

Andrew Carnie

Being Human





Illuminating the Self exhibition, 2020, installation view, Vane, Newcastle, photo: Colin Davison (and cover)

Andrew Carnie

Being Human

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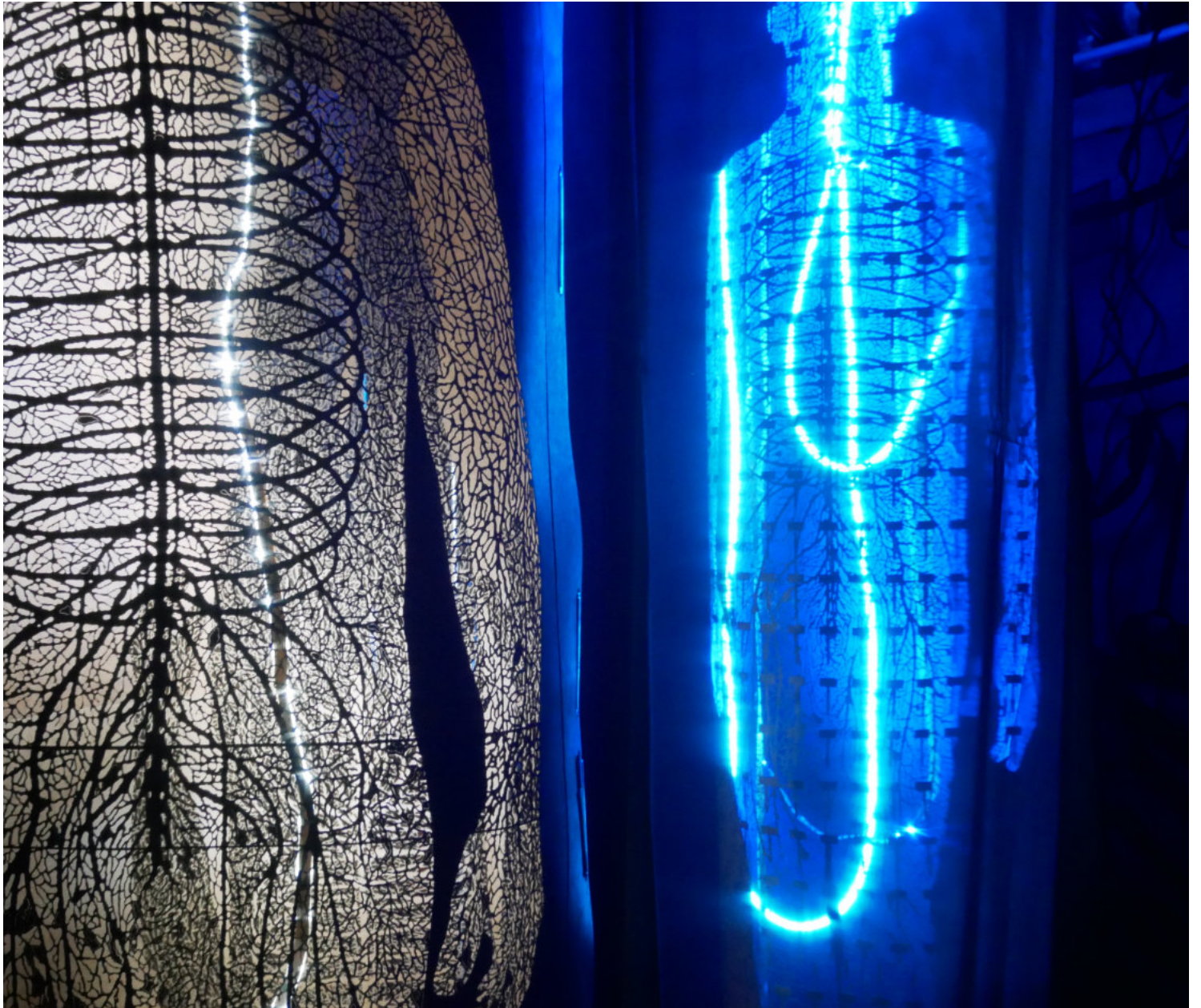
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Abanden: the cut (detail), 2019, voile tube, laser-cut stencil tube, tent poles, tripod, lamps and sensor, 3.4 x 2 x 2 m

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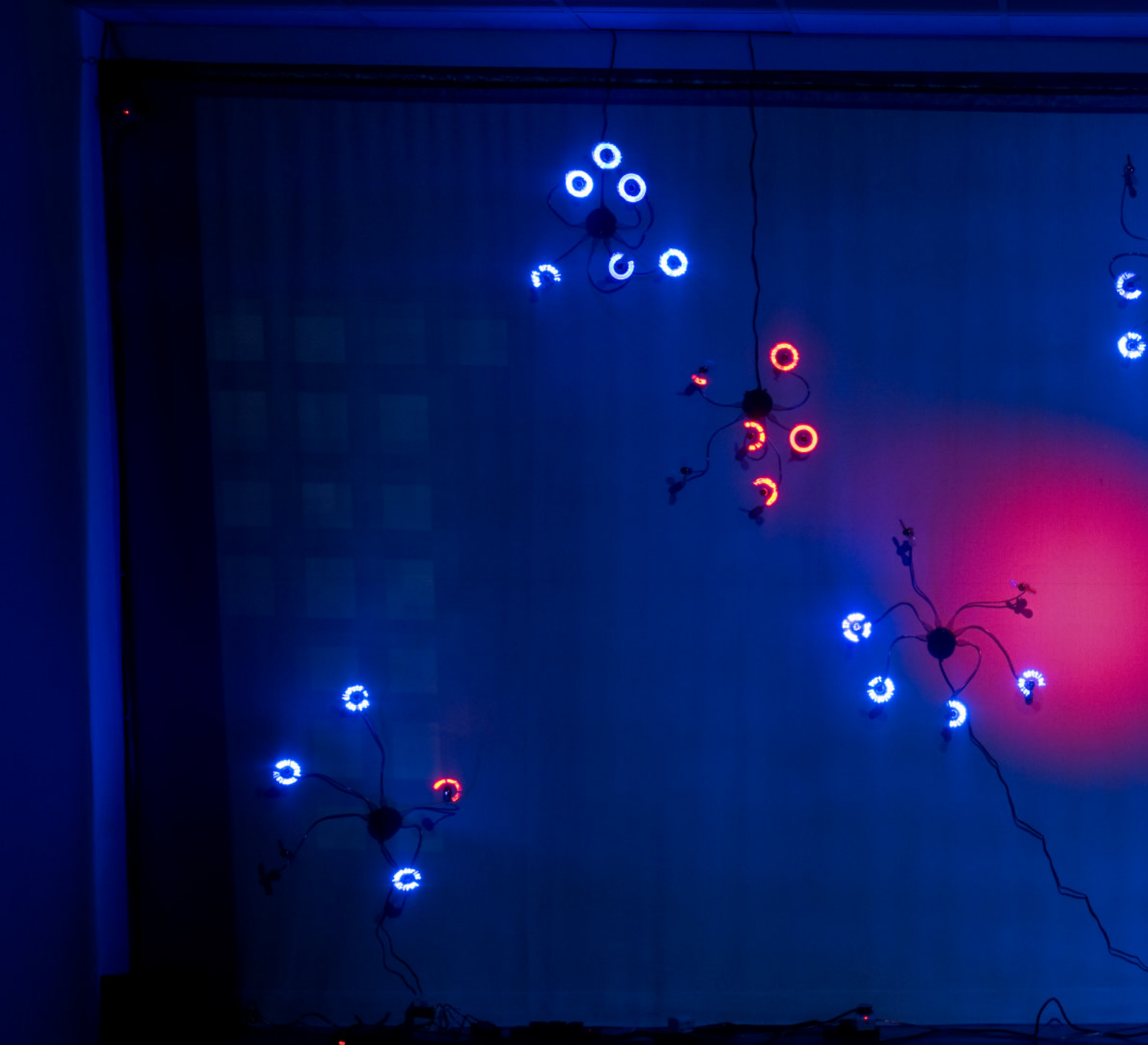
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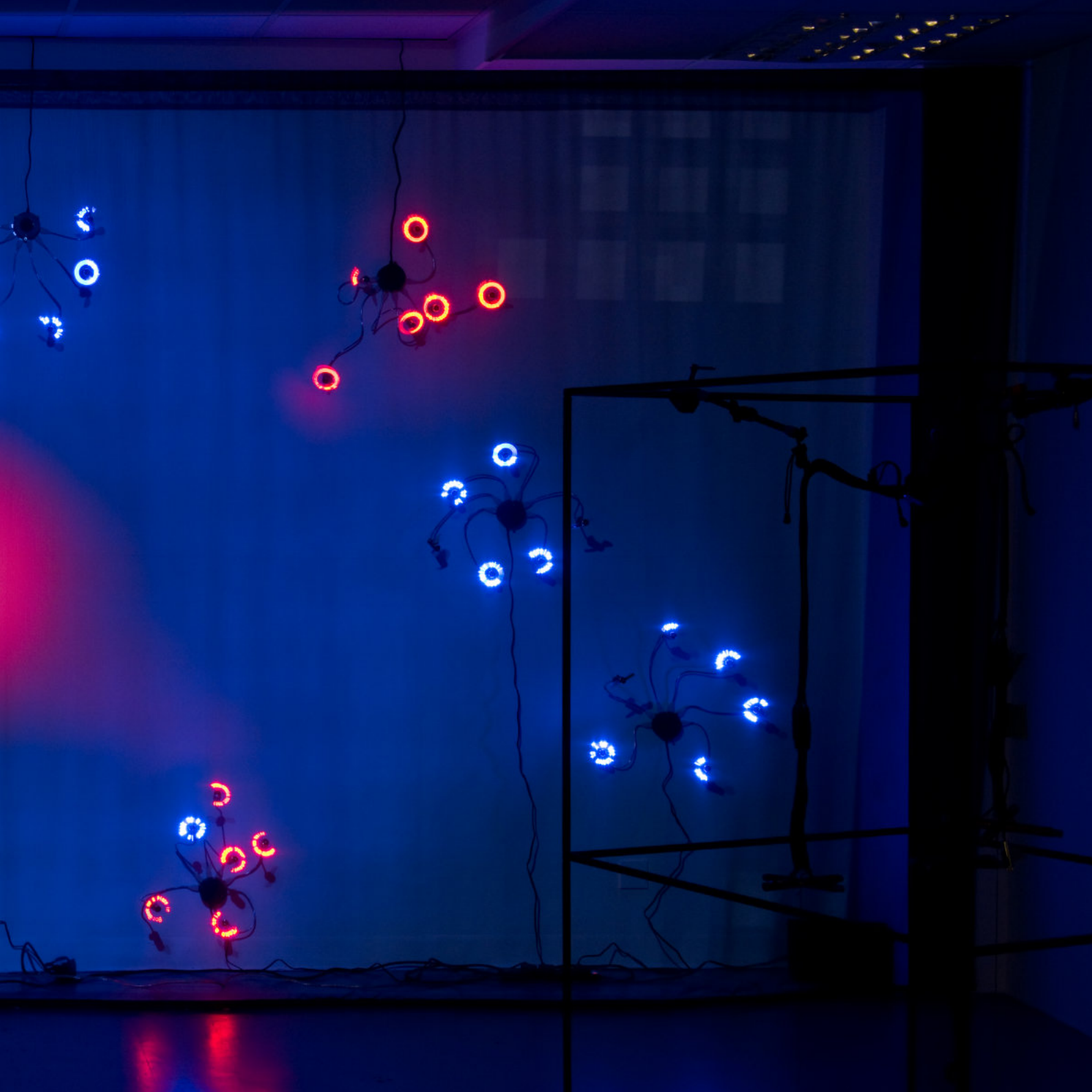
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Illuminating the Self, 2020, installation view, Vane Gallery, Newcastle, photo: Colin Davison





A Change of Heart (video still), 2012, HD video on voile screen, 6 x 2.5 x 4 m, 16 min looped

Being Human

Sara Roberts

Andrew Carnie has established a highly distinct area for practice, yet its boundaries are fluid and constantly changing, constantly under question. It is not illustrative; it is yet not even emotive, as such. It asks: how do we re-think being human? Carnie aims to “make a piece that allows us to have purchase on our feelings, that sets us to reflect on how we think about the world.” It is important, he says, to raise these questions, to challenge the usual public opinion, to toggle between fear and complacency about scientific breakthroughs. The practice is, of course, separate from the practice of science itself; Carnie has described himself as an *interloper*...

Against the grain of categorising visual artists as purveyors of a single concept, or specialists in one chosen medium, Carnie’s work is characterised by diversity, made possible because of his prolific outputs. They range from tech-heavy, immersive light installations animated by slide-dissolve sequences; constructions and accreted painting; right through to watercolours, from the delicate to the surprisingly robust. Time is a crucial factor. Slow technology is embraced alongside fast new discoveries and adaptations. His use of slide projectors and the extended dissolve in immersive environments slows down the consumption of the work: considerable time is needed to witness the ‘reveal’ of cumulative slices of the human body and an exploration of its systems; and a sense of temporal scale is further disrupted by analogies between human and dendritic forms (*Magic Forest* 2002 and *Winter Tree* 2019). More recently, he has rediscovered a playful approach, a licence to experiment in a lighter way that has come with maturity, to enjoy the processes of making and encourage an openness to unexpected outcomes and new ways of rendering ideas (*Bouquet* and *A Tale of Two*, both 2019, made with USB-programmable fans). This gives rise to the impression of a thoroughly biological practice, in more than one sense: the output of a visibly restless, energetic individual who is forever drawing, it is a teeming bloodstream of parallel ideas and forms, in constant Darwinian competition.

There is a social and professional energy at work too, a pragmatic resourcefulness which has developed into an integrated, coherent practice offering mutual benefit to the science it reflects. Carnie has found that scientists value art, that they are inclusive by culture. Repeat collaborators such as Richard Wingate, King’s College neuroscientist and Head of Anatomy, have extended his reach and his influence: Carnie now teaches printing for medical purposes to biomedical students at King’s, and recasts what they do through artistic eyes.

Carnie's desire for connection and cross-disciplinary activity has been the catalyst for his involvement in an international forum of artists who share a similar curiosity about the human condition and its relationship with science, who investigate the moral issues around technology and medicine, and whose transdisciplinary practice is immersed in the research lab. These include Adam Zaretsky (US), who investigates the moral issues around biotech and recognising microbes, insects and plants as creative agents, and places himself in lab conditions as a subject for study; Pascale Pollier-Green (BE/UK), who works with anatomical medical modelling as the basis for her sculptures; Marta de Menezes (PT), who uses biology and biotechnology as new art media, editing genomes of genetically modified organisms to 'revert' them to wild type; Nina Sellars (AU), who creates anatomical imagery using new technology and harvested body fluids; performance artist Stelarc (AU), who creates new interfaces with the body through physical intervention, including extreme body modification; and Helen Pynor, who worked with cardiac physiologist Mike Shattock to re-animate a pig heart at Dublin's Science Gallery.

Carnie has used his remarkable breadth of facility to address an issue most pertinent to our age: the question of what it is like to *occupy* a human body in an age of breakthroughs in understanding of its functions and weaknesses, of medical hybridity, experiments in transhumanism, and *rumours* about them. Some of the great scientific breakthroughs of the last 25 years have been human-scale: broaching issues of the brain and depression; organ replacement; nanotechnology deployed for therapeutic purposes; gene therapy. These raise issues which lie beyond empirical results and objective successes: of culture and ethics; emotional response; the effects on social interactions and family units; and ideas of boundary, in the context of heart-transplantation (*Heart Project*, 2007 and ongoing).

With his early training in chemistry, zoology and psychology, Carnie is well-suited to the field, and has also adopted it for pragmatic reasons. The habit of encouraging artistic research as an adjunct to scientific and medical research has been supported by foundations such as Wellcome for around 20 years. They seek not just wide understanding of health and medicine, but a broader social involvement, which notably includes the work of artists. In the last decade this impulse has led to the establishment of the global network of Science Galleries, funded by Google, to publicly showcase the rich territory between science and art. Artistic practice has shifted from being an interpretive tool, deployed post-research, to a research tool in itself, allowing new perspectives. Carnie has been a key figure in the field internationally throughout this period, and has seen it grow into a broader, more inclusive practice. His work has both stimulated and witnessed this 'collider' phenomenon, "accelerating the impulses of art and science together, to creative/revealing effect".²

1. www.medinart.eu/works/andrew-carnie/

2. Michael John Gorman, outgoing CEO of Science Gallery International, in an address to Museum Next in Dublin, 20 January 2018. www.museumnext.com/article/building-the-global-science-gallery-network



Gone Looking, 2018, coat hooks and wooden boards, dimensions variable



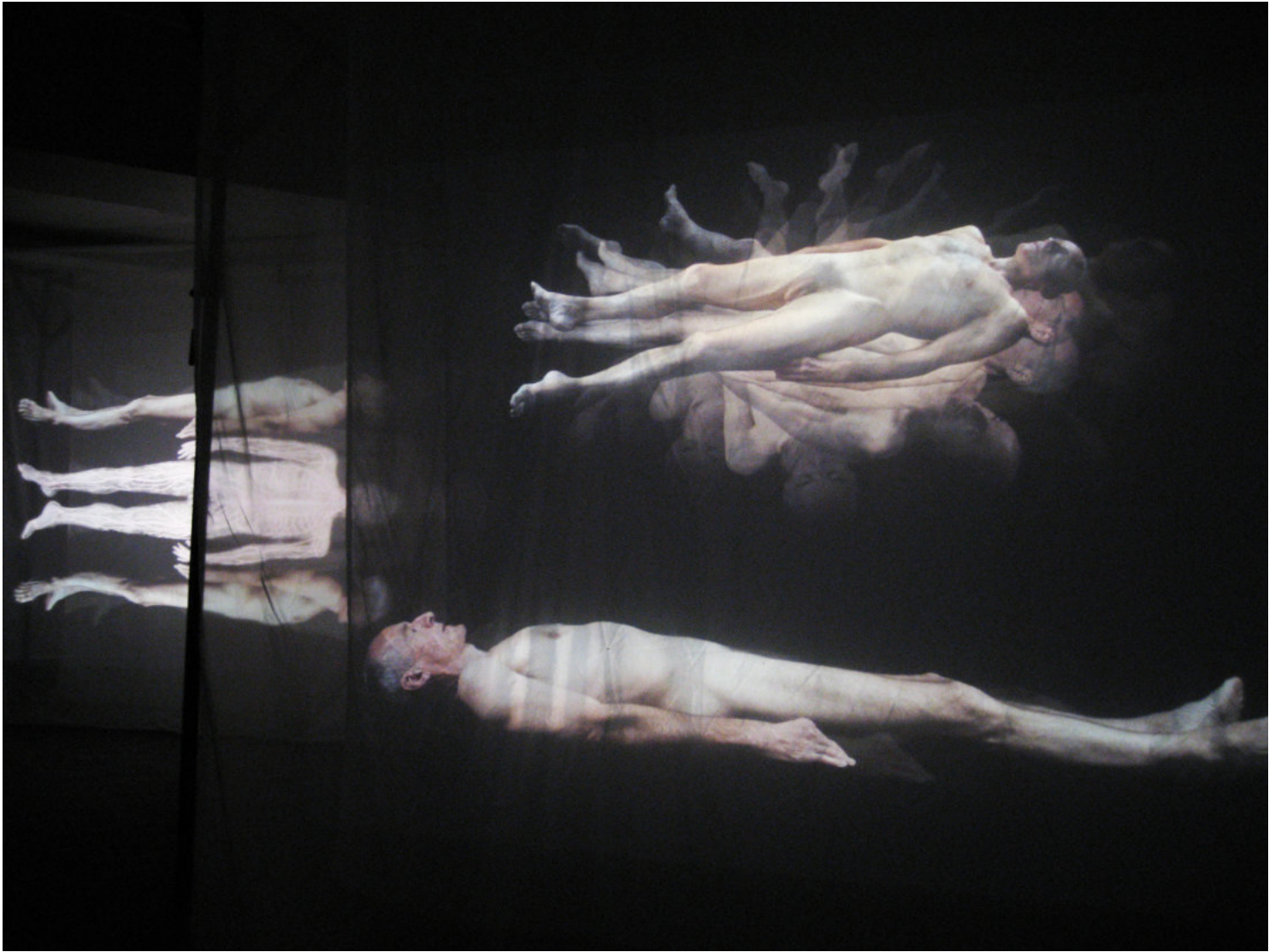
Wash, 2017, water colour and stitch on Hahnemühle Leonardo paper, 120 x 55 cm



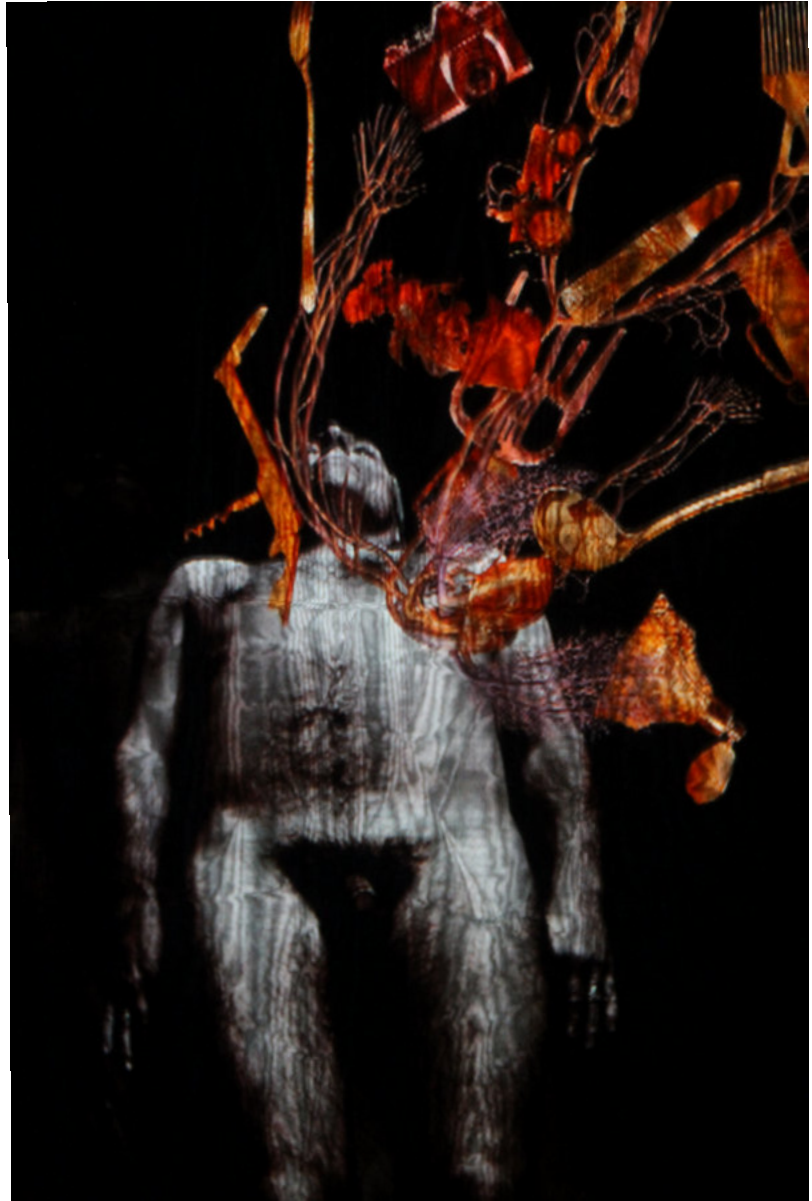




The You in Me (work in progress), 2020, 3 channel HD video
3 x projectors, 3 x voile screens, 10 x 10 x 3 m, 20 min looped



Seized: Out of this World (video still), 2008, multi channel video, voile screen, dimensions variable, 26 min looped



Who is Knocking (video still), 2012, HD video on voile screen, 3 x 2.5 x 4 m, 7 min looped

You may feel a little unusual: Andrew Carnie's works on the cultural imagination of the heart

Professor Tammer El-Sheikh

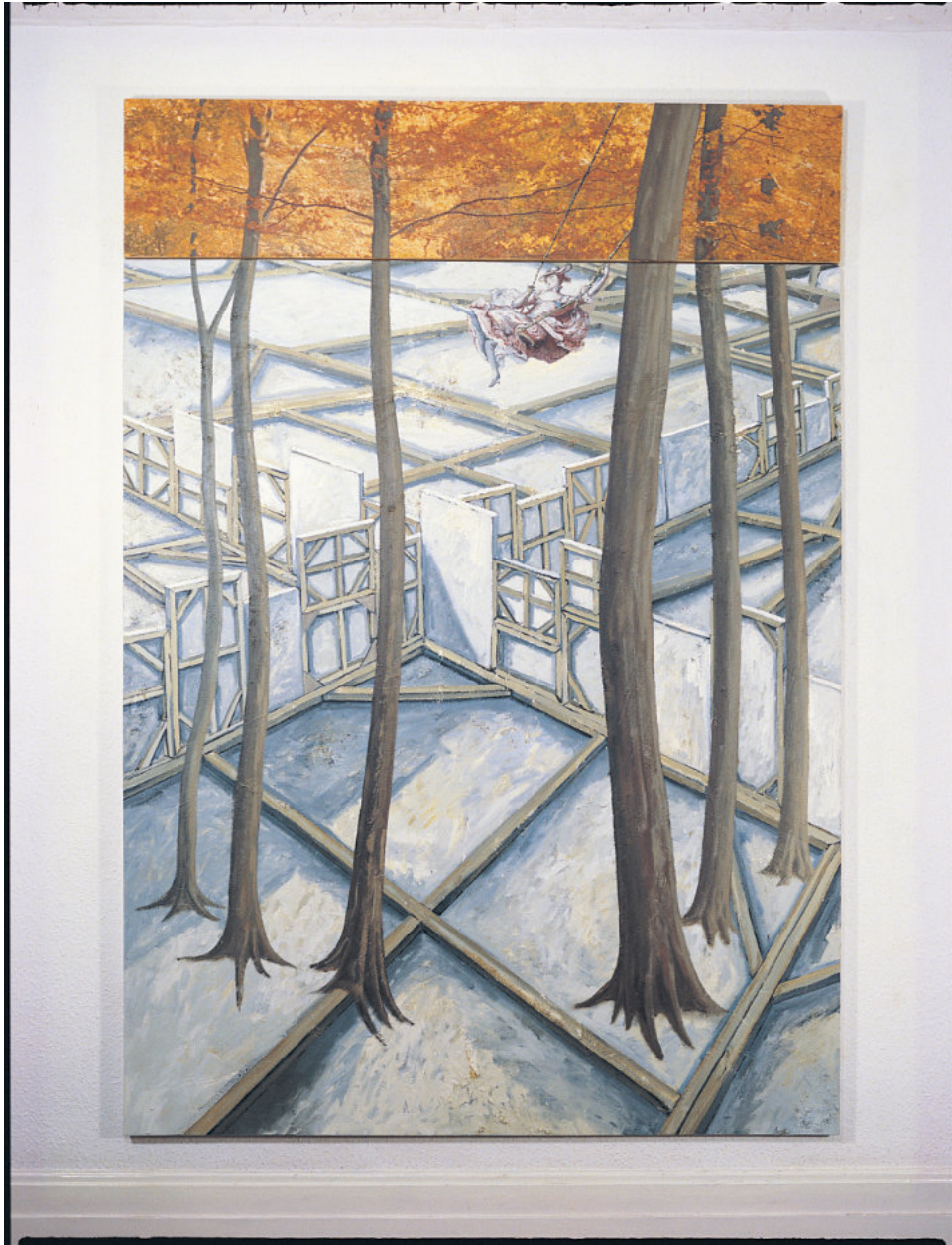
One of Andrew Carnie's most enduring projects has been his involvement with the PITH project. The Process of Incorporating the Transplanted Heart is a Toronto-based research project looking at patients' wellbeing following a heart transplant. Carnie has been a participating researcher, part of workshops and symposia, and a lead artist for Hybrid Bodies, the cultural arm of the project, itself a multidisciplinary research activity which also includes the development and presentation of new artwork with four other International artists.

The spaces that the artists have created in response to the PITH team's findings are highly metaphorical. In their hands, the figure of the heart is passed from the biomedical or clinical context into a darkened space for dancers, an acoustic space for narratives of lost love, and a photographic space for loaded tokens of gratitude. The artists' responses to the narratives of transplant recipients are, at the same time, critical examinations of the heart's symbolism in our cultural imaginary – from science-fiction, to art history, to Christian iconography. The PITH team and the artists show how a cultural reservoir of meanings of the heart, as an impersonal mechanism, or a highly personal, even spiritual source of moral attributes contributes directly to processes of identity formation, and mitigates, to some extent, experiences of identity disruption for transplant recipients.¹

In a darkly comedic moment at her Phi Centre presentation, Dr Heather Ross alluded to this mingling of science and culture in the biomedical imagination. With a still from the sci-fi thriller *The Terminator* projected behind her, Dr Ross noted that mechanical heart transplant recipients “may feel a little unusual” after their surgery.² The artist Andrew Carnie, perhaps more insistently than the others in the group, takes up this iconography of non-normative bodies in our visual culture. He indicates a wide range of sources for both the art-historical and popular imagination of such bodies. In doing so, Carnie invites us to reimagine our inherited standards of able-bodied normalcy. As Michael Davidson notes in his study of disability aesthetics and the “defamiliar body”, the curriculum of the humanities, with its figures of the ideal human, may be rewritten through an “armless *Venus de Milo*, a crippled Oedipus” or an alternate view on “Leonardo's *Vitruvian Man* who has, after all, four arms and four legs.”³ Taking up themes and motifs from architectural and military history, Dutch and Italian traditions of anatomical drawing, and the noir films of the Cold War era, Carnie's work contributes to this critical revision of our cultural and philosophical history.



A Soft Touch, 2015, soap, 15 x 23 cm



Swing (from the series *Under Canvas*), 1988, oil on canvas, 240 x 160 cm

Carnie, not unlike Leonardo, enlists drawing, and its projective aspect in particular as a mediator between art and science.⁴ He has a long-standing interest in science, in zoology and psychology in particular.⁵ But Carnie's method of drawing between art and the sciences has more immediate roots in his training at Goldsmiths and the Royal College in London during the late 70s and 80s. At first glance, Carnie's work from this heady time in contemporary art history – a time that produced such *enfants terribles* as the Young British Artists – is markedly different from the rather more sober art-science collaborations that have occupied him since.⁶ Nevertheless, a practice of drawing and a consistent focus on problems of identity formation connect the two phases in the artist's career.

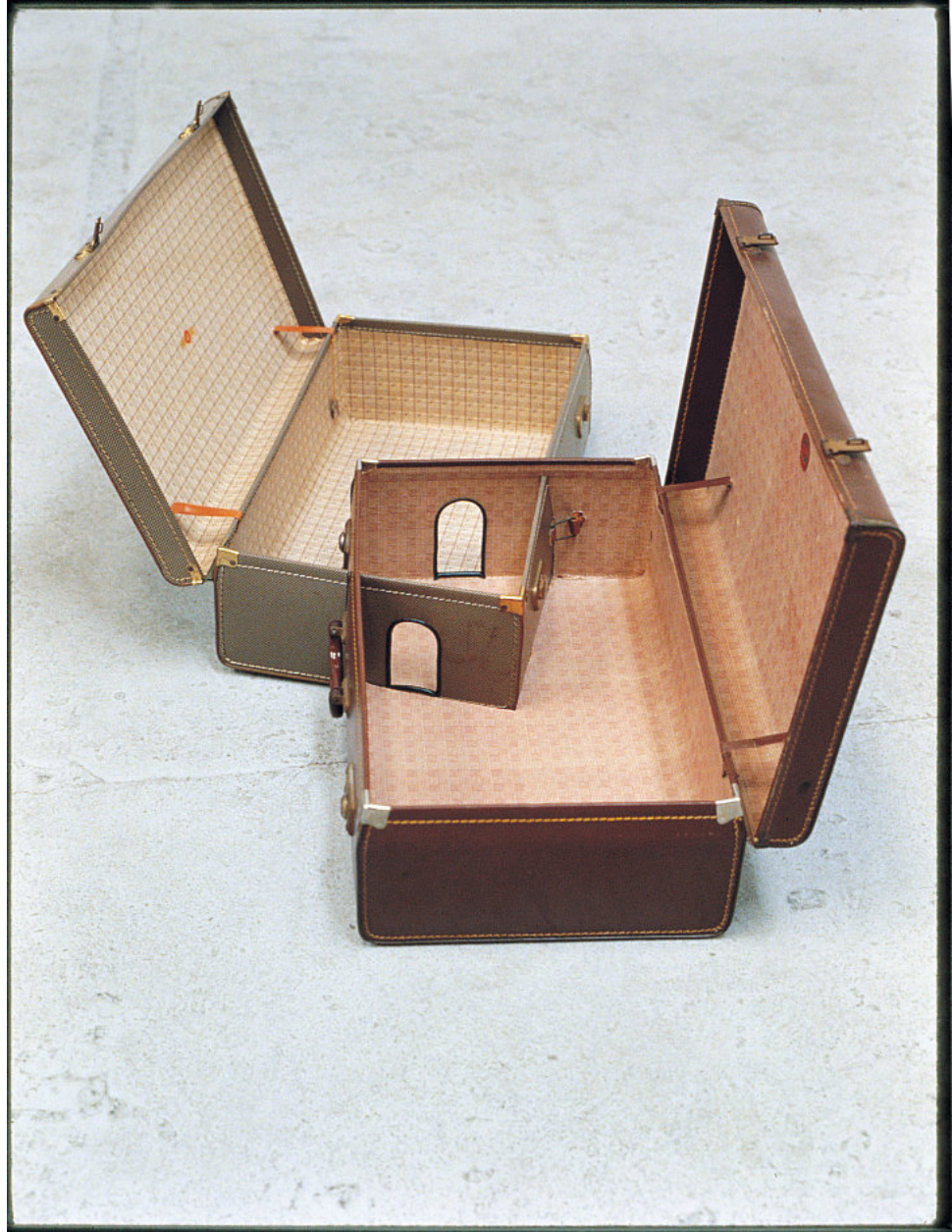
While at Goldsmiths and the Royal College, Carnie seemed keen on exploding the sacred, two-dimensional boundaries of the picture plane. His paintings, assemblages and installations from this period and throughout the 80s are wildly imaginative, and often surrealist in attitude, presenting strange views of everyday spaces, and surprising uses of crude, everyday materials. In the series *Under-canvas Paintings* (1988), we are drawn into a topsy-turvy architectural space made from painted images of the backs of stretched canvasses. In *Large Bridge Works* (1987) the same disorienting effect is achieved as the artist snatches parts of bridges out of their pastoral or urban contexts, and recombines them in his paintings as psychologically charged design elements. Bent metal and pavement are rendered as so many movable lines, unfolded in two dimensions on the surface of the canvas, or built up as protrusions into the viewer's space. These abject views of the artist's studio and materials, and of public spaces recall the projective aspect of our sense experience – our ability to see what we choose in what is given. But they also remind us that in doing so we are exposed. Like Rorschach tests, Carnie's designs hover somewhere between the fantastic and the psycho-clinical.

A series of works on and with suitcases produced throughout the 90s provides a thematic bridge from the early surrealist-inspired work, to Carnie's later art-science collaborations. His *Suitcase Works* (1990-97) are cut and arranged into geological, architectural, photographic and digital spaces as icons for the problem of identity disruption. They are images of psyches on the move, in flux and under pressure. In one of the later works in this series, Carnie simply cuts a hole in an old, found suitcase into which he inserts a small flight of crooked stairs. The work is a powerful metaphor for isolation, or existential dread. But it is a lighter, playful mediation on such serious themes as well. We imagine a descent into the darkened space of a haunted house, to an encounter with 'The People Under the Stairs'.⁷

Carnie's work since the 90s has become increasingly concerned with the limits of clinical descriptions of the body and brain. In particular, he has worked closely with researchers to better understand conditions such as Huntington's Disease and Achondroplasia, in the work *Things Happen* (2006); Epilepsy, in the work, *Seized: Out of this World* (2009) working with Dr Paul Broks; and Autism, in *Dark Garden, Wired in a Different Way* (2012) working with Professor Colin Frith. In a series of manipulated self-portraits titled *I Am Through The Day* (2006), Carnie appears nude, with missing limbs, with scales, and shortened or stretched from head to toe.⁸ This work makes a subject out of illness, and chillingly shows how illness, when identified with outward appearances, produces its own uncanny subjects. Carnie's inscription of the artist/researcher within the research material in this work is consistent with the PITH team's approach to the interviews with transplant recipients.⁹ The PITH team's arguments for empathetic looking and listening as a part of the research process are supported visually in this work.

But Carnie does not narrowly prescribe an artist's or a researcher's point of view in a fixed visual model for art-science collaborations. For his images of the body as a site of projected identity, Carnie has chosen an appropriately dynamic form. His move toward art-science collaborations in the late 90s is marked by a change in his working materials. In this period the artist moves away from painting, found object and sculpture installation and drawing, to digital and photographic projection – from illustrations of projection to instances of projection. In his *Dark Garden* (2010-2012) works Carnie uses a stop-motion animation technique to visualize the experience of Autism. A wandering, nude male figure is shown in a tangle of flickering plant-like forms against a black background. For a version of the work titled *Dark Garden: Told in a Different Way*, the artist added an ambient soundtrack. It includes brief musical passages, disjointed field recordings, and extracts from interviews with Professor Francesca Happé and Diane Uta Frith.¹⁰ The voices of these scientists in the field of Autism provide us, however tentatively, with a point of access to the overwhelming sense experience of those living with the spectrum-disorder. Here we see Carnie setting up a dialogue that he would later pursue in his work with the PITH team – a dynamic exchange between the artist, researchers, and embodied medical subjects. In this dialogue Carnie acknowledges the epistemological limits of both artists and researchers, and explores the projective powers of each.

Carnie's works for this exhibition emerged from drawings and notes made while viewing the PITH team's interviews, and hundreds of photos of one nude male model taken afterwards.¹¹ The images generated out of these materials called up a range of art-historical and pop-cultural associations for the artist. His variations on the motif of human frailty are a result of two encounters – one with the



One Plus One, 1993, two suitcases, 52 x 64 x 180 cm

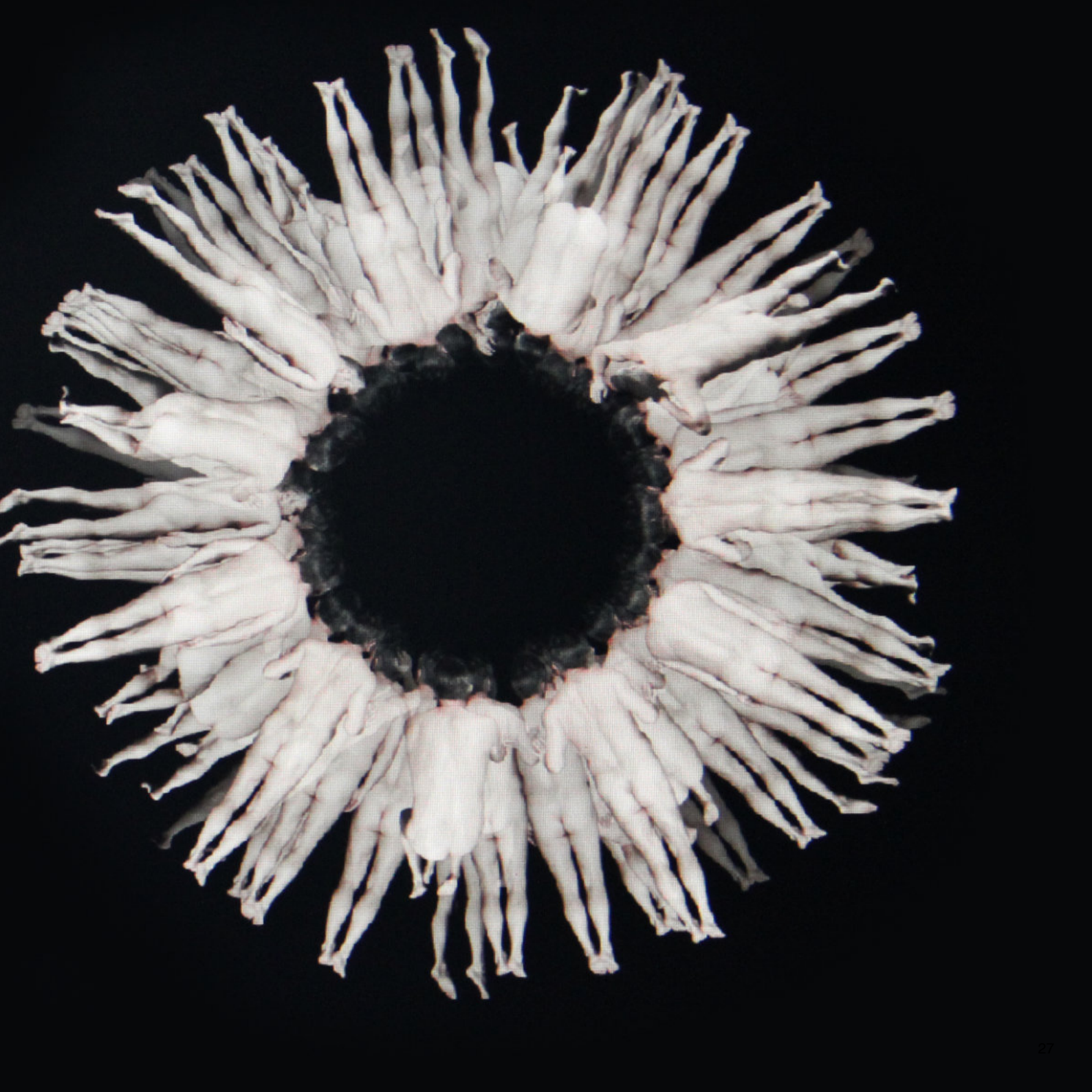


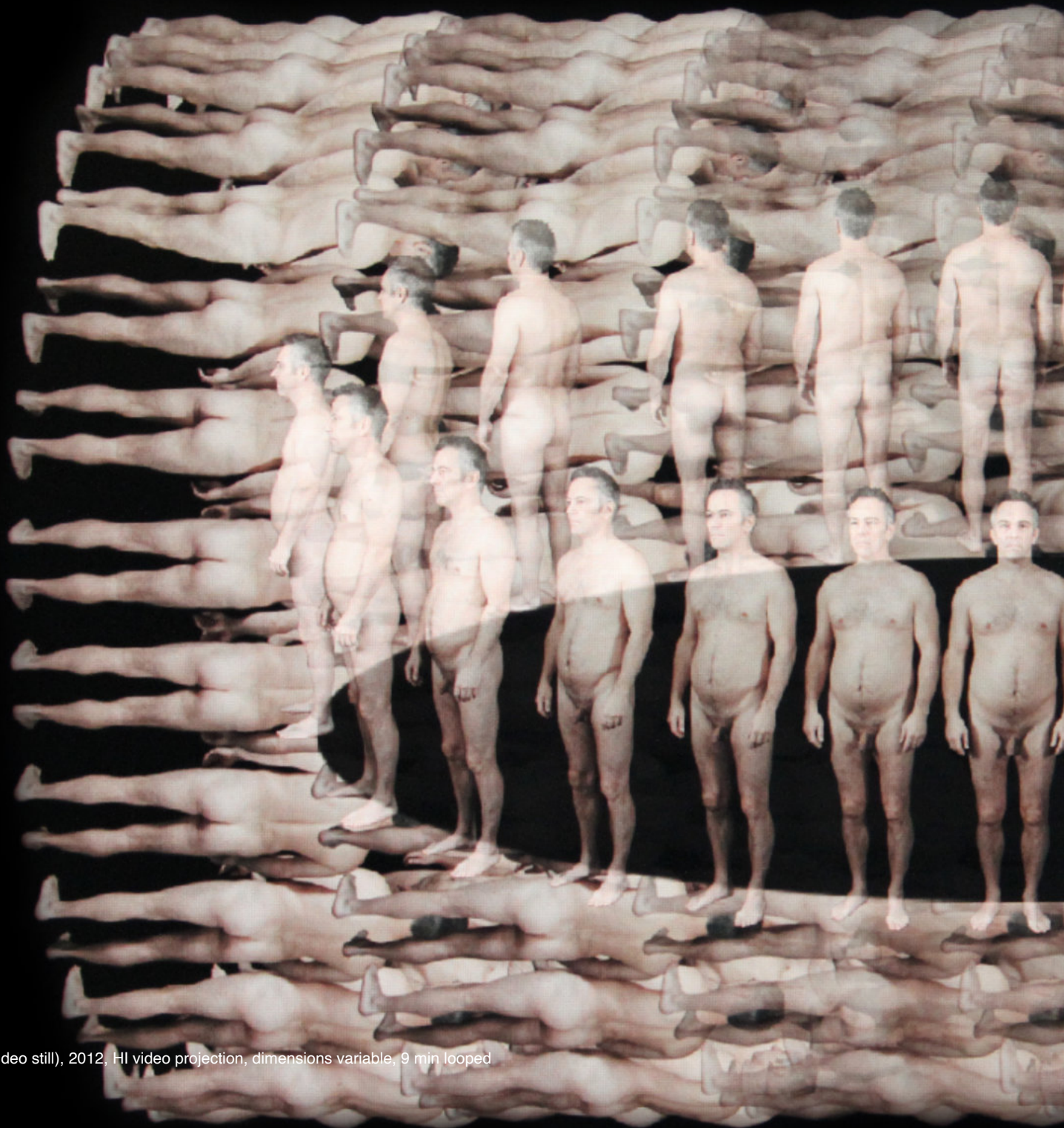
A Change of Heart (video still), 2012, HI video on voile screen, 6 x 2.5 x 4 m, 16 min looped



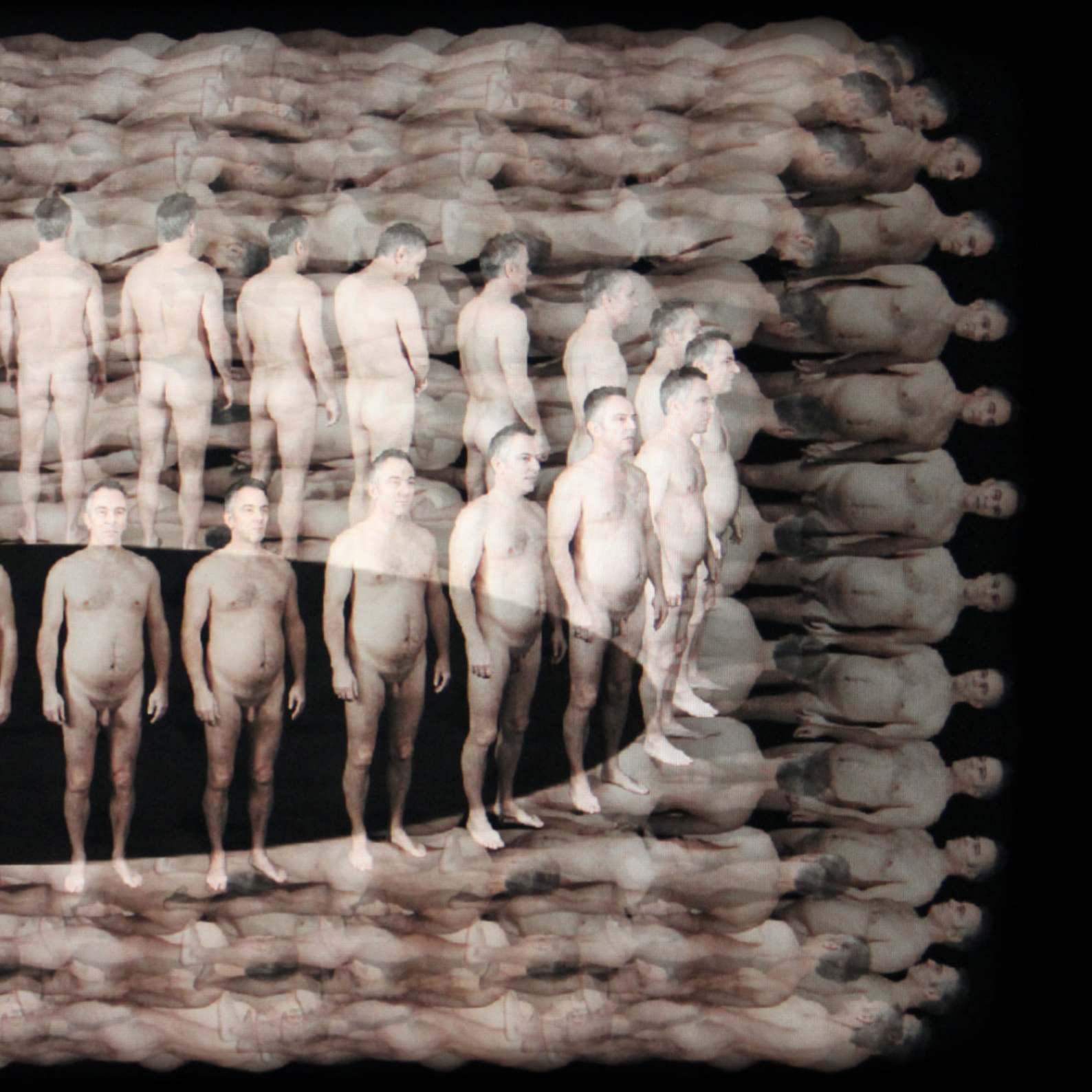


Lacuna (video still), 2012, HI video projection, dimensions variable, 9 min looped





Lacuna (video still), 2012, HI video projection, dimensions variable, 9 min looped





Bridge, 1987, oil on canvas and wood, 275 x 225 x 140 cm

PITH team, and the other with various images of the infirm, the embattled, the filmic or the athletic body. Carnie's research into these aspects of our visual culture draws on a range of sources, from Medieval and Renaissance anatomical drawings, to Dutch Baroque paintings, to the choreography of Busby Berkeley films, and the artist's impressions of the fleetingly held patterns of synchronized swimmers.¹² Out of this array of sources, Carnie produced five works in various mediums, from projected images, to sculpture and sound installations, to drawings and watercolours. A consistently dark, even a gothic, atmosphere lends coherence to this range of images of the body. In the synchronized double-video projection titled *A Change of Heart* (2012), we are confronted by a theatrically rendered, morphing male body.¹³ For Carnie the figure quietly conveys an insight heard repeatedly in the PITH team's interviews: the body, ours and those of the transplant recipients equally, is constantly changing. Divided, then blurred, then disintegrated, or tentatively rendered whole with over-drawings and photographic effects, the model's image holds a shifting ground of personal identity, for brief seconds, before passing back into the darkness of the screen on which it is projected.

Yet another gothic image, set against a black background is given in *Lacuna* (2012). The same model's ghostly pale image reappears here, but in a cylindrical formation at the centre of the screen. The boundaries of the figure are put into question by Carnie's careful layering and overlapping of the image. It is a stark and simple picture, rich with associations from histories of media technology, art and popular culture. Carnie pays homage here to the nineteenth century chrono-photography of Edward Muybridge, and to state-of-the-art MRI imaging technologies. We readily see in the composition of the image a riff on the familiar but wondrous close-view of the iris. But for the artist, it is a military as well as an anatomical picture. Modelled on the Roman foot soldiers' formation called the 'tortoise' – a defensive formation involving twenty to thirty soldiers standing with their backs to each other and their shields pointing outwards, *Lacuna* is an allegory of strength in vulnerability. For Carnie, the image offered a way of dealing with the testimony of male interviewees from the PITH team's research in particular, who were not accustomed to describing their emotional and physical pain.¹⁴ Open and vulnerable, or closed, focused and pensive, the group describes a range of gendered attitudes at play in the scenario of transplantation. The imagination of masculinities in early to mid-twentieth century film culture, ranging from the highly functional cyborg or detective figure, to the dysfunctional war veteran is called forth by this image. Carnie mentions *Metropolis*, that classic text on the odd and inescapable coupling of men and their machines in this connection, but the list of references could be extended.¹⁵ The work's main value for Carnie, however, consists in the metaphorical or projective space it provides for those struggling with identity disruption in the wake of an experience of transplant surgery. For such viewers, *Lacuna's* image of vulnerability says plainly



A Strange and Dark Preparation, 2015, soap, 20 x 20 x 20 cm

what they labour to say, or can say only indirectly with mechanical metaphors or what the PITH team calls 'downgraded' expressions of distress.¹⁶

How is this experience to be described? What language is appropriate for an experience that lies so far beyond any single text or utterance? The philosopher Margrit Shildrick is summoned by Carnie to begin an answer to this question in the audio installation *The Beat Goes On* (2013). In this work, Carnie presents a soundscape emanating from two very large speakers, nestled in black wool hearts. A collage of hospital sounds, drum beats and broken, natural and synthesized voices pass from the looming nine-foot-wide, wall-mounted sculpture into our acoustic space. Shildrick's voice cuts through the noise to clarify the philosophical stakes of the PITH team's research and of her own previous work on the phenomenon of conjoined twins: "the cutting apart of con-corporate bodies is paralleled in its theoretical implications by the stitching together of previously separate body parts. In both instances, the verb 'to cleave' would be appropriate, for its double meaning of 'to divide by force' and 'to closely unite'.¹⁷ Carnie's work seems focussed on just this tension, or on what Shildrick later calls "the sense of hybridity, of in-betweenness... and of the body which is not one".¹⁸

A great sense of responsibility pervades the works of Carnie and his collaborating peers on *Hybrid Bodies*; Bachmann, Wright and Richards.¹⁹ In their distinct but co-ordinated ways, these artists aim to bring to sound and vision what Shildrick and the PITH team work so carefully to render in the language of science and scholarship. As Carnie noted in an interview, "art is all too important to be left to artists."²⁰ We might add, in light of the contribution of the artists to the PITH team's study, that science as well, is all too important to be left to scientists.

This is an extended version of the essay first published by Concordia University in the catalogue (ISBN 978-0-9690956-1-3) for the exhibition *Hybrid Bodies*, Phi Foundation for Contemporary Art, Montreal, Canada, 2014.

1. This aspect of the PITH team's inquiry is guided by the work of the cultural theorist Margrit Shildrick. In a talk at the Phi Foundation for Contemporary Art, Montreal, she notes the cultural resonance of transplant narratives. She asks a provocative question about the relationship between the lived or embodied experience of transplantation, and the "cultural stories" that help "mitigate social anxiety" about such experiences. The PITH team and the artists locate the recipients' narratives – their words and images for very real experiences of transplantation, against a background of cultural reference points for 'hybrid bodies'. Dr Margrit Shildrick, presentation at round table discussion, Phi Foundation for Contemporary Art, Montreal, 2013.

2. Dr Heather Ross, presentation at *Hybrid Bodies* round table discussion, Phi Foundation for Contemporary Art, Montreal, 2013.

3. Michael Davidson, *Concerto for the Left Hand: Disability and the Defamiliar Body* (Ann Arbor: University of Michigan Press, 2008), p.45.

4. Carnie's drawing practice is projective in a couple of senses. He connects with the Renaissance tradition of the perspective construction – a mathematically correct projection of physical objects in space. But he also engages in a more psychologically inflected kind of projection, in the tradition of the Surrealists' automatic drawing. His drawing practice straddles this divide between projected physical and mental objects.

5. Andrew Carnie, presentation at *Hybrid Bodies* round table discussion, Phi Foundation for Contemporary Art, Montreal, 2013.

6. Carnie noted in an interview that the London art scene of the 80s was dominated by critical reactions to color-field and abstract painting. These techniques had "less sway intellectually for artists around Goldsmiths then", partly as a result of the influence of teachers like Michael Craig-Martin and Gerard Hemsworth. Carnie describes his

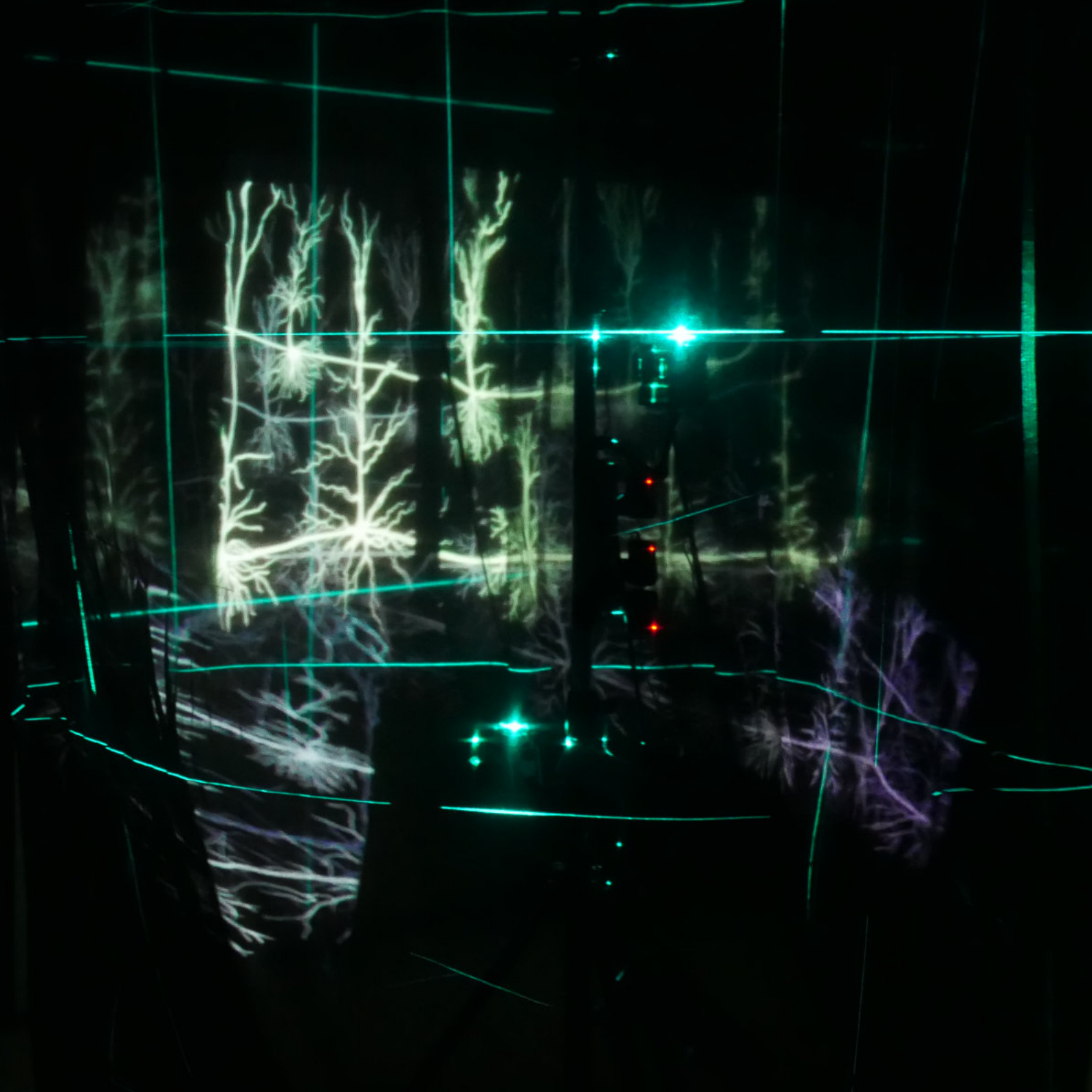
- figurative or representational work, then and now, as part of an 'unapologetic' recovery of the empirical tradition – from the work of Renaissance masters like Leonardo da Vinci to Damien Hirst, one of the Young British Artists. Interview with Andrew Carnie, 2016.
7. See the horror film *The People Under the Stairs* (1991) written and directed by Wes Craven.
 8. Carnie offers a couple of reasons for his use of his own body in such works – a humorous, pragmatic reason and a serious ethical or philosophical one. Using his own image is cost-effective since he doesn't have to find models, but it is also an empathetic technique. When dealing with such profound experiences of identity disruption as a subject for his art, it seemed important to "see things happening" to himself. As the artist notes, "when looking at a disease or condition, I wanted to come as close as possible to experiencing it." Interview with Andrew Carnie, 2016.
 9. See Heather Ross, Susan Abbey et al, 'What they say vs. what we see: Hidden Distress', *Journal of Heart and Lung Transplant*, 2010.
 10. This work was exhibited in Winchester Guildhall as part of *Ten Days: Winchester, Creative Collisions*, in 2013. The sound element was designed by artists Matt Grover and Steve Bayley.
 11. Andrew Carnie, presentation at *Hybrid Bodies* round table discussion, Phi Foundation for Contemporary Art, Montreal, 2013
 12. Andrew Carnie runs through these and other references in his PhiCentre presentation of 2013. The works made for the exhibition call up references from Mantegna's *Lamentation of Christ*, to Manet's *The Dead Man (L'Homme mort)*, originally entitled *The Dead Toreador* or *Le Torero mort*, to Rembrandt's *The Anatomy Lesson of Dr Nicolaes Tulp*. Andrew Carnie's presentation at *Hybrid Bodies* round table discussion, Phi Foundation for Contemporary Art, Montreal, 2014.
 13. The composition for this work recalls that of Andrew Carnie's self-portrait series, *I Am Through This Day*. The installation of *Change of Heart* recalls another of Carnie's earlier projected works titled *Snapshots* (2004). The atmosphere in *Snapshots* however, differs from these other projected works. The models used for *Snapshots* are diverse, in age and in appearance. They are clothed and seem to dwell in the projected space and in their natural space at once – between worlds, but comfortably. They are nostalgic, richly colored images, frozen in lived time. In this way they contrast with the isolated, almost clinical views of the nude body, out of context in *I Am Through This Day* and *Change of Heart*. Homely and unhomely possibilities for, or prosaic and objectifying uses of, the projected image are explored in Carnie's work.
 14. Carnie noted that these patients were struck by their vulnerability after seeing themselves under a medical gaze. (Interview with Andrew Carnie, 2016.) The work takes up this theme of vulnerability, and a specifically gendered kind of vulnerability, in the PITH team's research. Carnie's treatment of the boundaries of the model's body especially recalls the cultural theorist Margrit Shildrick's work on challenges presented by the PITH team's research to the Cartesian concept of the bounded and sovereign self. See her 'Corporeal Cuts: Surgery and the Psycho-social', in *Body and Society* 14 (2008), pp.31-46. The arrangement of these figures recalls Carnie's earlier work as well, before the collaboration with the PITH team, on symbolically charged architectural forms such as bridges. One sees in the cylindrical shape of *Lacuna* an echo of the precarious tower of Babel.
 15. Carnie notes that many of the patients' descriptions of the violence of their surgery – the opening of their rib cages with chrome equipment, and of the 'macho' heroism of their surgeons who wield this equipment, recall conventional gendered roles from science fiction films. On these and other tropes of male disability or dysfunction in cold war-era noir films see Michael Davidson's chapter 'Phantom Limbs: Film Noir's Volatile Bodies' in *Concerto for the Left Hand: Disability and the Defamiliar Body* (Ann Arbor: University of Michigan Press, 2008) pp.58-80.
 16. H. Ross et al, 'What they say vs. what we see: Hidden Distress', *Journal of Heart and Lung Transplant*, 2010.
 17. The presentation by Shildrick that Carnie excerpts here is titled 'Hybrid Bodies: The Psycho-social Significance of Heart Transplant Surgery'.
 18. *Ibid.*
 19. See <http://www.hybridbodiesproject.com>
 20. Interview with Andrew Carnie on 'The Art World Demystified', for WYBCX Yale Radio. <https://museumofnonvisibleart.com/interviews/andrew-carnie/>
This was Carnie's response to a question about why he pursues art-science collaborations.

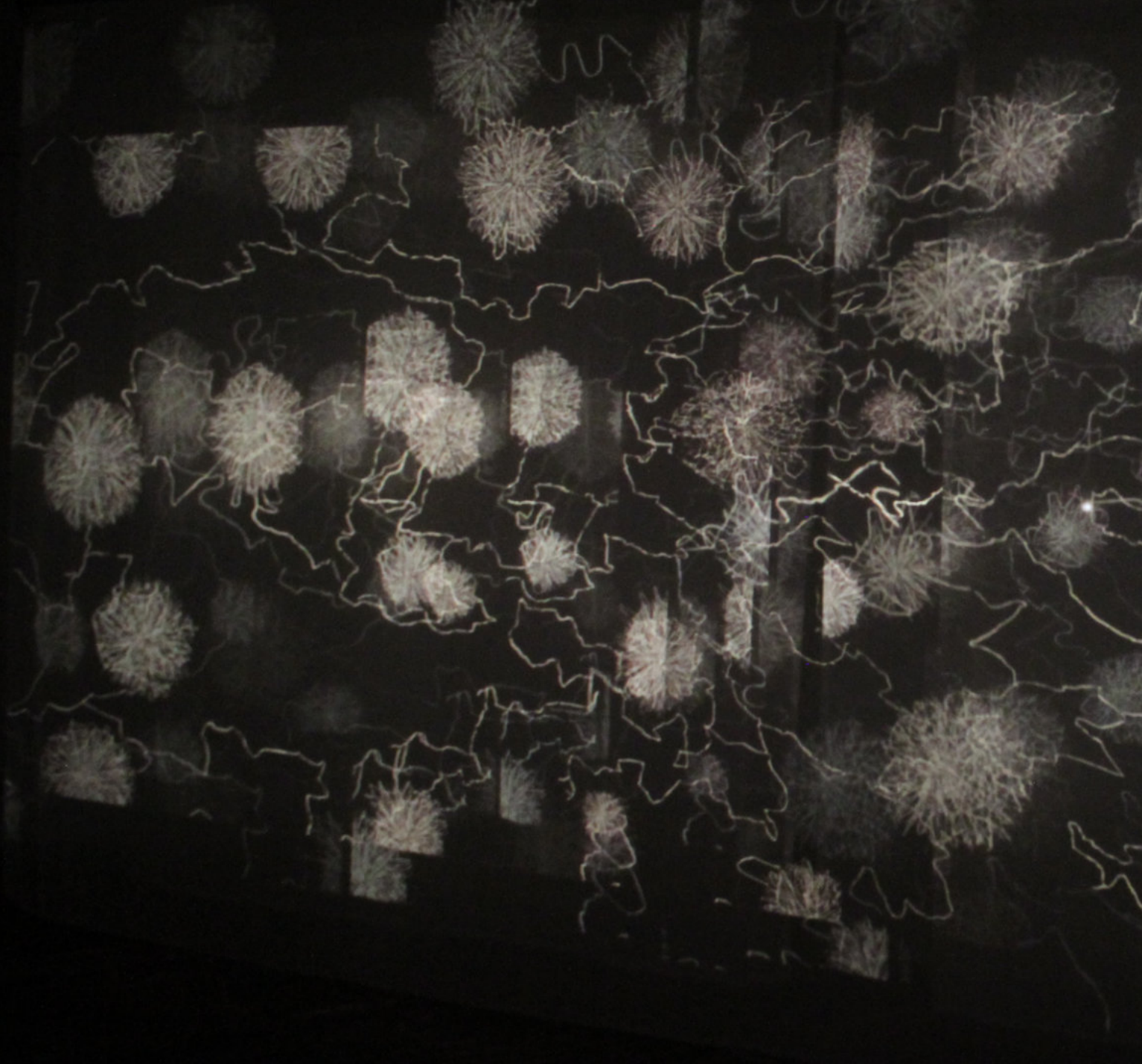


Bouquet, 2019, six USB programmable LED fans, 60 x 60 x 30cm, looped

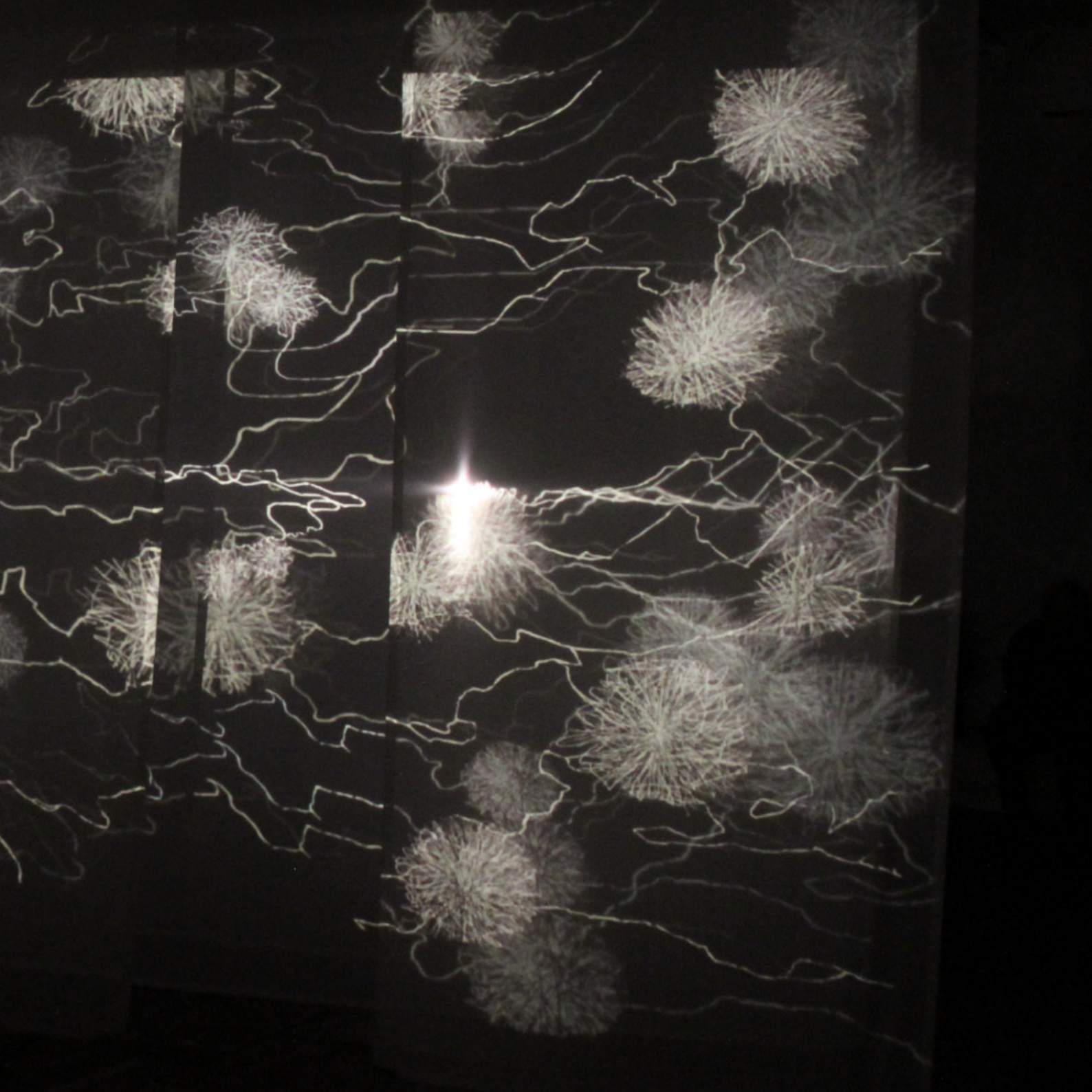


Blue Matter (work in progress), 2019, 4 channel HD video projection, voile screens, dimensions variable, 29 min looped



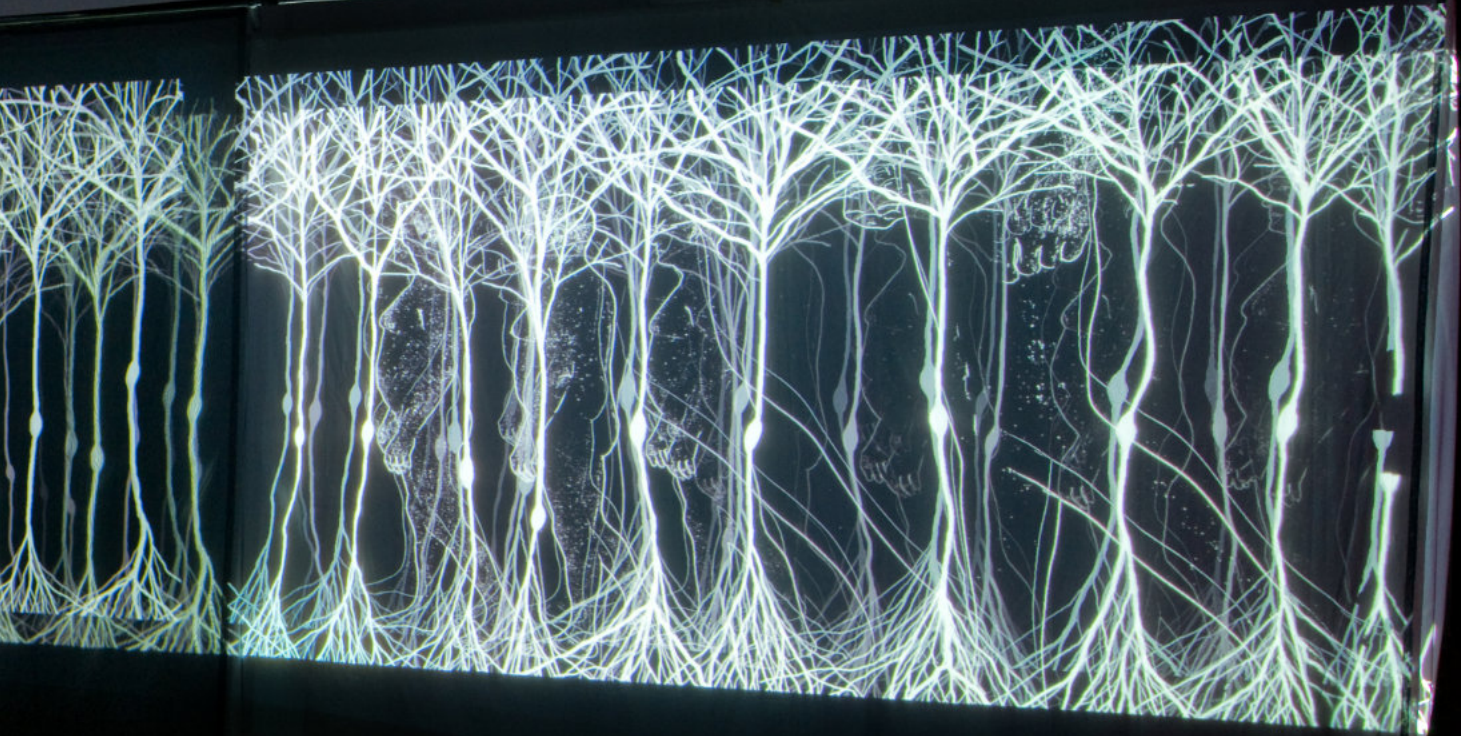


Dark Garden: Heard with a Different Voice (installation view), 2012, 4 x 35mm slide projections, voile screens, 8 x 10 x 3 m, 24 min looped





Illuminating the Self, 2020, installation view, Hatton Gallery, Newcastle, photo: Colin Davison

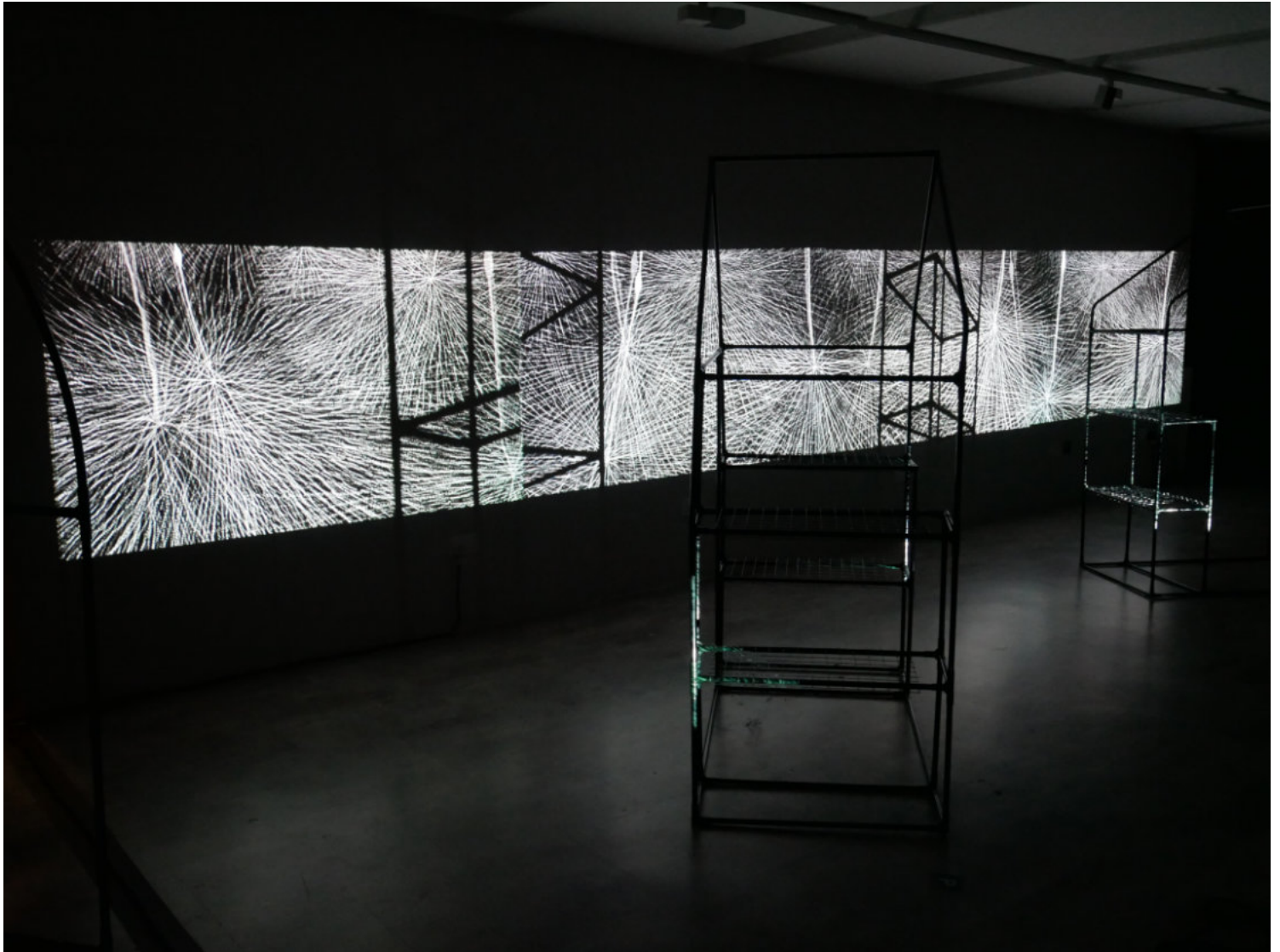


About Andrew Carnie

Andrew Carnie is an artist and academic. He is currently part of the teaching team in Fine Art at Winchester School of Art, University of Southampton, England. He was born in 1957, studied chemistry and painting at Warren Wilson College, North Carolina, then zoology and psychology at Durham University, before finishing a degree in Fine Art at Goldsmiths College, London. Andrew then completed his Masters degree in the Painting School at the Royal College of Art, London. He has continued as a practising artist ever since. In 2003 he was the Stanley Picker Fellow at Kingston University. He has studio spaces in The Light Factory, Winchester and in The Dark Works, Basingstoke.

His artistic practice often involves a meaningful interaction with scientists in different fields as an early stage in the development of his work. There are also other works that are self-generated and develop from pertinent ideas outside science. The work is often time-based in nature, involving 35mm slide projection using dissolve systems or video projection onto complex screen configurations. In a darkened space layered images appear and disappear on suspended screens, the developing display absorbing the viewer into an expanded sense of space and time through the slowly unfolding narratives that evolve before them.

His work has been exhibited at the Science Museum, London in the exhibition *Head On*; the work *Disperse* was shown at the School of Hygiene and Tropical Medicine, in a show called *Hygiene*; and at Amnesty International Headquarters, both in London; in Mensbeeld, at the Natural History Museum, Rotterdam; in Einfach Complex, *Simply Complex* at the Design Museum, Zurich; at Neuroculture, Westport Art Centre, Connecticut, USA; in *Brain Waves*, Exit Art, New York, USA; in *Invisible World*, at the National Medical Museum/Norwegian Museum for Science and Technology, Oslo, Norway; at *Altered States*, The Lauriston Gallery, Waterside Arts Center, Manchester; in *Landscapes of the Mind*, Williams College Museum of Art, Williamstown, Massachusetts, USA; in *Coming of Age* at the Great North Museum, Newcastle; in *Fundamentally Human*, at the Pera Museum, Istanbul; in the show *Brains: the Mind as Matter*, at the Wellcome Trust London; in *Between: Mind Matter and Material*, Inigo Gallery, Somerset House, Kings College, London; in *Images of the Mind*, Dresden Hygiene Museum, Dresden and at the Morevska Gallery, Brno; in *Brains: the Mind as Matter*, at MOSI, the Museum of Science and Industry, in Manchester; in *The Brain Project*, at the Daejeon Museum of Art, Daejeon, South Korea; in *Splice: At the Intersection of Art and Medicine*, Pratt Gallery, New York, USA; in *Operating Fields: Medical Imaging Across Art and Science*, in the Babel Gallery, Trondheim;



Here There Everywhere (Winter Tree), 2019, still from 4 channel HD video, 4 projectors, 12 x 2.5 x 5 m, 14 min looped

in *Hybrid Bodies* at Phi Montreal, Canada, part of the DHC Gallery; in *How the Light Gets In*, Summerhall Gallery, Edinburgh; in *Post Mortem* at the Rommelaere Instituut, Ghent, Belgium; in *Hybrid Bodies*, Kunstkraftwerk, Leipzig, Germany; in the exhibition *Body Esc*, Corfu Municipal Art Gallery, Corfu, Greece; in *My Muybridge*, at the Kingston Museum, Kingston, London; in *Junctures of a Haphazard Kind*, at the Medical Museum, Copenhagen; in *Enlight-Ten*, at the Waag, Amsterdam, Holland; and in the exhibition *Illuminating the Self* at the Hatton Gallery and Vane in Newcastle.

He regularly exhibited at the GV Art Gallery, a specialist art-science gallery, in London between 2010-2014 in shows such as *Explorations in Art and Science*, *Experiments, Art and Science: A New Revolution*. A static version of *Magic Forest* has been installed at the Wellcome Trust headquarters, London.

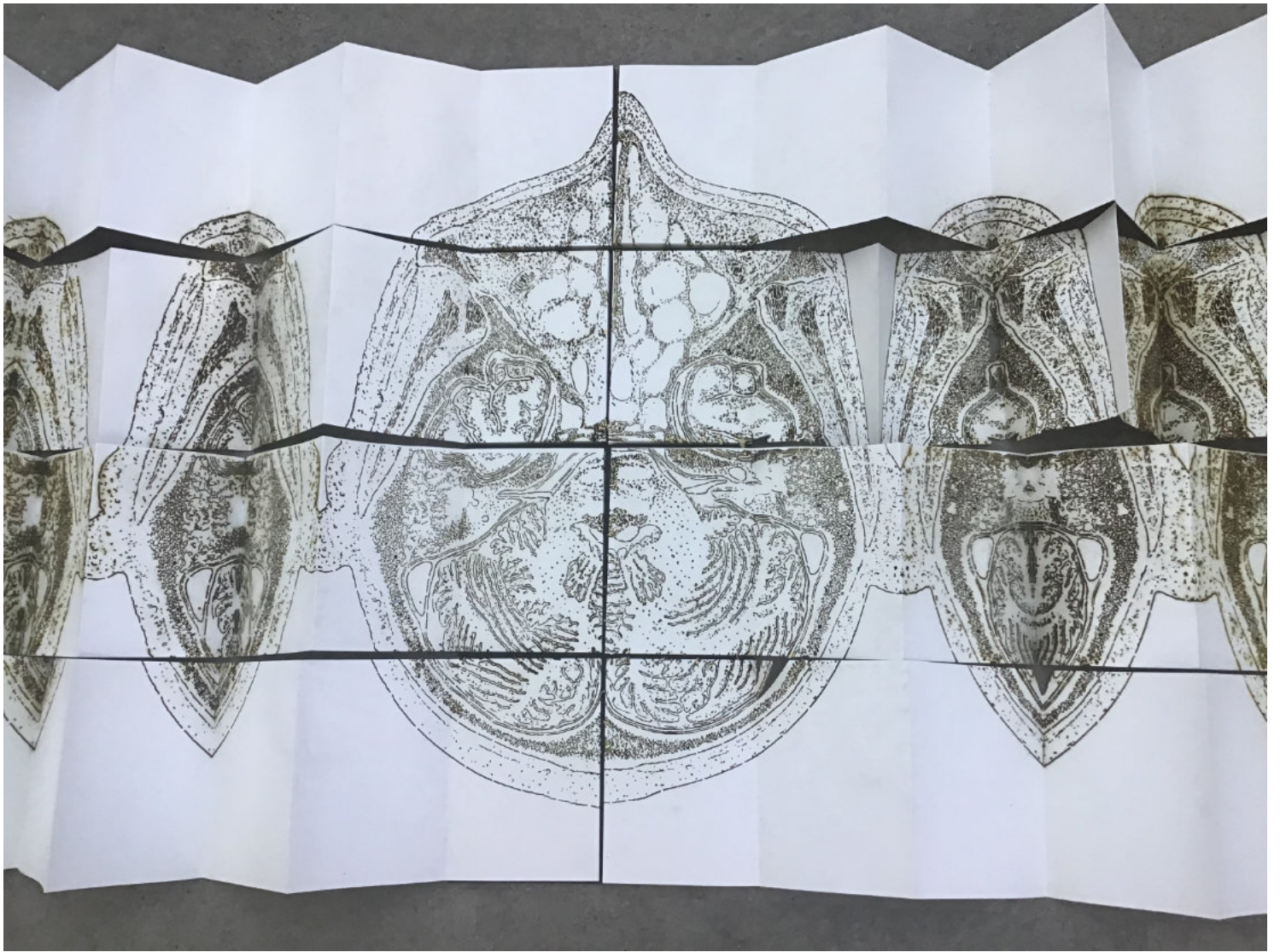
His work is represented in collections in England, Germany, and America. His last one-person-show in the UK was *The Winter Tree*, at the Winchester Gallery, Winchester and the last piece he showed in the UK was in the exhibition *Under the Skin*, Royal College of Physicians, London. His latest international shows were in *Hybrid Bodies – Hybrid Minds*, 4th Space, Montreal, Canada; *Symbiartic*, in Sophia, Bulgaria and in FACTT - Festival Art & Science, Lisbon, Portugal. Many of the large projects have been supported by the Wellcome Trust and the Arts Council, England. Increasingly he talks about his collaborations with scientists of note; he was a keynote speaker at the SLSA, Society of Literature Science and the Arts, conference in Amsterdam, and completed a web radio show for PS 1, Museum of Modern Art in New York. He has also completed a web interview for *The Art World Demystified*, hosted by Brainard Carey which can be heard at the website:
<http://museumofnonvisibleart.com/interviews/andrew-carnie/>

Andrew is represented by Mark Segal at The Artists Agency.
www.theartistsagency.co.uk

His current work can be followed at www.andrewcarnie.uk



Unbeknownst, 2017, stencil card, torches, motor and pulleys, 5 x 4 x 3 m



Opening Up (detail) 2019, eight concertinaed laser cut books, dimensions variable

Andrew Carnie

Being Human

Acknowledgements

I would like to acknowledge the intricate web of life that we are part of and which makes it possible to be human, to exist and to make work. Hence I guess I should start with my parents, John and Sheila, now deeply embedded in that recycling of life and those that went before. My immediate family who always keeps me on my toes, Alex, Lara, and Robert and especially my very giving and fantastic wife, Judy.

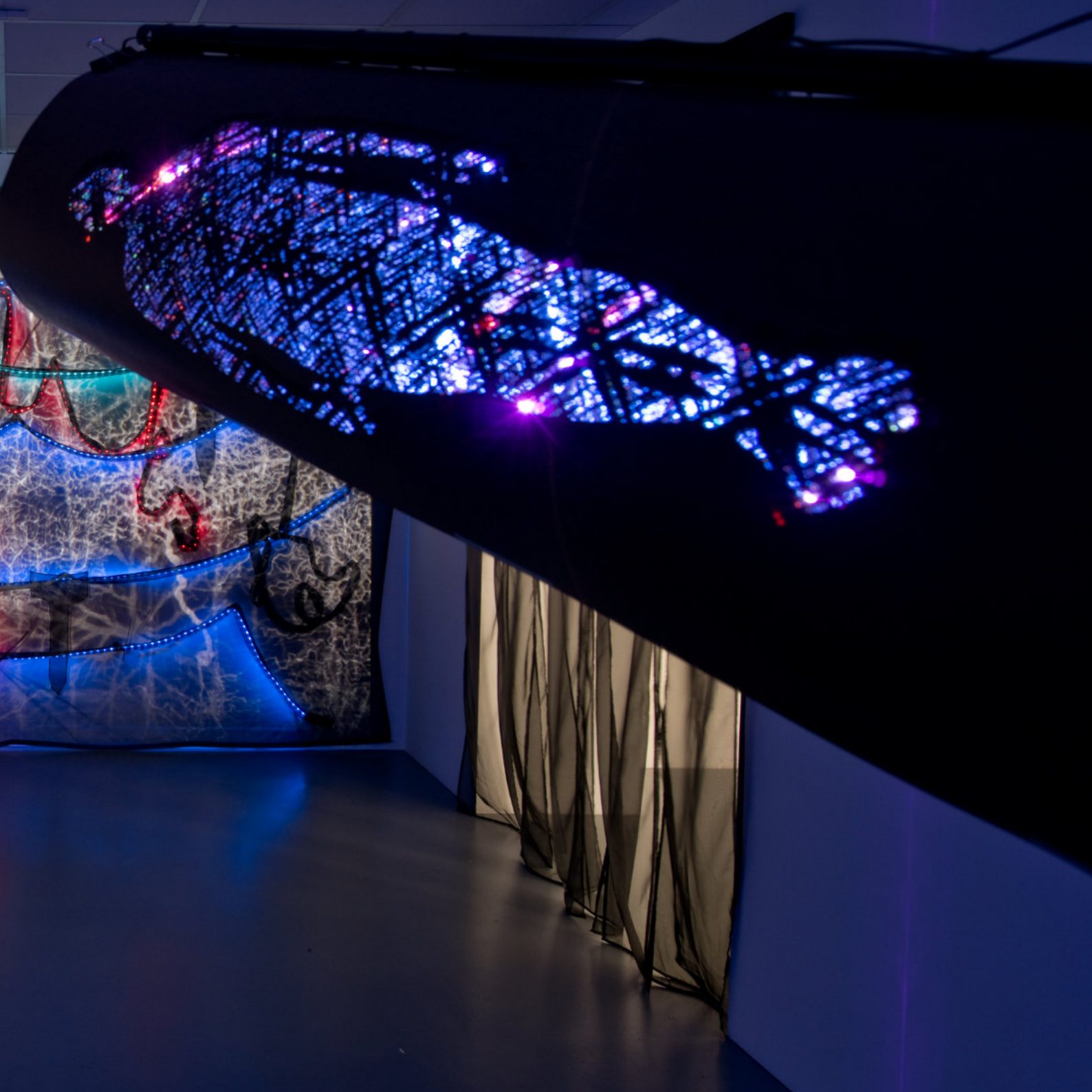
For the production of the book and his patient support, my agent Mark Segal. For writing excellent essays, Sara Roberts and Dr Tammer El-Sheikh, and Colin Davison for a number of beautiful photographs.

For countless helpers in making work, too many to say. Anyone who has touched paths on this route/root. It is an intricate and beautiful web and brings more than a tear to my eye, part of the greater cycle.

Andrew Carnie, 2020



Illuminating the Self, 2020, installation view, Vane Gallery, Newcastle, photo: Colin Davison





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