



was once held, used, and then inadvertently discarded by someone. So the objects possess stories that are lost to us, but we can imagine speculative scenarios.

***Your work explores properties of hard sciences including gravity and quantum physics - how do you combine these with human emotions and memory?***

I am interested in scientific phenomena like radio waves or gravity in their own right, but also as tools or investigative mechanisms that can draw out new insights. For example, quantum physics provides incontestable evidence that what seems true and evident is simply not the whole story. This is how I slip from hard objective data into the subjective and personal. Psychoanalytic and cultural theory have commonalities with quantum physics in that they are very dense unresolved investigations with data sets that are as yet too complex and contradictory to make sense of (and probably always will be). Both have to rely on speculation, extrapolation, and triangulation to move beyond current understanding.

I admit I can't quite understand any of these theories, but I can follow enough to recognize some deep and under-discussed truths in them. It's a lot like looking at art. You aren't exactly sure everything the artist was thinking or working with, but you can sense a pattern, a thought process, that feels authentic. That's how I feel about science, psychoanalytic theory, and other influences. I only understand parts, but the parts I do get are profound and puzzling and re-invents what I thought I knew about the world.

So scientific and psychoanalytic/cultural theory become ways for me to locate my particular, incomplete experience (or that of any individual) within a larger matrix of what really is. Acknowledging these individual blind spots has profound implications in any area of study or human experience, whether that is family dynamics, race relations, environmental degradation, or whatever else.

***How does the idea of creating site-specific installations compare with the actual process? What goes into making these pieces?***

A site-specific installation virtually never goes as planned. There is always something unexpected – the humidity of the room, ambient light, the architectural materials of the space itself – which changes the requirements of my materials/processes. I just have to deal with it on the fly. Which can be part of the fun, and also introduces additional elements of chance and discovery.

***What are you working on right now?***

I continue to intertwine subjective/speculative versus objective/rational experience, and also internal/solitary versus external/communal experience, because triangulating between these disparate ways of knowing is closest to lived daily experience and is also where new and inventive insights reside.

For example, one current project deals with memory and childhood. I am attempting to repeatedly recreate, as both 2D paintings and 3D sculptures, an object I vaguely remember from my youth. Because my visual memory is so vague and changeable I have to essentially fill in the blanks and invent. Each attempt results in something completely different. To me this is both funny and haunting.

I also just completed a book chapter titled "Outliers, Fringes, Speculation, and Complicity: On making and teaching complex, contradictory art" to be published in *Redefining Creativity: Multi-layered Collaboration in Art & Art Historical Practice* (edited by M. Kathryn Shields and Sunny Spillane)

***Where can we see more of your work?***

I have an upcoming solo exhibition at [Maryland Art Place](#) in 2017, and am in the early planning stages for an exhibition at [Academy Art Museum](#) in Easton, MD. That show should

be particularly interesting because most of my found objects are collected in Easton. So whatever other ideas I work with, on one level the exhibition will inherently be a visual biography or expose of the community the museum is situated in. Some of what I collect contains delicate private information: inadvertently dropped letters, evidence of illicit drug use, grocery lists, legal notices, and notes for public speeches, for example. One sheet of paper is a beautifully detailed, evocative handwritten week itinerary. When read carefully it reveals what this person is reading, who their friends and acquaintances are, and the fact that they are currently undergoing chemotherapy treatments. I haven't worked out yet how I will handle the tension between my aesthetic and conceptual obligations up against the right for people to control access to their private lives.

You can also check out a selection of my work at [heather-harvey.net](http://heather-harvey.net)

**“Periodicities in Chaotic Forcing” opens Friday March 4 and is on view through March 25. Thank you.**