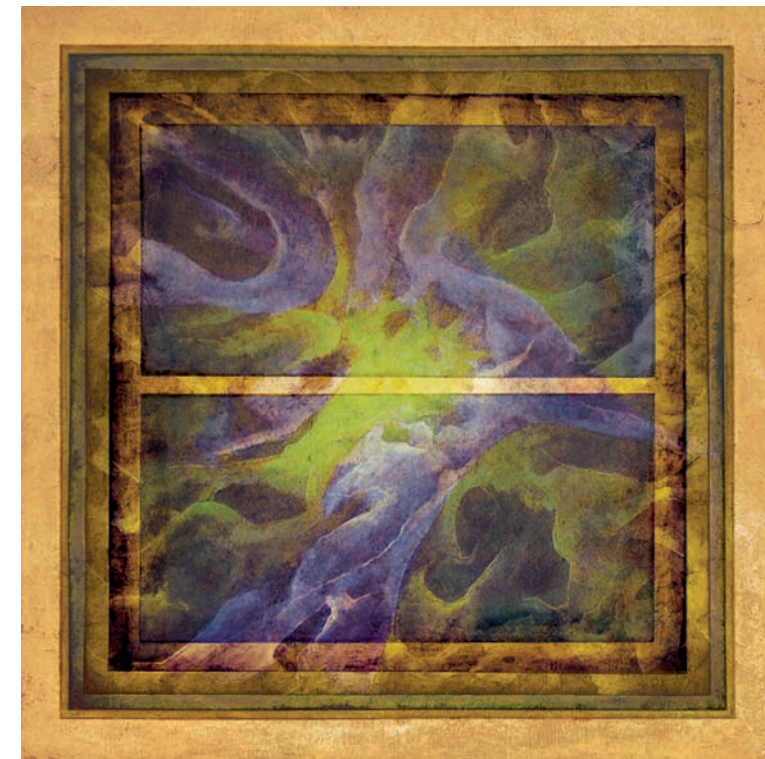
1917 - here is there
oil on paper
19-½" x 19-½" / 495mm x 495mm
(2240109)



1927 - damocles sword
oil on paper
19-½" x 19-½" / 495mm x 495mm
(2250209)



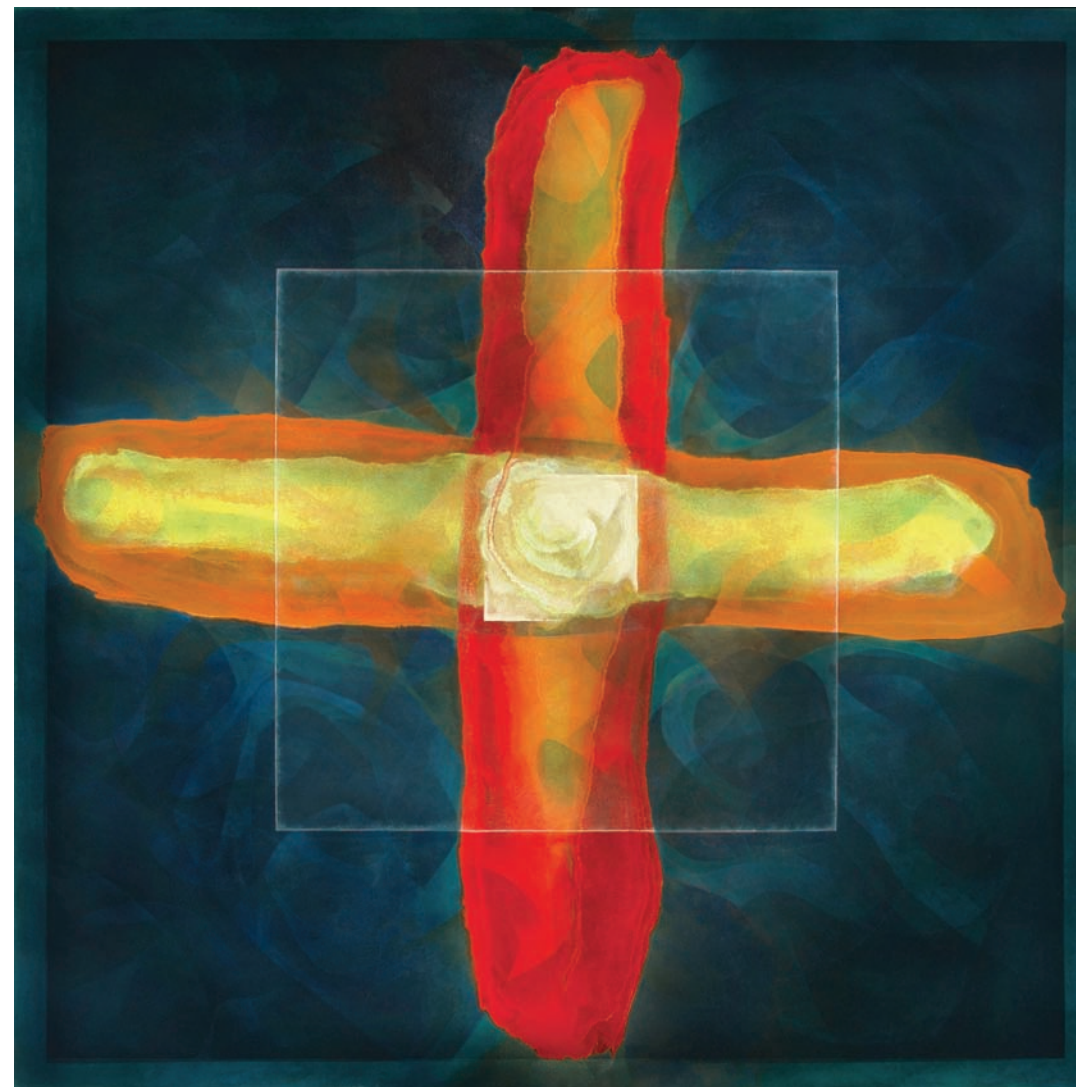
1976 - silent dialogues
oil on paper
19-½" x 19-½" / 495mm x 495mm
(2260209)



1999 - time's arrow's end
oil on paper
19-½" x 19-½" / 495mm x 495mm
(2270209)

internal untitled

oil on canvas
70" x 70"
1780mm x 1780mm
(2170209)



Mat Clum lives and works in London, England.

*It is very difficult to find a black cat in a dark room,
especially if there is no cat.*

Confucius

cover

this calling veil

oil on canvas

70" x 70" / 1780mm x 1780mm

(2161208)

back cover

blue belief

oil on canvas

21-1/2" x 21-1/2" / 550mm x 550mm

(1320604)

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