

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

MoMI commissions new works by artists Libby Heaney and Laura Splan that incorporate video and live performance to enhance the understanding of technology

The series “Reframe: Experimental Technology and the Moving Image” also includes artist talks and workshops



Pictured: Laura Splan (left) and Libby Heaney (right)

Astoria, New York, March 21, 2025—Museum of the Moving Image introduces [Reframe: Experimental Technology and the Moving Image](#), a program that confronts the paradox of widespread digital engagement paired with a decline in digital literacy. Commissioning new performances by artists Libby Heaney and Laura Splan for presentations in April and June, Reframe interrogates how intuitive interfaces and proprietary software conceal the computational systems that shape our world.

Reframe illustrates the role of media art as a platform for critical dialogue and direct, public engagement with emergent technology. Through their new performances, Heaney and Splan expose the hidden mechanisms of computational systems and advocate for a more informed public—one that participates actively in steering how hardware and software shape the future.

“*Reframe* challenges the proprietary, GUI-driven interfaces that act as opiate, concealing capacity for agency over software and hardware, both online and off. The less one understands a programming language, let alone a file directory, the more companies

can exert pervasive control through black boxes. These artist-driven performances and workshops aim for public empowerment, reclaiming computational futures through digital literacy and collective action,” said Harsanyi.

The program will kick off with a live online conversation featuring Heaney, Splan, and Harsanyi on Thursday, April 3, at 12:00 p.m. (EDT).

Reframe: Experimental Technology and the Moving Image is supported in part by an award from the National Endowment for the Arts.

‘REFRAME’ PERFORMANCES AT THE MUSEUM:

Tickets for each program will be available in advance online at www.movingimage.org. Performances take place in the Redstone Theater at Museum of the Moving Image, 36-01 35 Ave, Astoria, NY 11106.

Eat My Multiverse

A Performance by Libby Heaney

Friday, April 11, 7:00 p.m.

Eat My Multiverse interrogates how quantum computing’s potential is reduced to commodified, consumable forms driven by capitalist greed. Artist Libby Heaney deploys live-motion capture and a live, virtual environment to challenge sanitized narratives that obscure the magical and queer aspects of quantum phenomena. On the monumental screen of the Museum’s Redstone Theater, Heaney will navigate a virtual environment as her digital avatar while simultaneously performing live on stage through her webcam feed. The performance invites a reconsideration of the concessions raised between the fundamental poetics of science and market forces.

Dr. Libby Heaney is a working-class, award-winning artist with a PhD and professional background in quantum science. She is the first artist to work with quantum computing as a functioning artistic medium. Heaney holds an MSci in Physics from Imperial College London, a PhD in Quantum Information Science from the University of Leeds. She graduated from Central St. Martins, University of the Arts London in 2015. Solo exhibitions include *Quantum Soup*, HEK, Basel; *Heartbreak & Magic*, Somerset House, London and *Ent-*, LAS Art Foundation, Berlin, among others. Learn more at libbyheaney.co.uk.

Cryptic Lineages

A Performance by Laura Splan

Friday, June 13, 7:00 p.m.

Cryptic Lineages explores the convergence of biology and digital computation through the concept of reservoir computing—a framework that harnesses the natural, time-evolving dynamics of biological media, such as water or bacterial colonies, to process information. Rather than relying solely on traditional electronic circuits, this method

leverages organic processes to perform real-time computation. Laura Splan's live screening performance combines video, choreographed movements, and 3D animations to explore the computational potential of substrates like bacteria. Interwoven with this visual experience is Splan's recorded narration and soundscape accompanied by live vocalizations. Themes of wastewater, bioreactors, and dynamic systems offer a provocative exploration of how biological systems can inform and reshape the future of computation.

Laura Splan is a New York City-based artist working at the intersections of Science, Technology, and Culture. Her research-based studio practice and interdisciplinary collaborations culminate in multimedia artworks, exhibitions, and events. Her work has been presented at The Museum of Modern Art (NYC), Brooklyn Museum (NYC), Musea Brugge (Bruges), Museum of Arts & Design (NYC), Centre d'Art Santa Mònica (Barcelona), Pioneer Works (NYC), and other museums and centers around the world. Learn more at www.laurasplan.com.

Following each performance, the respective artist will engage in a one-on-one conversation with a leading authority in their chosen field, deepening the discussion around the work's subject matter. Additionally, workshops led by each artist will be held during the week of their performances, providing participants with hands-on opportunities to expand public digital literacy.

About Museum of the Moving Image

Founded in 1985, MoMI celebrates the history, art, technology, and future of the moving image in all of its forms. Located in Astoria, New York, the Museum presents exhibitions; screenings; discussion programs featuring actors, directors, and creative leaders; and education programs. It houses the nation's most comprehensive collection of moving image artifacts and screens over 500 films annually. Its exhibitions—including the core exhibition *Behind the Screen* and *The Jim Henson Exhibition*—are noted for their integration of material objects, interactive experiences, and audiovisual presentations. For more information about MoMI, visit movingimage.org.

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[Press images are available here.](#)

Museum of the Moving Image is housed in a building owned by the City of New York and has received significant support from the following public agencies: New York City Department of Cultural Affairs; New York City Council; New York City Economic Development Corporation; New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature; Institute of Museum and Library Services; National Endowment for the

Humanities; National Endowment for the Arts; and Natural Heritage Trust (administered by the New York State Office of Parks, Recreation and Historic Preservation).