

JUSTINE COOPER

Selected Work 1998-2008



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DANEYAL MAHMOOD GALLERY New York

jan manton art Brisbane

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Cover image: *Mandy*, 2008, from the series Terminal, C-Print, 30x40 in

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*Even when all possible scientific questions have been answered,
our problems of life remain completely untouched.*

Wittgenstein

A few years ago there was a news story of an overweight teenager who suddenly delivered a baby without ever having realized she was pregnant. I feel that same sort of astonishment when completing a project, except I also find a great delight in the creation process; editing and synthesizing material from my subjects, collaborators, and environments. The threads that flow into my projects, become bound-up into a skein of layers and meaning. What may start as a fascination with medical mannequins can morph into an exploration of the healthcare system and medical error, then end with an interpretation of what it means to apologize – emotionally and legally.

I find inspiration in the questions that puzzle me. Why would a pro-life man approve of stem cell research if it could provide a cure for his baldness? Why would you choose to take a sleep medication with side effects that include waking up without knowing you were awake, and doing things you didn't know you were doing? What motivates our scientific institutions to collect and arrange the natural world into a vast repository of objects and artifacts, yet exclude samples from western civilizations? Can I make something that is at once subjective, spiritual, scientific, and beautiful?

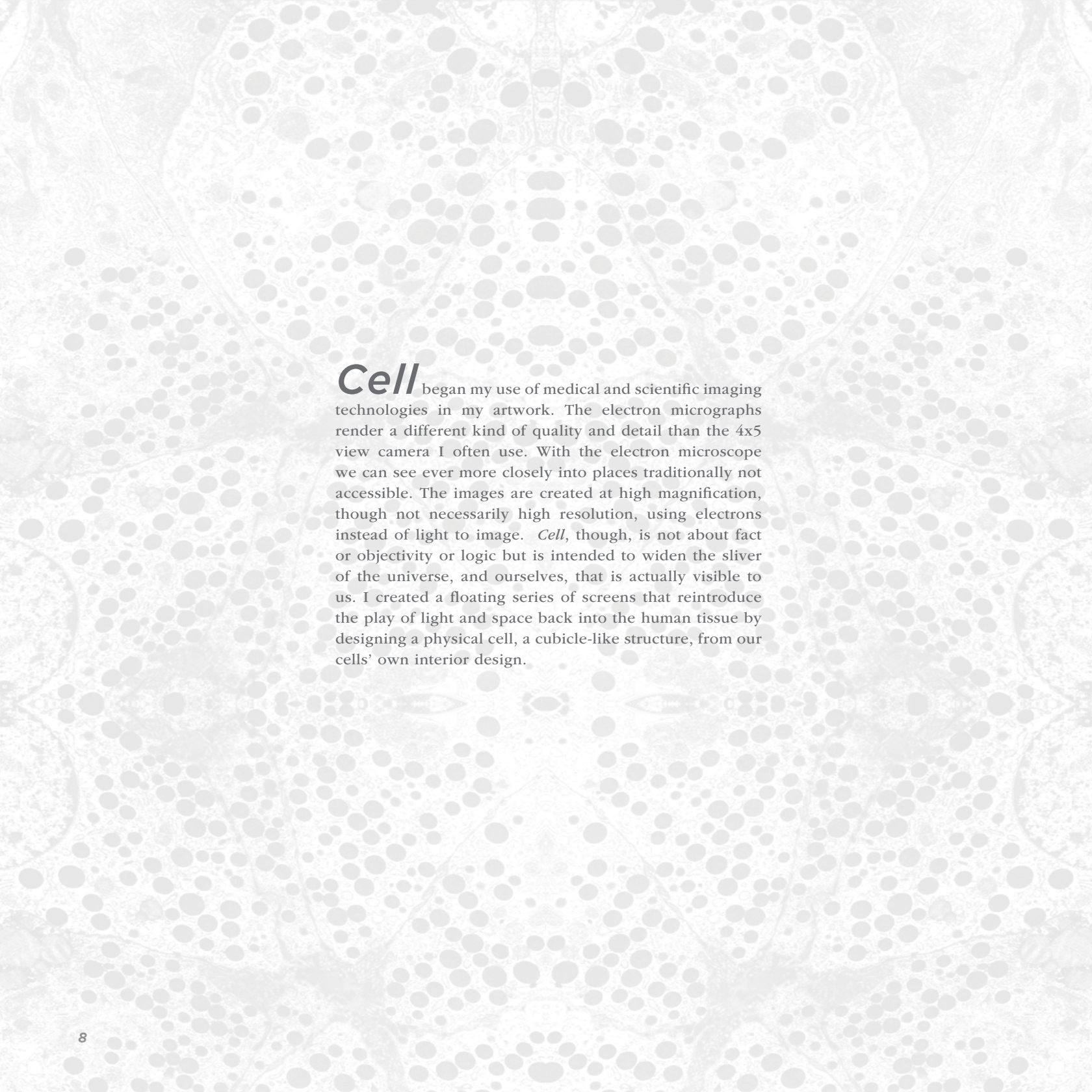
In retrospect, the last breaths of the twentieth century, which saw the birth of the Visible Human Project (1994), the telecommunications and Internet boom, the decoding of the human genome, the rise of computer-aided visualization and simulation, many newly named disorders, and the US legalization of direct-to-consumer pharmaceutical advertising (1997), has clearly shaped my interests and aims.

Two important changes have taken shape from my earlier explorations of body space and the experience and conception of space in our technologically advanced society (Rapt). First I began considering the patient, and how medicine and identity are intertwined. From this a tumult of possibilities and implications unfolded, from concerns with identity and genetic determinism (Transformers) and

an examination of tensions between a medically mediated public and private body (Tulp: the body public) to an exploration of how our culture's near-pathological desire for self-improvement has given the pharmaceutical industry incentive to replace the ideal of "the patient" with the idea of "the consumer" (HAVIDOL®). Secondly, instead of just using the tools of science and medicine, I began looking at their institutions and practices. For instance, I investigated ideas of knowledge, ownership, value, and desire by photographing the stored collections of The American Museum of Natural History (Saved By Science). What first began with a desire to simply map a new kind of space, has grown in many directions.

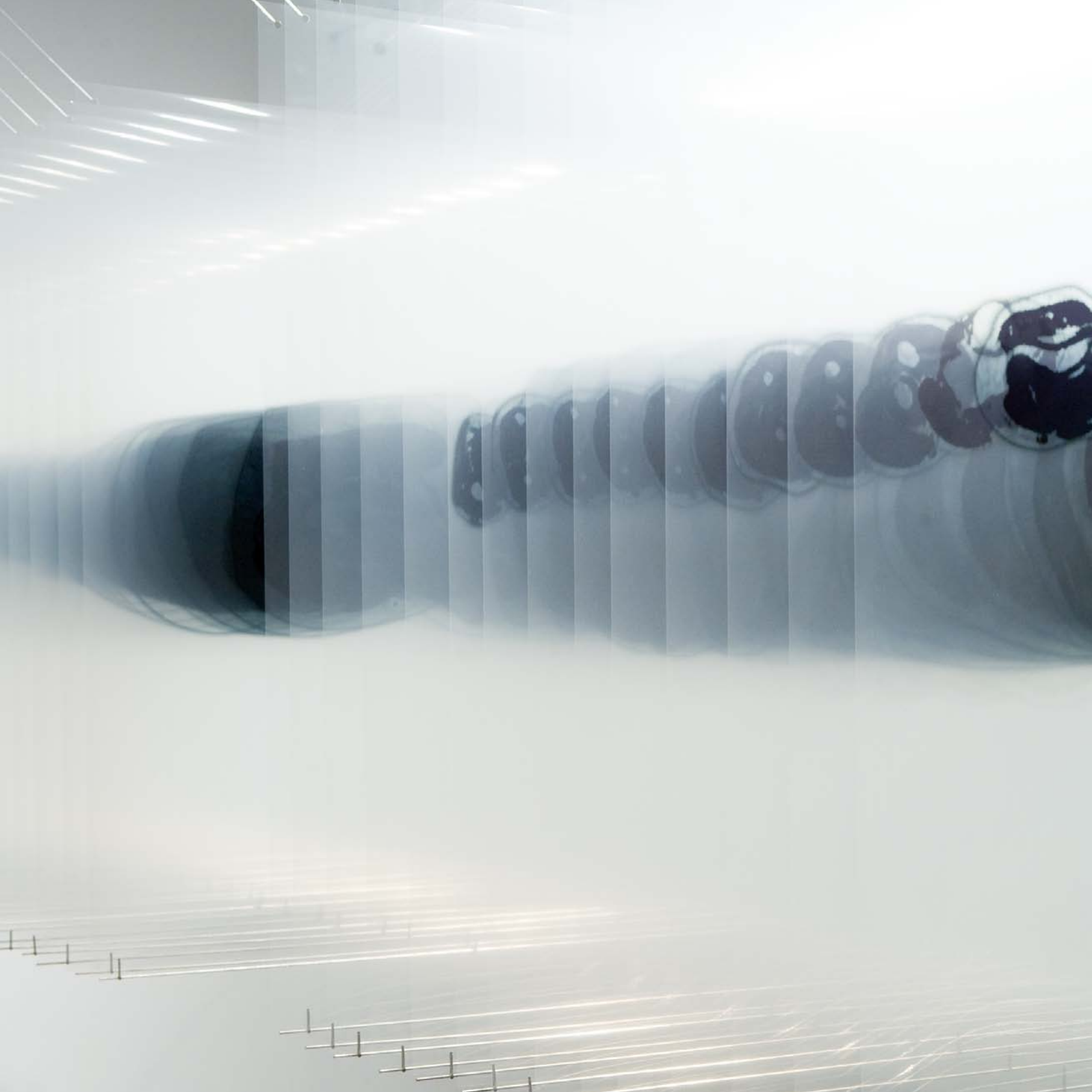
I render each project in the way I see most befitting to the idea, whether minimal, baroque, or hyperrealist, and use a variety of methods, including MRIs, large format photography, video, animation, web, or installation. I am a polygamist when it comes to aesthetics and mediums but I have continually been devoted to my inspiration in science and medicine. While these subjects are at times institutional and abstract they also deal with very real, fundamental issues of our failing bodies and planet. I am most interested in exploring the frictions found in the public and private ways these disciplines are a part of us, as individuals and as a culture. It's a complex relationship that has engrossed me for more than ten years. In my pursuit of some bright new form of art experience, I have come to believe that science, medicine, and art do mesh.

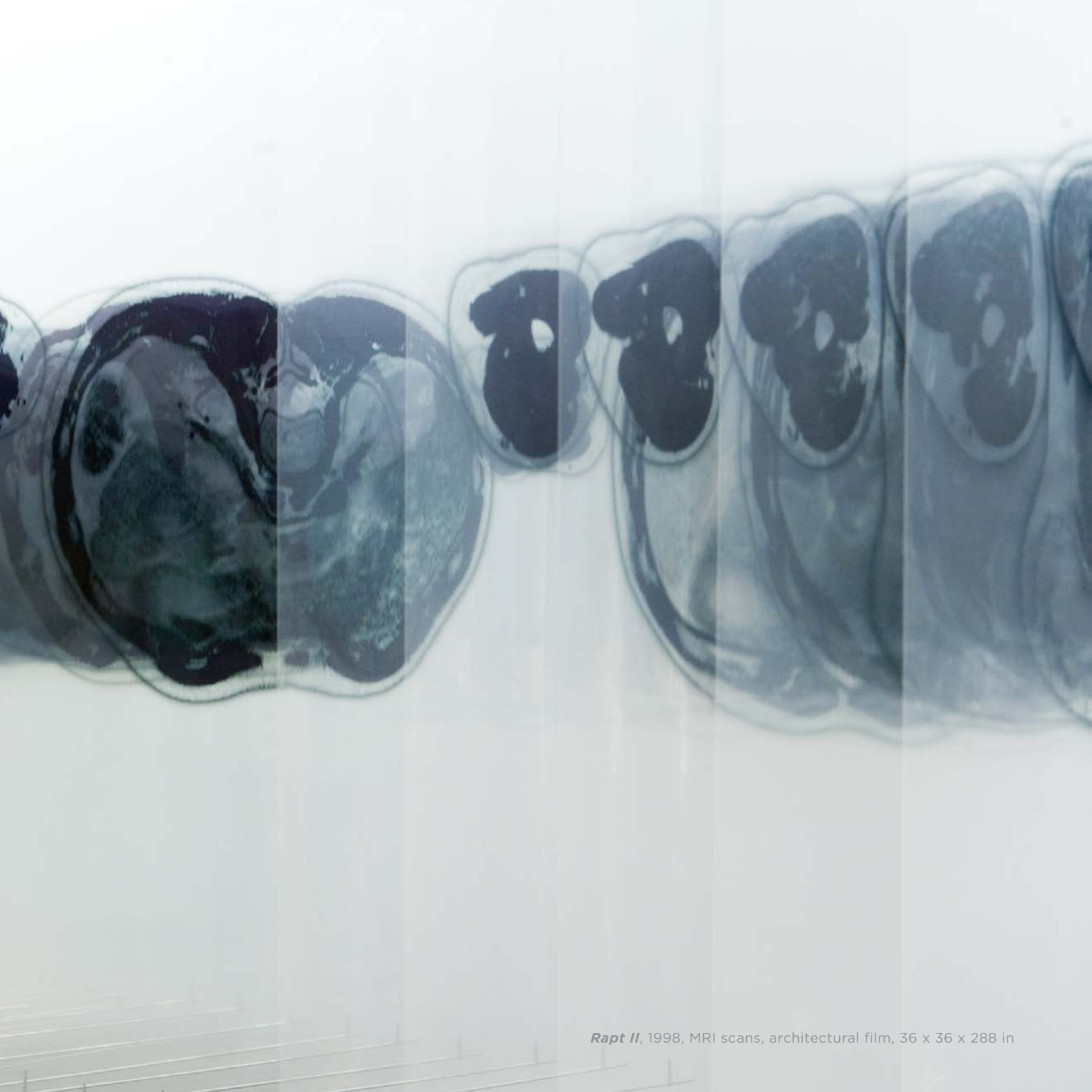
– Justine Cooper



Cell began my use of medical and scientific imaging technologies in my artwork. The electron micrographs render a different kind of quality and detail than the 4x5 view camera I often use. With the electron microscope we can see ever more closely into places traditionally not accessible. The images are created at high magnification, though not necessarily high resolution, using electrons instead of light to image. *Cell*, though, is not about fact or objectivity or logic but is intended to widen the sliver of the universe, and ourselves, that is actually visible to us. I created a floating series of screens that reintroduce the play of light and space back into the human tissue by designing a physical cell, a cubicle-like structure, from our cells' own interior design.





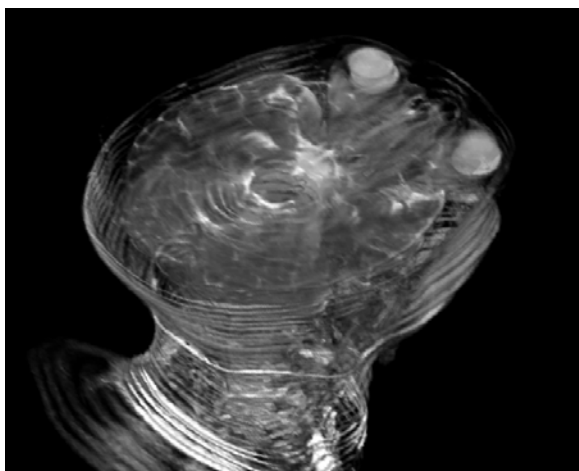
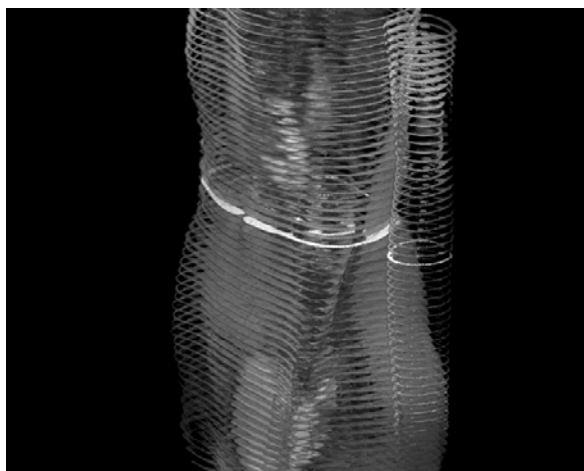
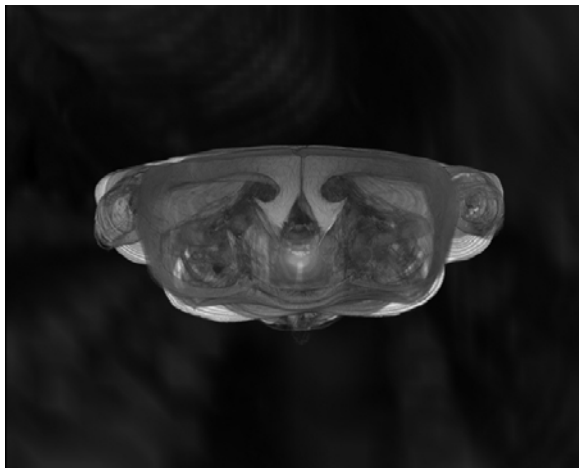


Rapt II, 1998, MRI scans, architectural film, 36 x 36 x 288 in





Rapt I and II were celebrated internationally as works of great complexity and beauty. *Rapt I* is a computer animation created from hundreds of images produced when I voluntarily underwent six hours of magnetic resonance imaging. *Rapt II* is an installation comprised of 76 of the MRI scans, printed on architectural film, then suspended and aligned to create a 24 foot long floating body. *Rapt* is what I think of as a universal self portrait, originally posing the question of if, and how, new technologies shift the way we can conceive of space, by presenting us with an alternate, elastic interpretation of the body. Just as the body is re-codified through medical technology, so its internal spaces and brute physicality are remapped and made accessible in these works. Suddenly living flesh is translated into malleable data.



The 5:06 minute animation was created with the MRI scans, medical visualization software and custom coding. The work was created at the same time as the US government's Visible Human Project (VHP) was underway, in which the cadaver of a death row prison inmate was completely mapped inside and out, down to the millimeter, using much higher-resolution medical imaging technologies.

Rapt counterbalances the VHP's morbid corporeality, its high resolution Technicolor factuality, by rendering a hazy, grayscale netherworld that does not obey the laws of space and time. *Rapt* presents an alternate, elastic interpretation of the body. A site is generated from a living body. "Do I have clouds inside me too?" a small child asks while watching the video animation.



From Corpse to Clockwork – Justine Cooper's *Rapt*

"I wanted to take it somewhere else...create a wandering footnote to the Visible Human Project... and something else again." Justine Cooper took her own very live body through an MRI machine and came out with the makings for what I could only describe as an un-hinged, immortal body clock.

Turn on the animated section of *Rapt* and watch it tick over... build, unbuild... and build again. Each time it re-assembles through a different axis and with different body parts; a body bag of bits and bytes, programmed to construct, destruct and reconstruct in unnatural patterns of growth and decay.

600 image files were generated through the scanning software. Cooper went to work on them, outputting living/dead body slices into two formats for presentation. The high-end process consists of a rendering of volume elements into a series of black and white 3-D animations.

The second, low-tech, output form for this work consists of a curtain wall of individually sliced film images compiled into, what seems at first, a static installation. Readings of the work vary with the degrees of transparency and opacity offered by the film material, as well as the viewers perspective—side on, front on, etc.—on these quietly complex compilations of the total body.

On viewing the animated section, the spectator is ushered from masterful exterior views of this one squirming computer made body to unanchored fly-throughs of tissue, bone, sinew and strange body cavities. For a moment an eye-ball rush through the white haze of solid bone structure triggers a brief and beautiful association with moisture-bearing storm clouds.

Cooper remarks, "The movement of the body would be impossible in 'natural space' but in this fractured time-space the body spontaneously produces itself – in faithful anatomy – and in contortion. Time appears to dematerialize the body and then reconstitute it, hardly the normal cycle of decay. If entropy gives time a direction, time becomes circular in this case, not linear."

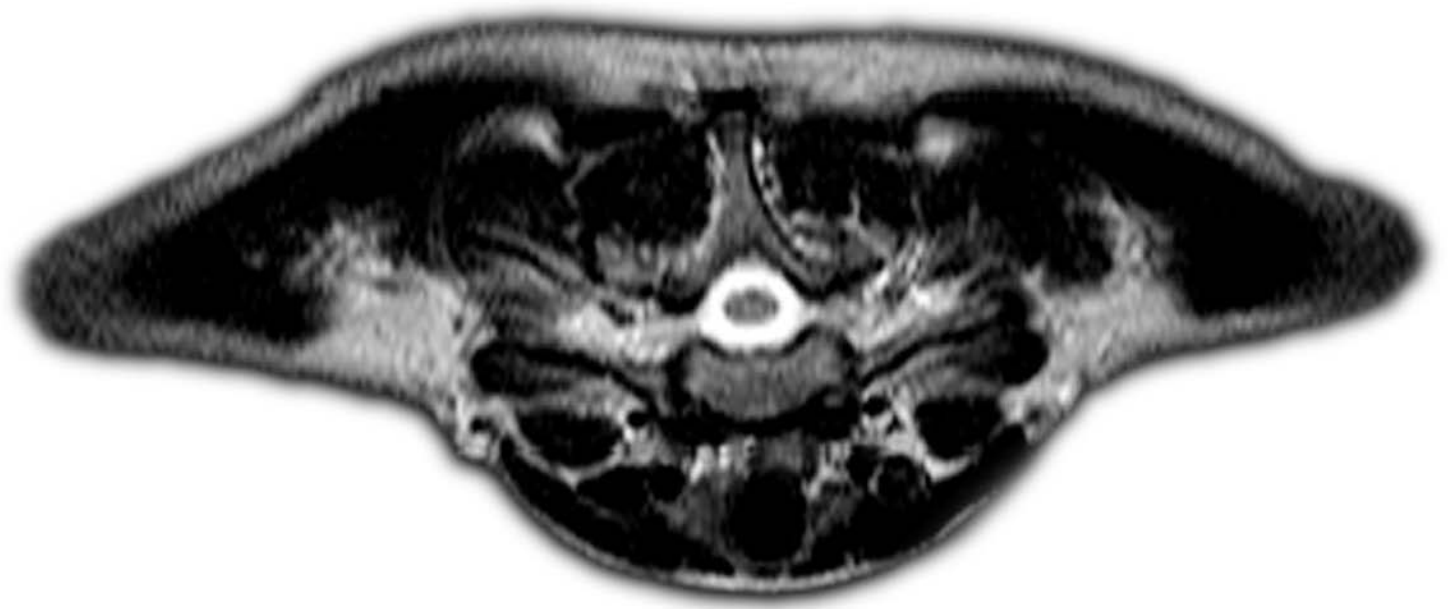
Some questions, however, remain unanswered: In what other ways could the raw body data be incorporated into objects/events that

make art while acknowledging a debt to the technologies and output forms of 'unlovely', meaningful medicine? Cooper's choice of output and process solves much of the mystery. The combination of projected 3-D animation and vertebral curtain of inanimate photograms into a single bifurcated space, mixes pictorial models, reproductive technologies -- disturbing the continuity of 'beautiful outlooks' upon a digital landscape. While the animation may be viewed with detached mastery, the ice-block of body slice-pics effects a psychological dislocation between whirling auratized digital finish and cool, opaque originary data.

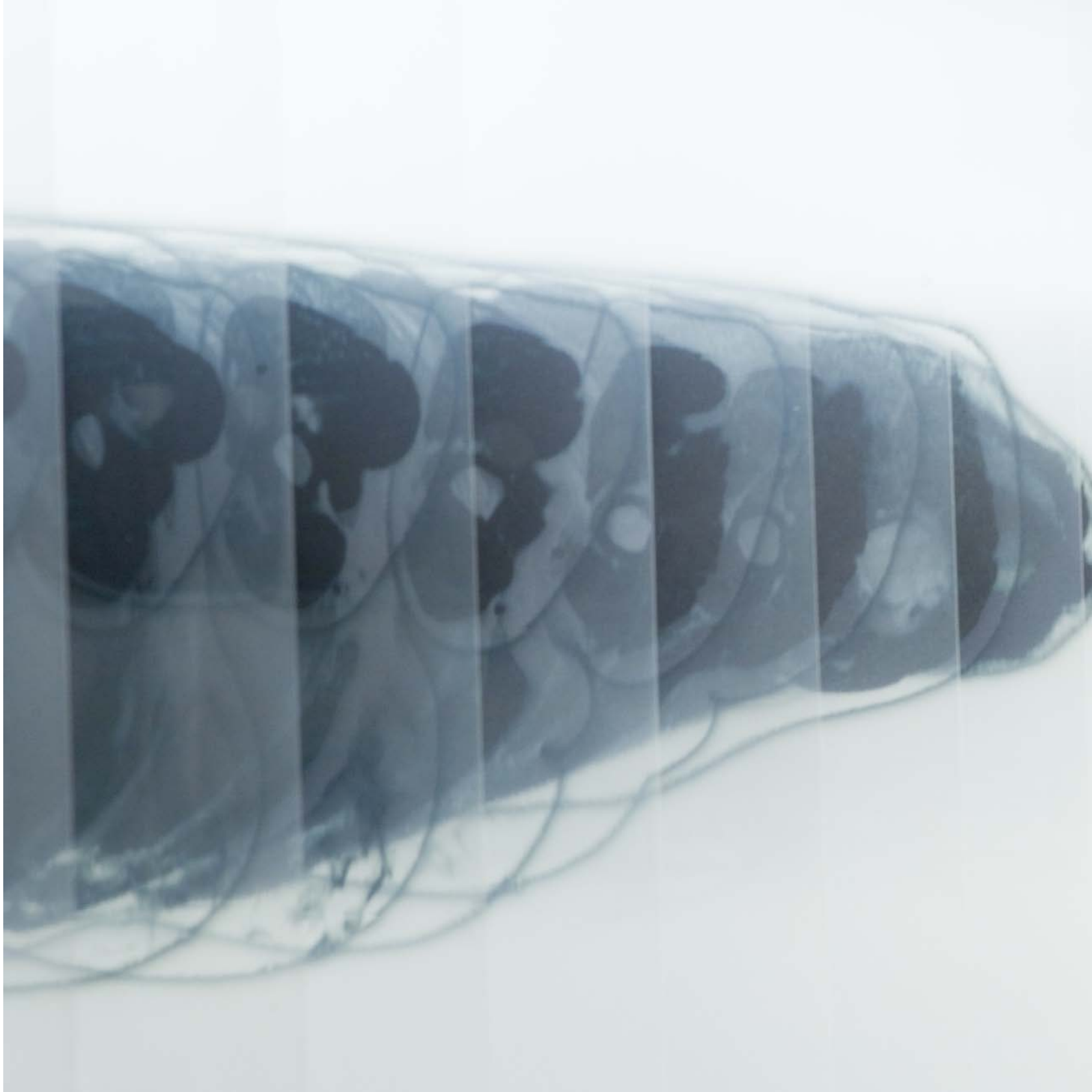
In *Rapt*, Cooper gives medical imaging back to the patient. The advanced science of healing is converted into a "plain language" piece of art. It's a science show and a side show at the same time. The work does not stand out in the field of progressive digital art. It draws back, bearing the scars, "the traces of the conceptual de-termination of the forms proposed by the new [medical] techné." (Jean-Francois Lyotard, *The Inhuman: reflections on time*, Stanford University Press, 1991, p.112). It also falls into some shadowy space between digital optimism and photographic nostalgia.

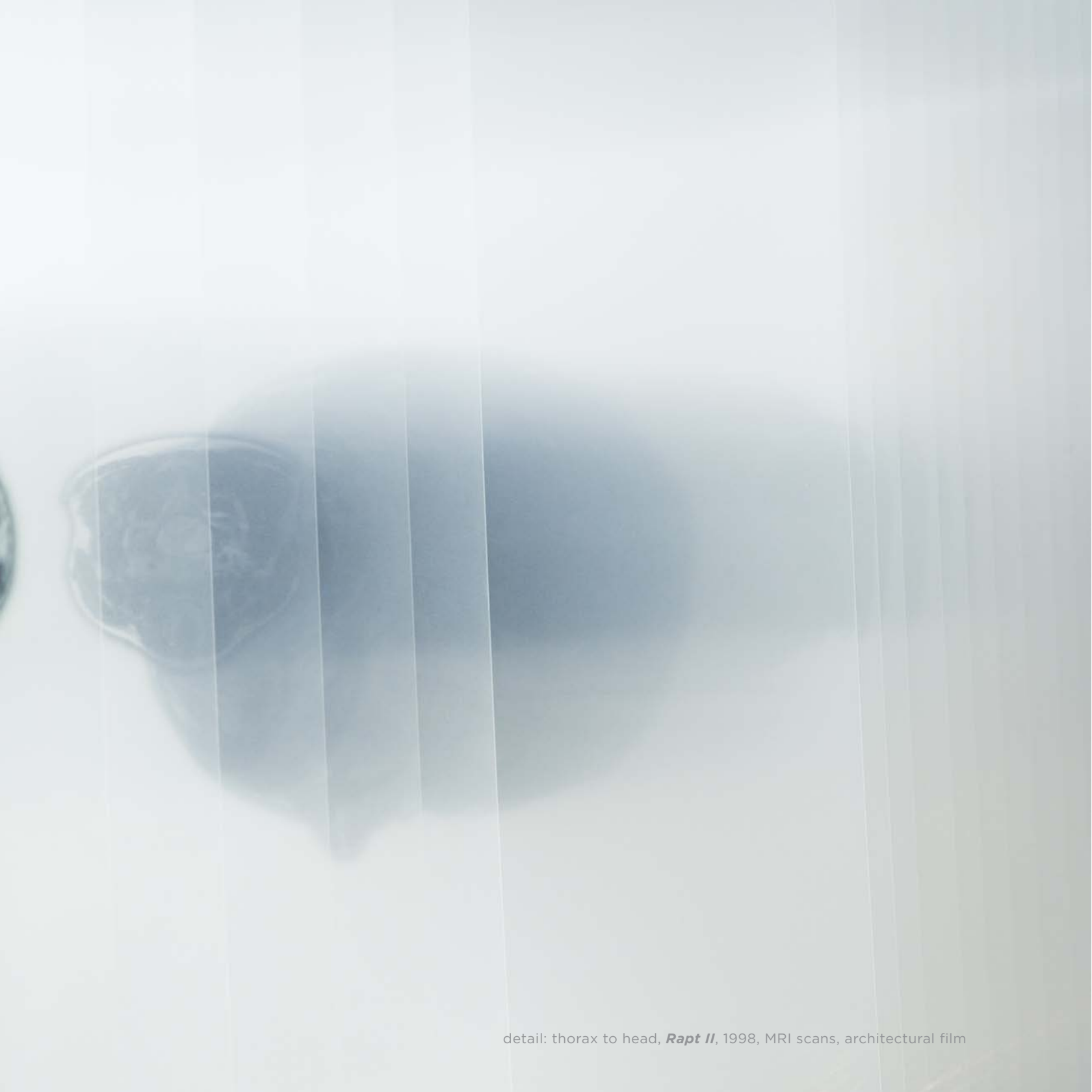
Shuffle the stack of x-rays and CAT scans from a personal medical misadventure. Fold them into the time-warp between future professional diagnosis and the lay person's dumb fascination with celluloid souvenirs of bodily catastrophe. You've just entered into the spirit of *Rapt*.

Colin Hood, 1998
Real Time, #26, OnScreen



“In Rapt, Cooper gives medical imaging back to the patient. The advanced science of healing is converted into a ‘plain language’ piece of art.”





detail: thorax to head, ***Rapt II***, 1998, MRI scans, architectural film



Opt II, 1998, MRI scans, architectural film, 36 x 36 x 288 in

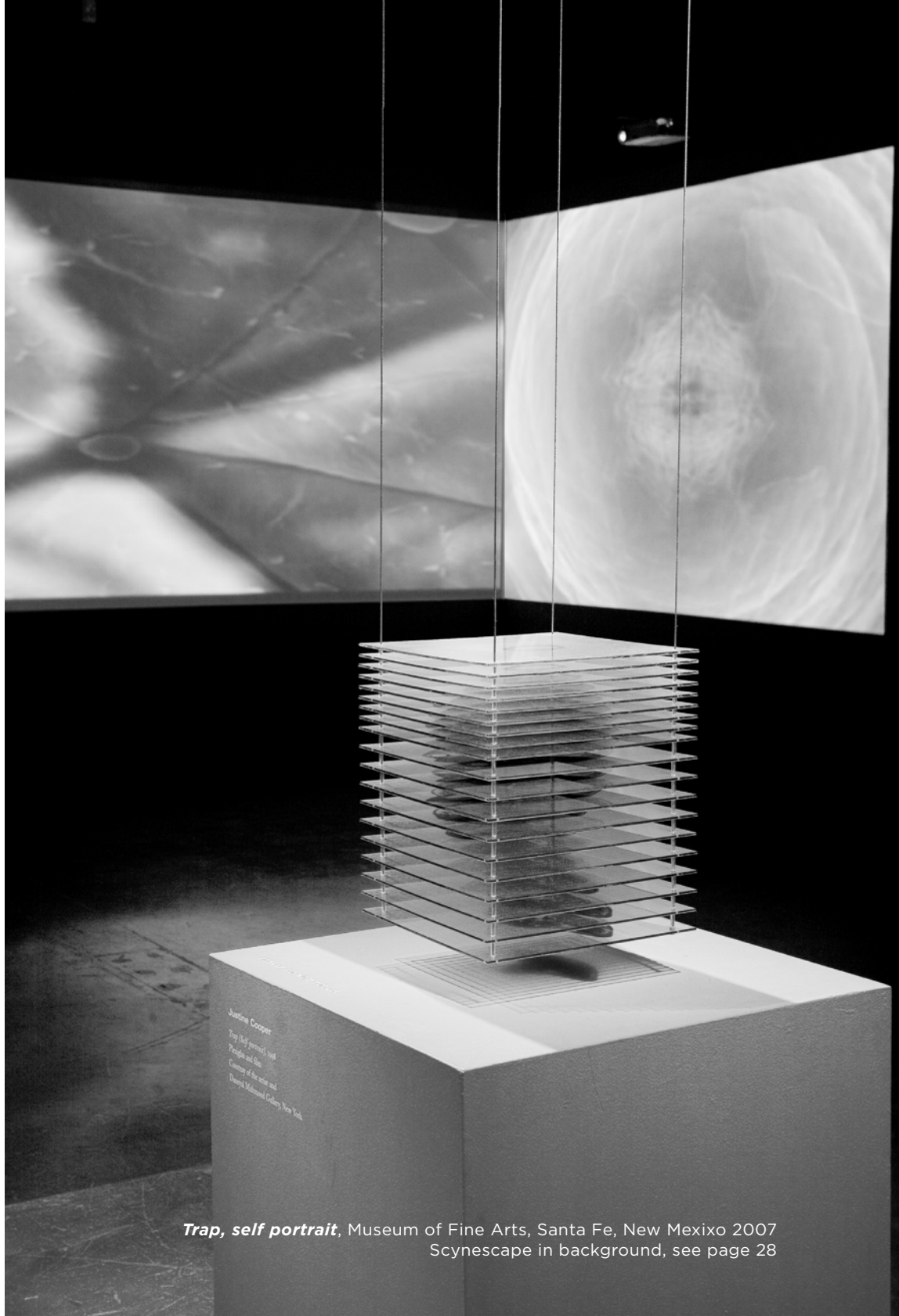


detail: thorax and arms, *Rapt II*, 1998, MRI scans, architectural film

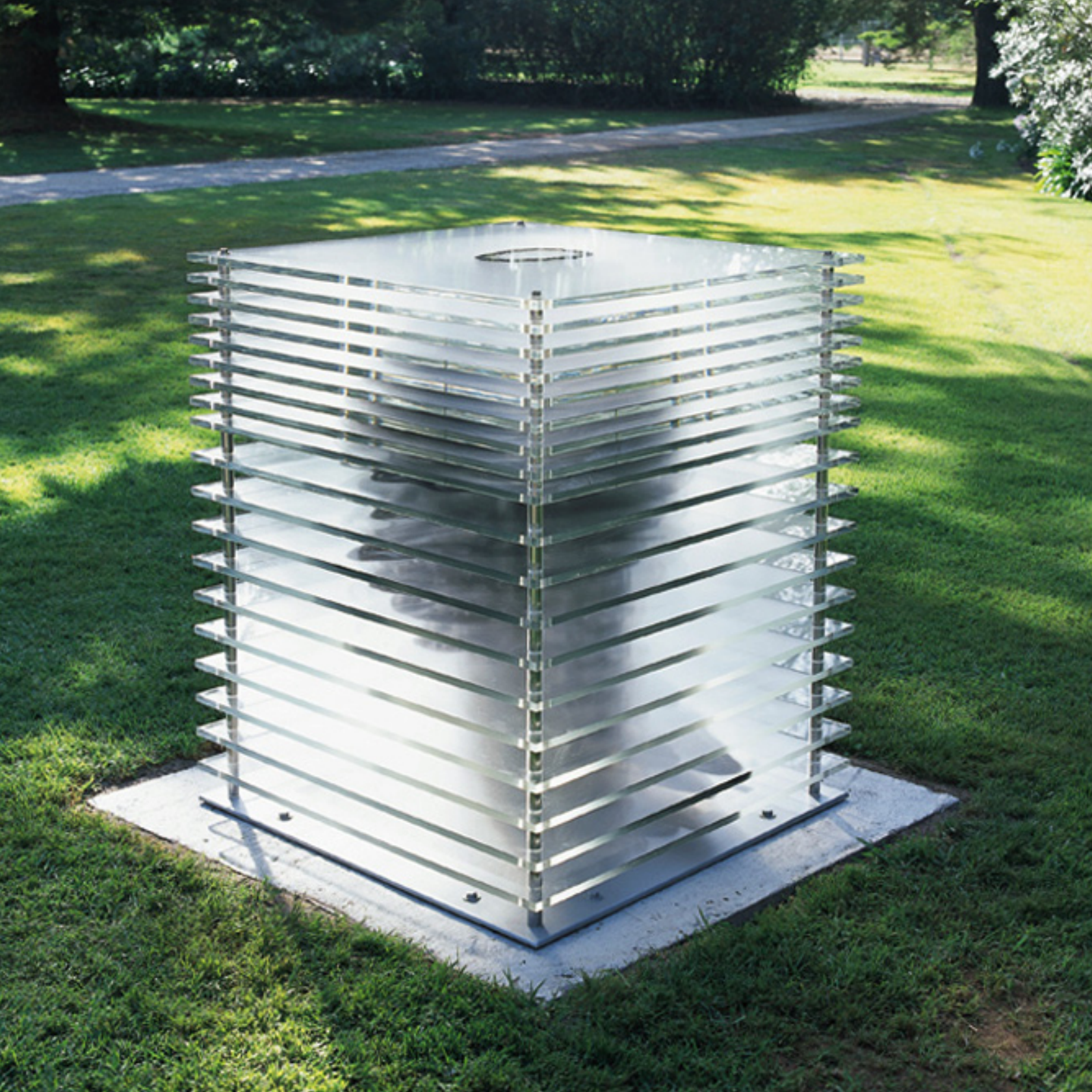


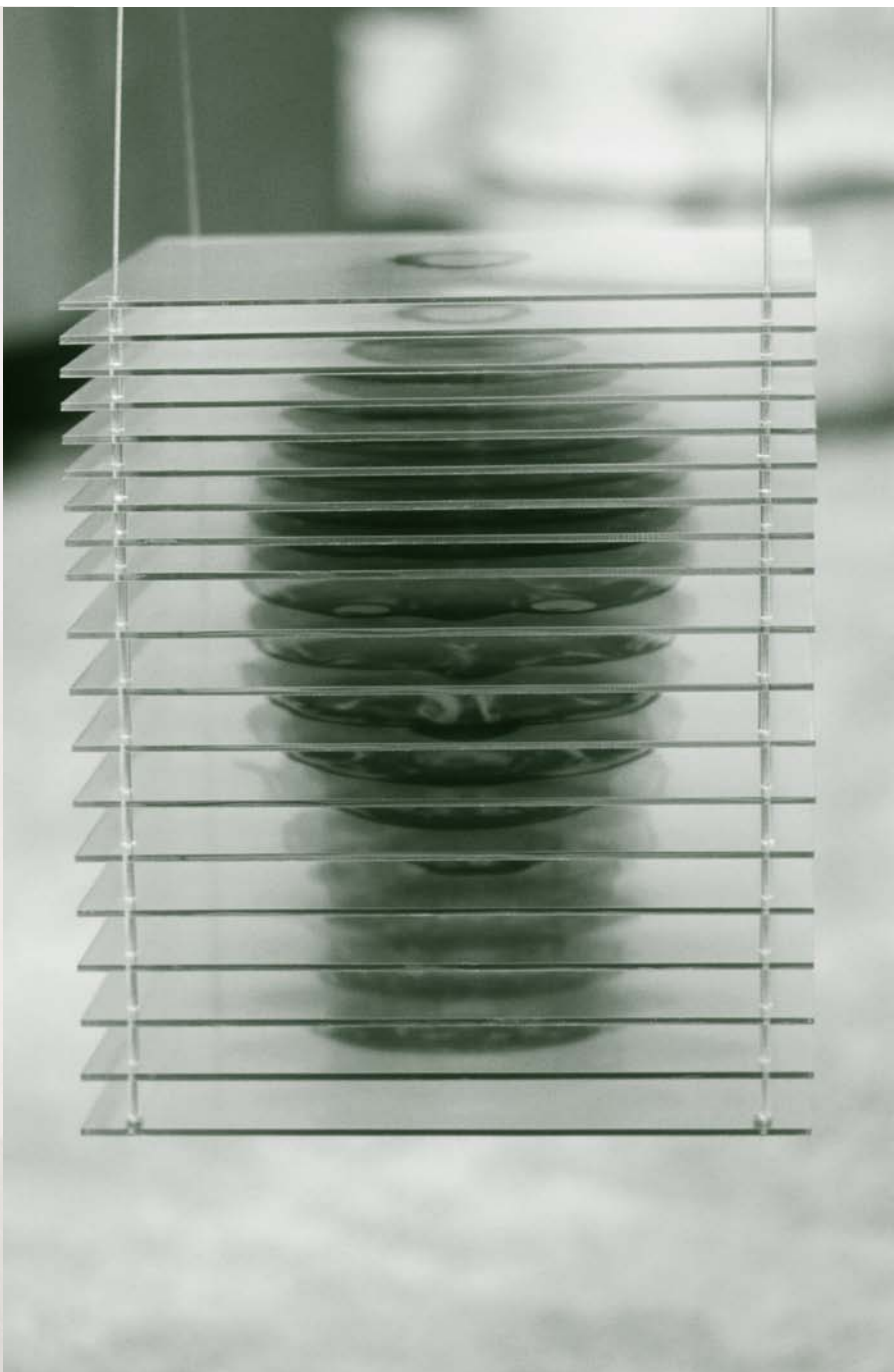
Trap, self portrait & Reach

Trap, *self portrait* and *Reach* are created from MRI scans taken of my head and hands, respectively. To view this a restructuring of (my) body necessitates the viewer to move around the work and reconstitute the single slices back into a unified space. Both pieces show how the translations/transformations it is possible to put ourselves through emblemize technology's ability to impact and shape our conceptions of space. At the point of imaging, solid organic tissue is transposed into an ephemeral digital language of zeroes and ones, in much the same way a cipher uses substitution to encrypt information. The resulting physical work retains some of the ephemerality of that digital translation and some of the obscurity of the cipher, while offsetting them against the tangibility of the body. Instead of a simple dichotomy between invisible and visible, virtual and physical, continuity and displacement, a less distinct or concrete disclosure is made where the gap becomes the viewer's space.



Trap, self portrait, Museum of Fine Arts, Santa Fe, New Mexico 2007
 Scynscape in background, see page 28






left: **Trap, self portrait**, 2003, MRI scans, film, stainless steel, acrylic, 40 x 40 x 47 in
 shown here: Werribee Sculpture Park, Victoria
 above left: **Reach**, 1999, MRI scans, film, acrylic, 8.5 x 8.5 x 14 in
 above right: **Trap, self portrait**, 1998, MRI scans, film, acrylic, 12 x 12 x 14 in

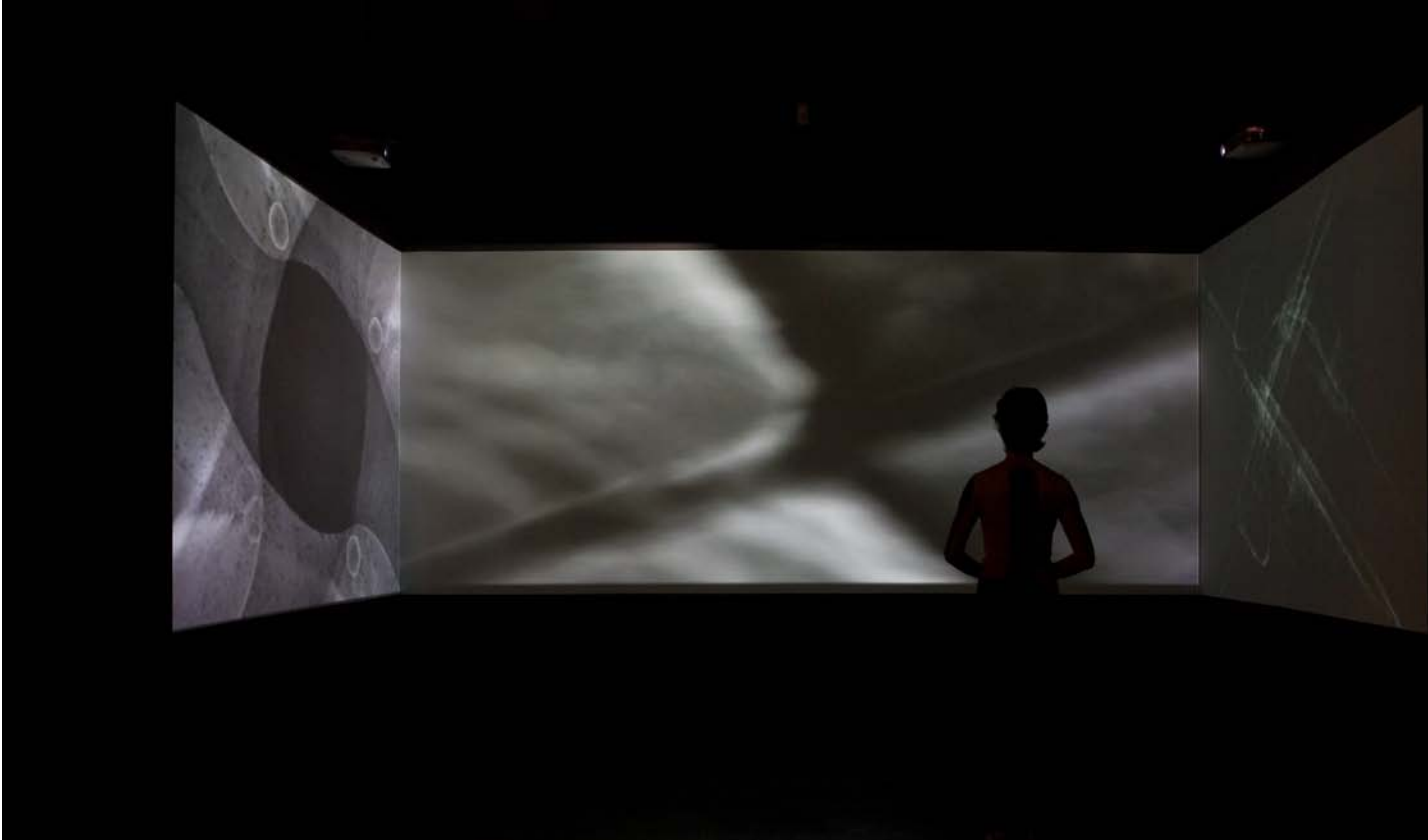




Reach, 1999, MRI scans, film, acrylic, 8.5 x 8.5 x 14 in



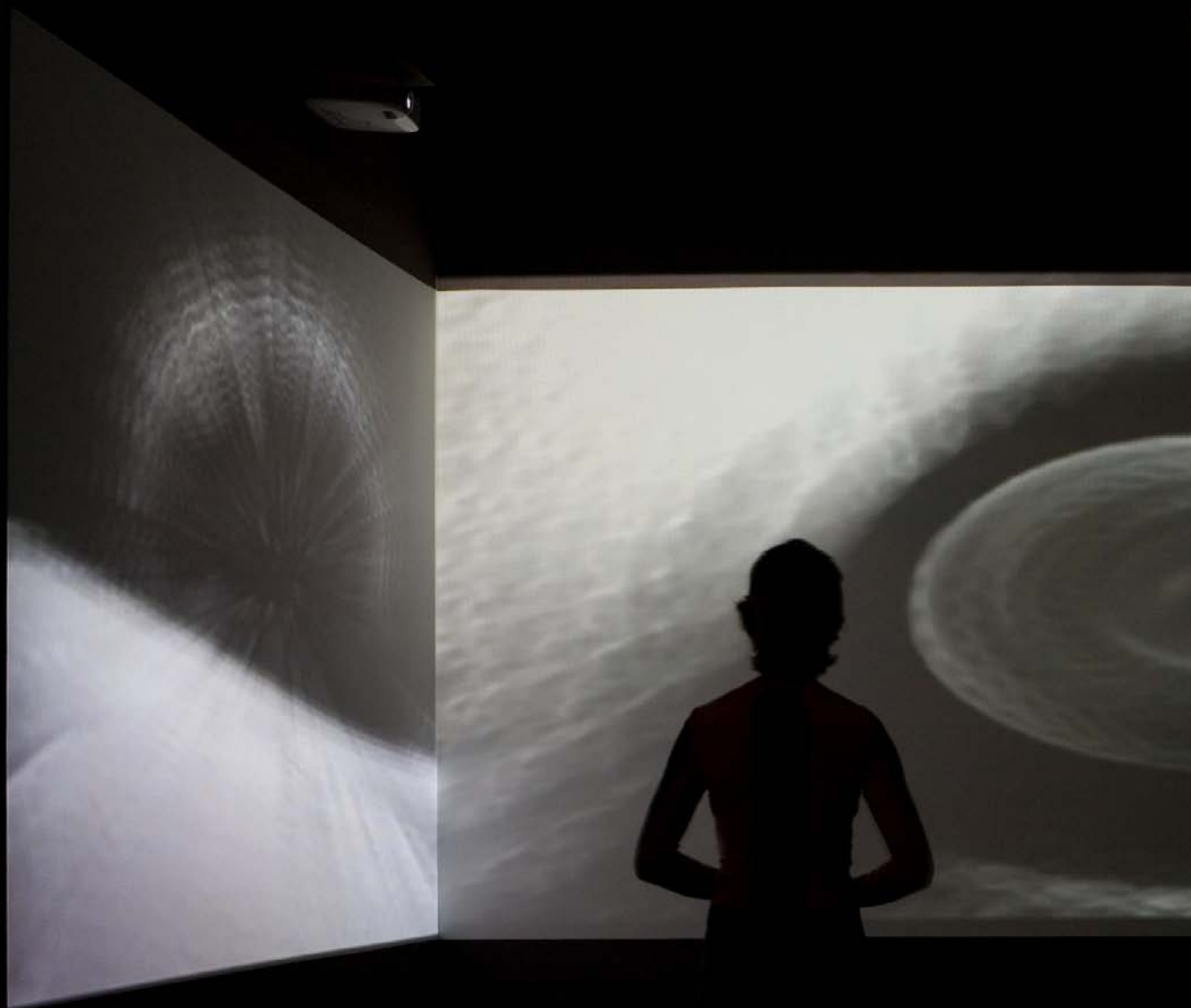
Scynescape is an immersive environment comprised of scanning electron microscopy animations from surface topographies of my body. The soundscape, designed by sound artists' Tammy Brennan and Mazen Murad, was created from original samples, including ultrasound and anechoic chamber recordings which helped us use the body like an instrument. Originally conceived as a multi-channel maze-like installation constructed of tensioned latex (see pp. 32-33), sensors detect a viewer's presence, triggering the animations and sound for each area of the installation. The 28 minutes of video animation and audio presents an inversion of physical space and sound – what was once personal is public, what was once internal is external, the microscopic is now an encompassing landscape.



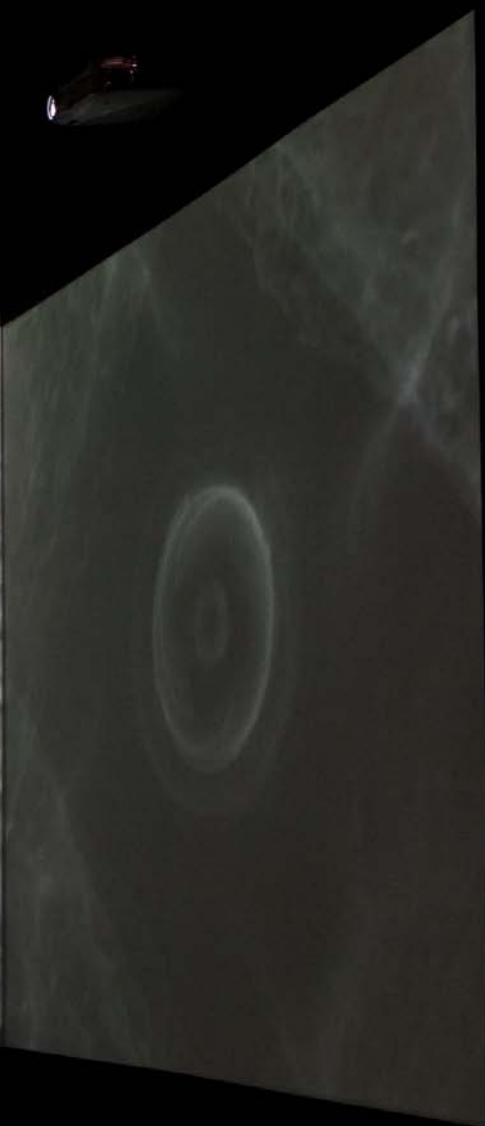
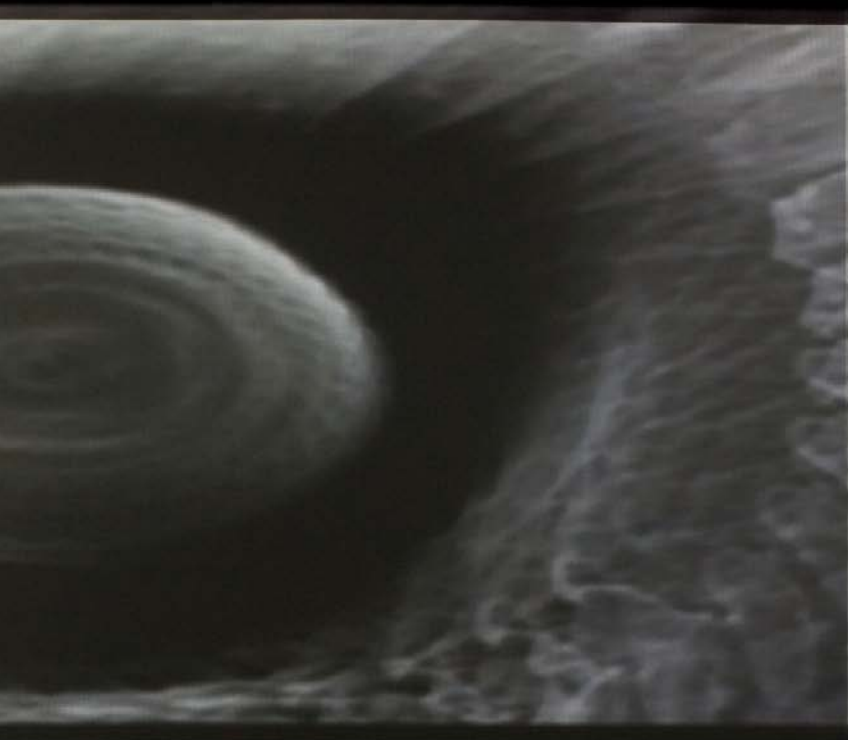
An **anechoic chamber** is a room that prevents reverberation, so the only sounds emitted are those directly from a source. Otherwise everything is silent and muffled. This generates an eerie, isolated quality to recordings. John Cage actually cited his 1951 experience in Harvard University's anechoic chamber – he expected to hear nothing, but instead heard what was believed to be the sound of his own bloodflow and nervous system – as the inspiration for his “silent” composition, 4’33”. We recorded the scratching of skin, the gurgling of the stomach, the movement of saliva.

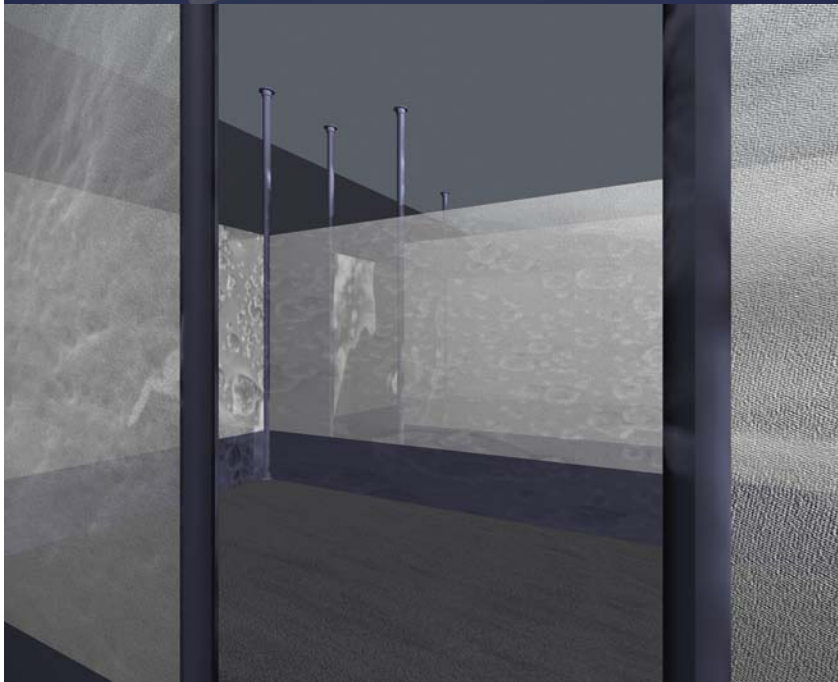
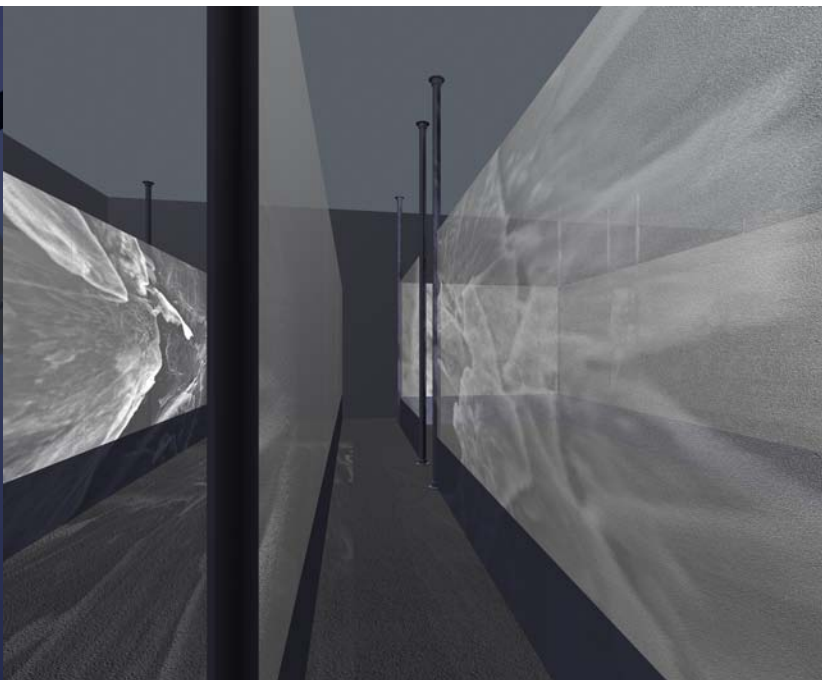
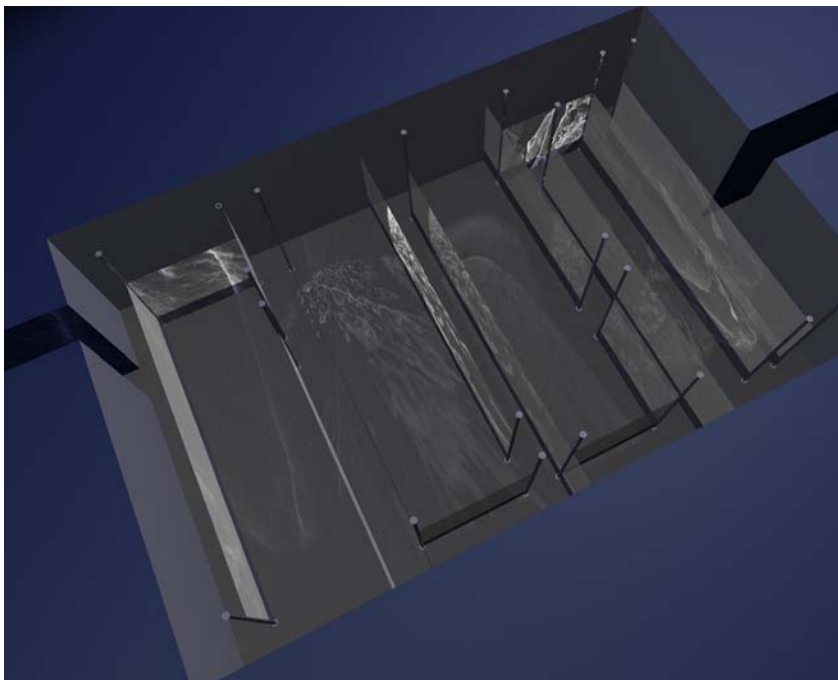
Vascular ultrasound is used to detect circulation problems such as narrowing of arteries. It allowed us to listen to and record blood flow through the body. We generated a soundscape using breath and movement to control the passage and acceleration of the blood. This mirrored the way in which I created the scanning electron microscopy video sequences. Using the SEM like a giant instrument, I recorded straight to video while ‘live mixing’ the specimens on the microscope’s stage.

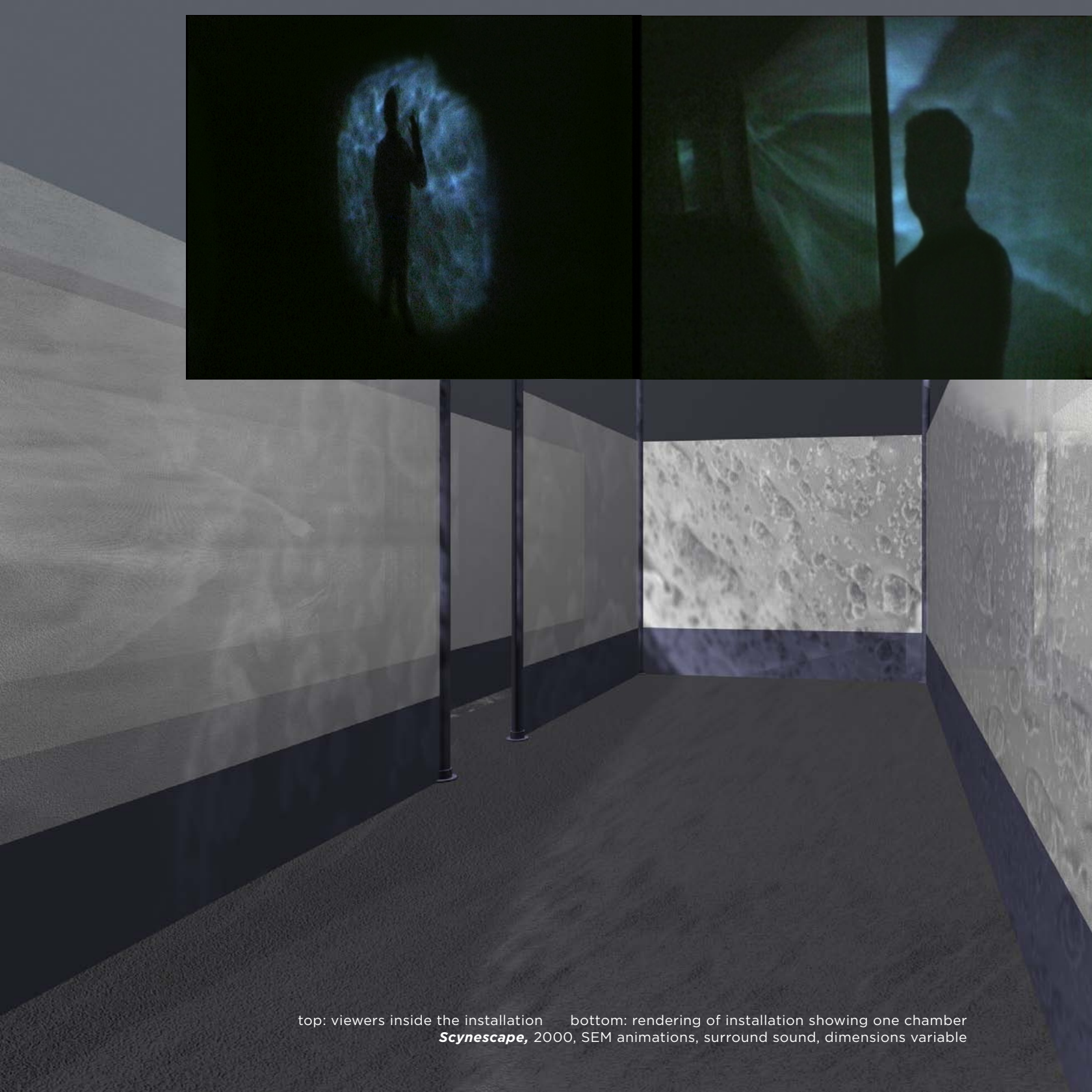
A **scanning electron microscope** creates images by using electromagnets to bend an electron beam and produce an image on screen. By scanning with an electron beam that has been generated and focused by the operation of the microscope, an image is formed in much the same way as a TV. The SEM is designed to study the surfaces of solid objects. Typically applauded for its clarity and depth of field, I was interested in pushing the microscope to produce extreme distortion as well as exquisite layering of images made organically within the parameters of the SEM software rather than in post-production. Many of the resulting images have the feel of early 20th century modernist photographers in motion, such as Bernice Abbot and Moholy-Nagy’s abstract gelatin silver prints.



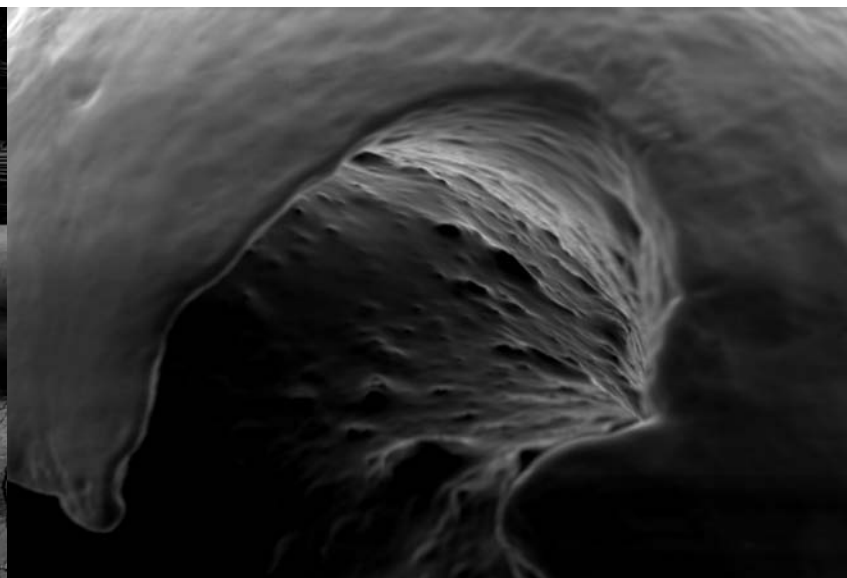
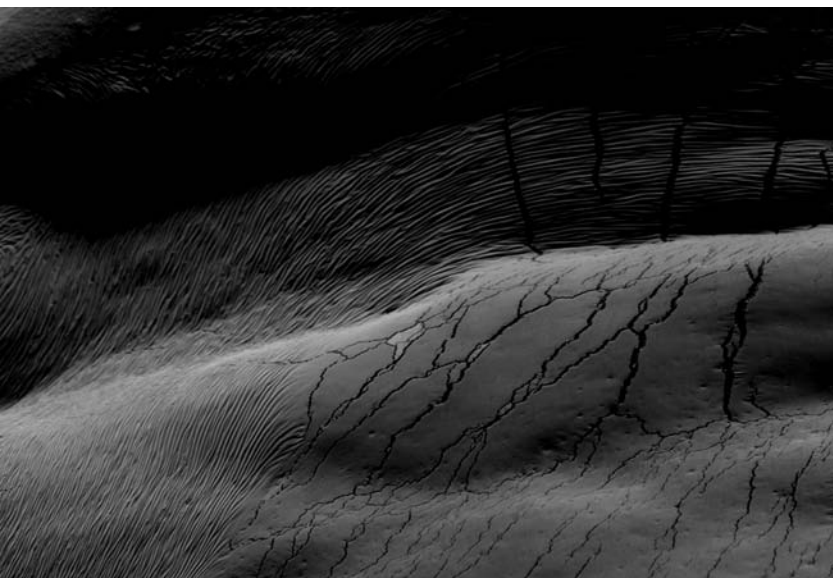
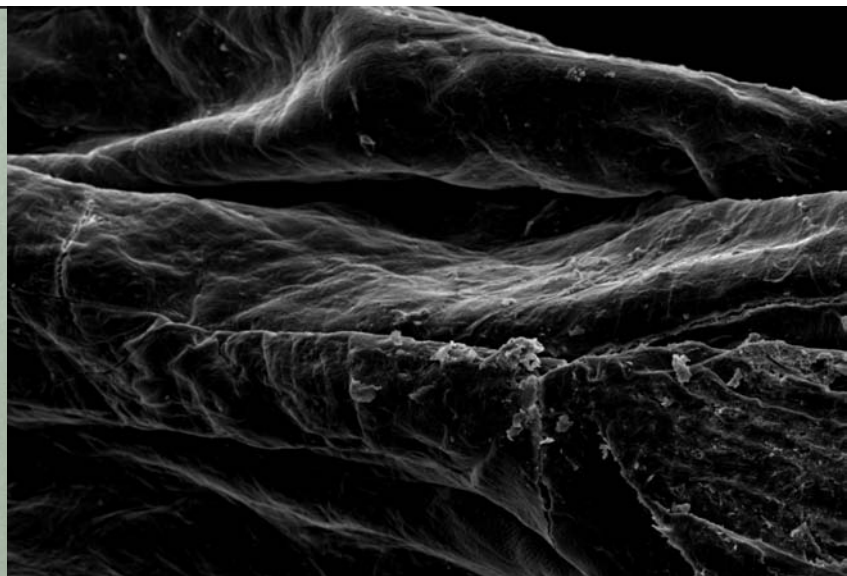
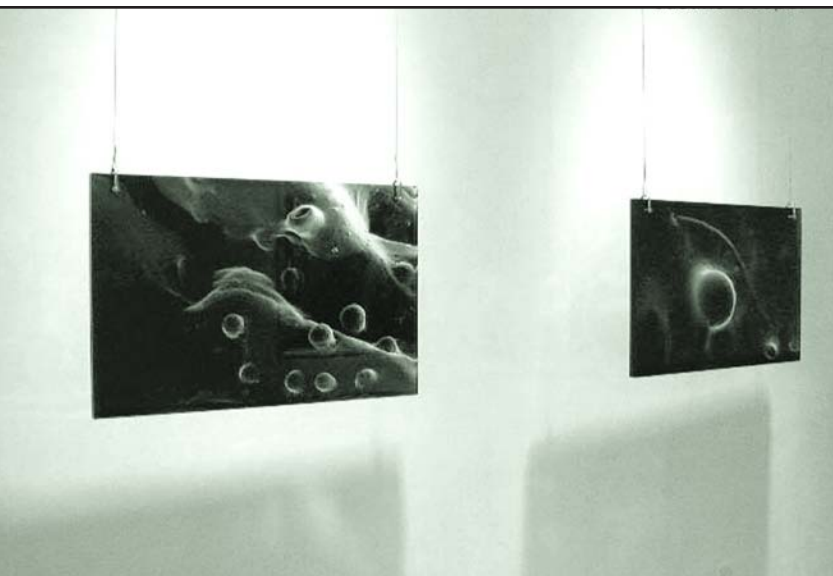
Scynescape, 2000, SEM animations, surround-sound, dimensions variable
shown here: 3-channel installation, Museum of Fine Arts, Santa Fe, New Mexico, 2007

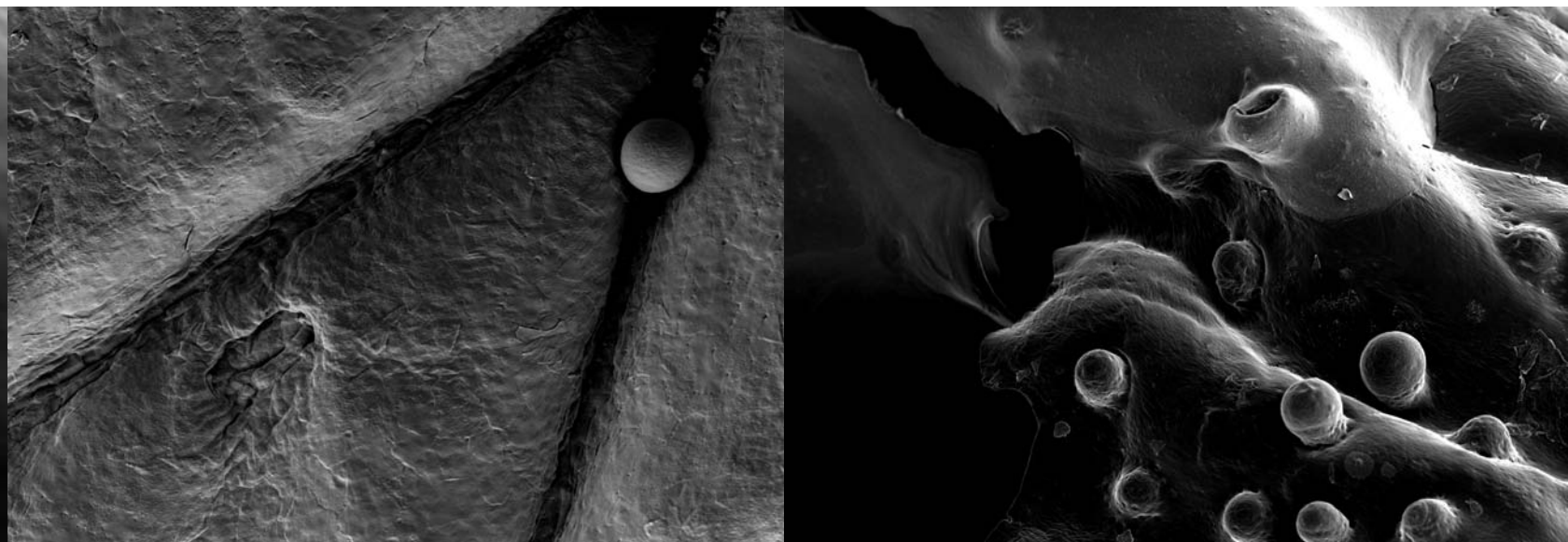
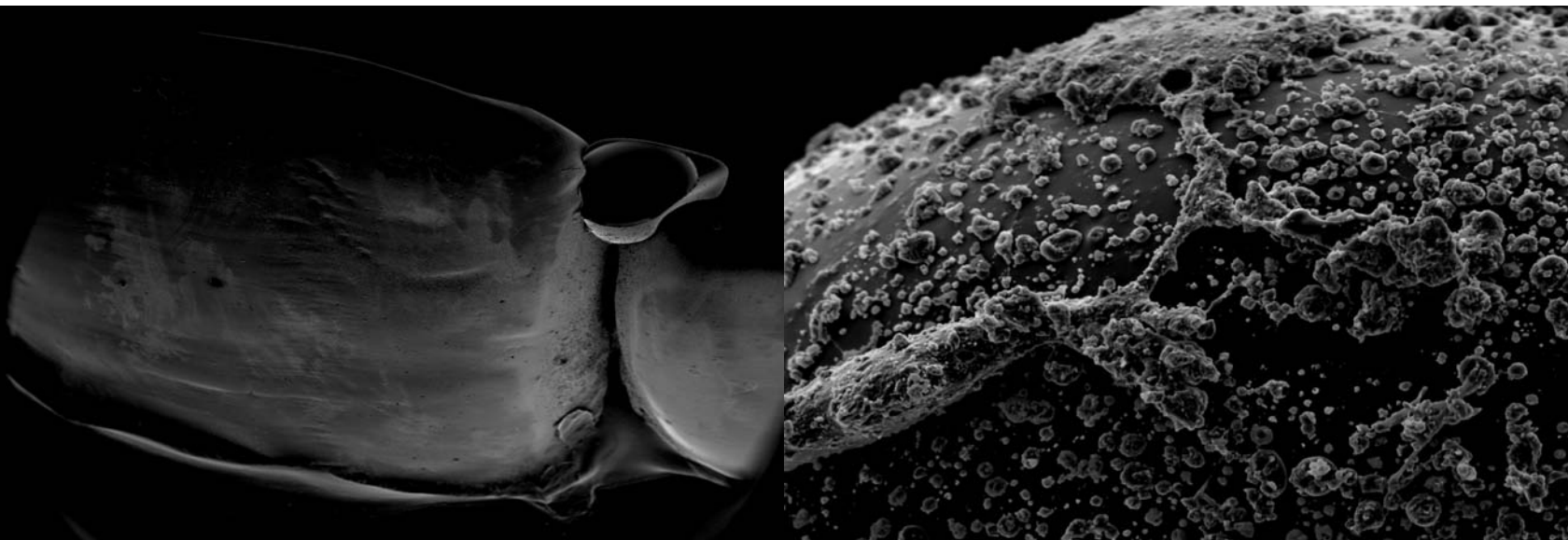







top: viewers inside the installation bottom: rendering of installation showing one chamber
Scynescape, 2000, SEM animations, surround sound, dimensions variable





clockwise from top left: ***tooth***, ***tooth2***, ***eyelid***, and ***inner thigh*** from ***Scynescape Stills***, 2000, scanning electron micrographs, Duratrans on acrylic, 20 x 30 x 1 in



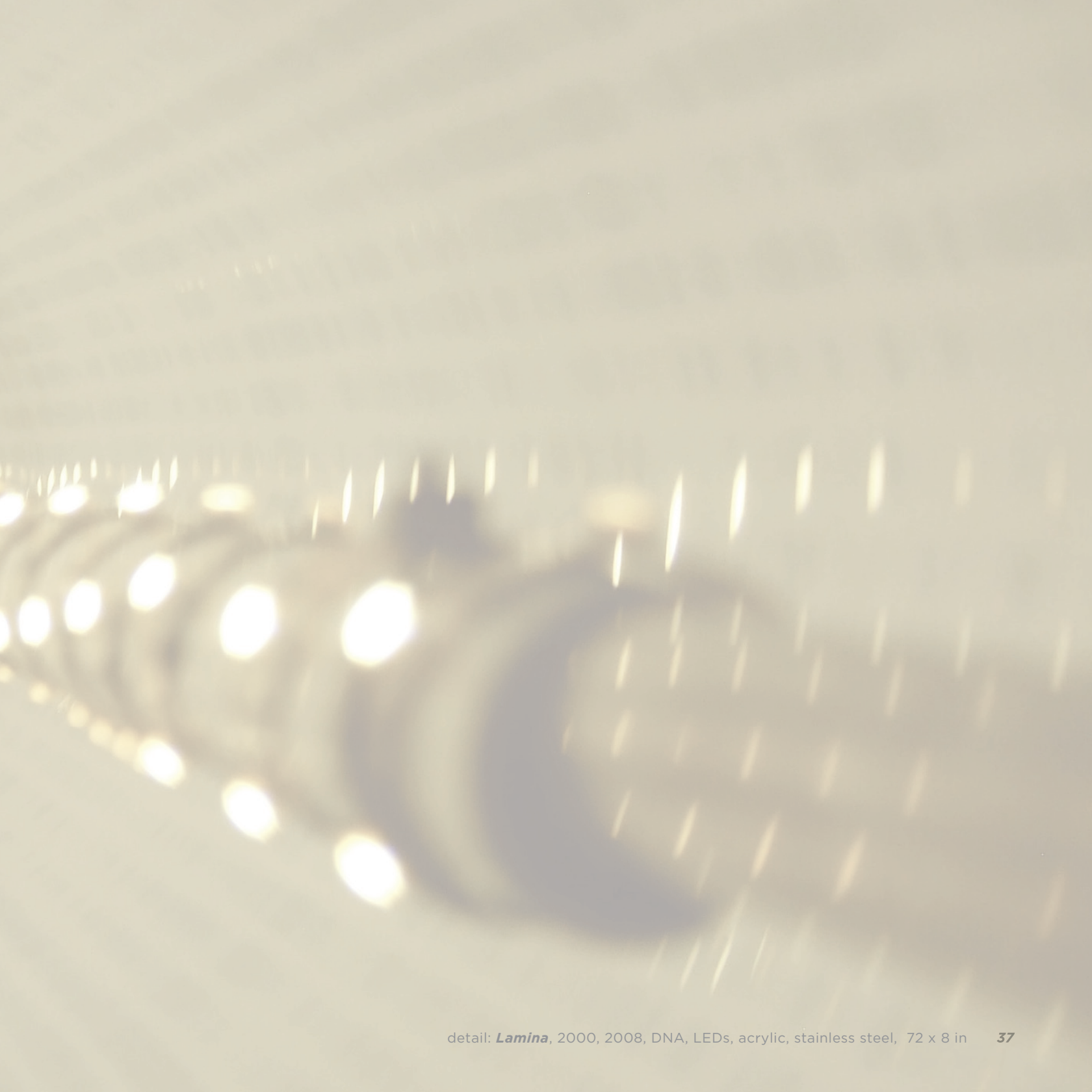
Lamina

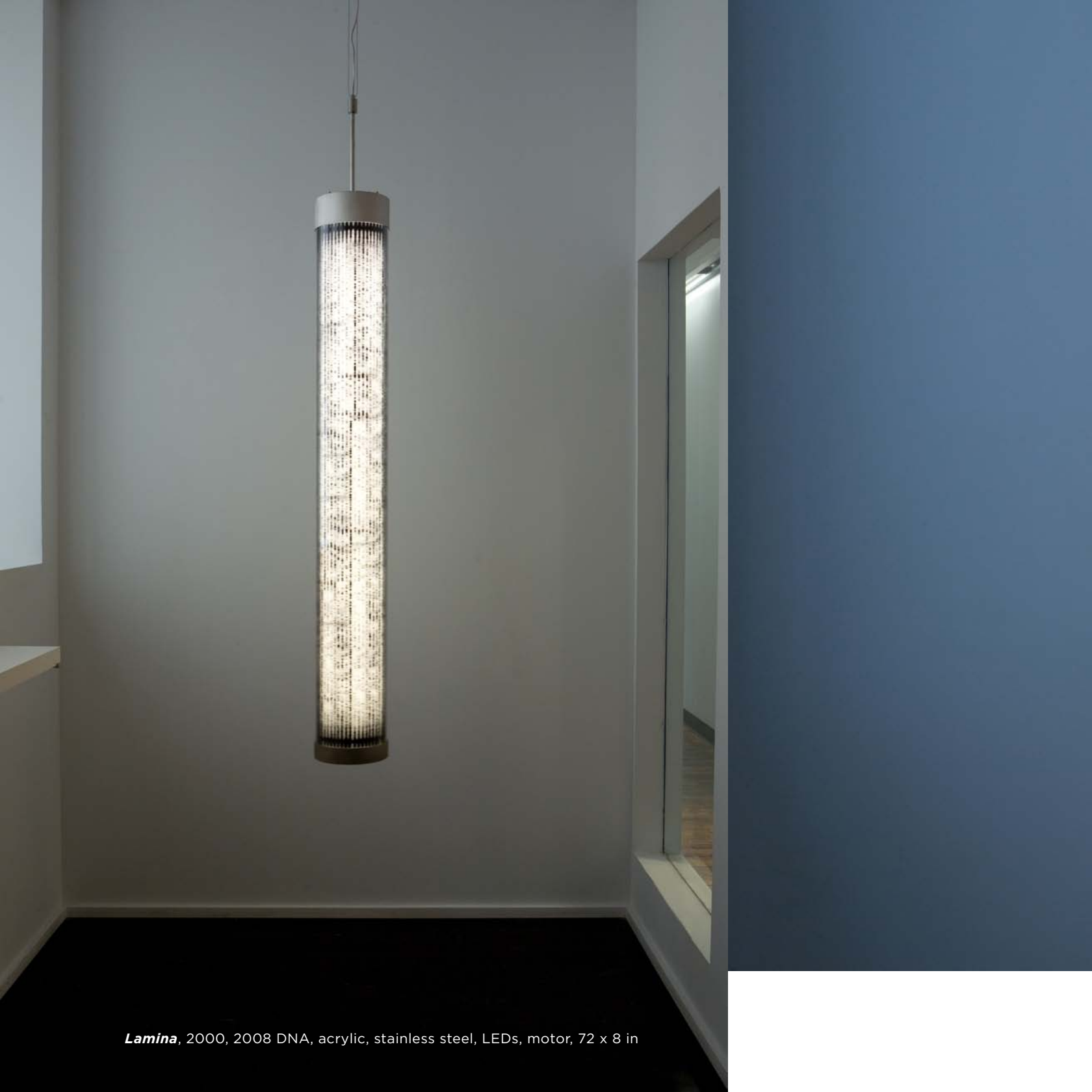
Some time in the late 20th century I was given a microsatellite gel. It was old school, meaning it was an actual piece of film with a DNA sequence exposed onto it. It looked like an x-ray of a knitting pattern. What was attractive was the fact it was a literal, point-by-point translation of a biological unit. Nucleotides transcribed into an observable, patterned system.

For *Lamina*, I had part of my genome sequenced to map a pattern like the one from the microsatellite. I also created an interference pattern like those rotating Chinese lanterns driven by the heat of a candle or incandescent bulb on the inside, by using two “patterns” running past each other. One is on a hard outer acrylic cylinder, the other is on a soft film cylinder suspended inside that mechanically rotates.

The gene sequence was my ACE gene, thought to be responsible for some aspects of athleticism, like respiratory function. At the time it was also a gene under much scrutiny: West Kenyan runners and their astonishing ability to win gold medals have a type of ACE gene that helps improve endurance. It raised many questions. For instance, if gene therapy was ever used to modify the ACE gene, would that be different from performance enhancing drugs? I thought it was fitting to use my ACE gene sequence because I was building something akin to a genetic treadmill.

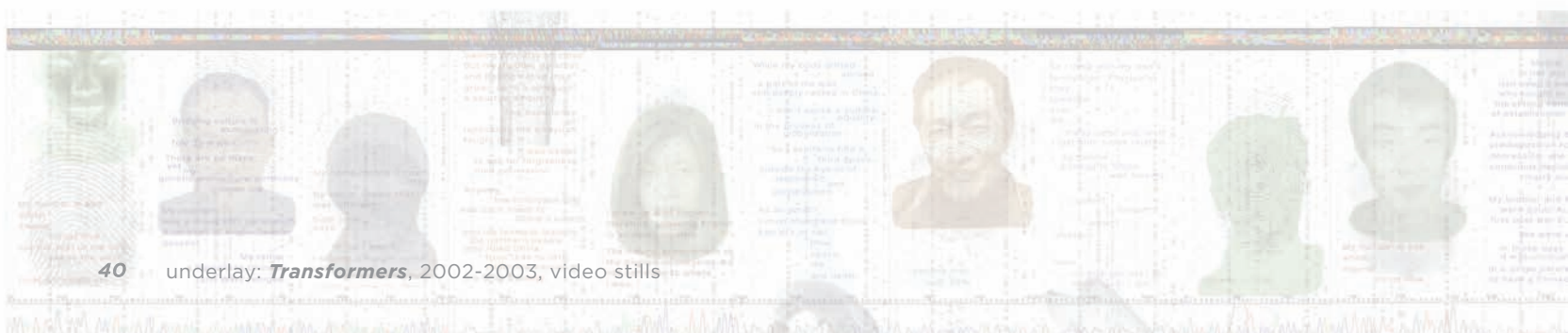
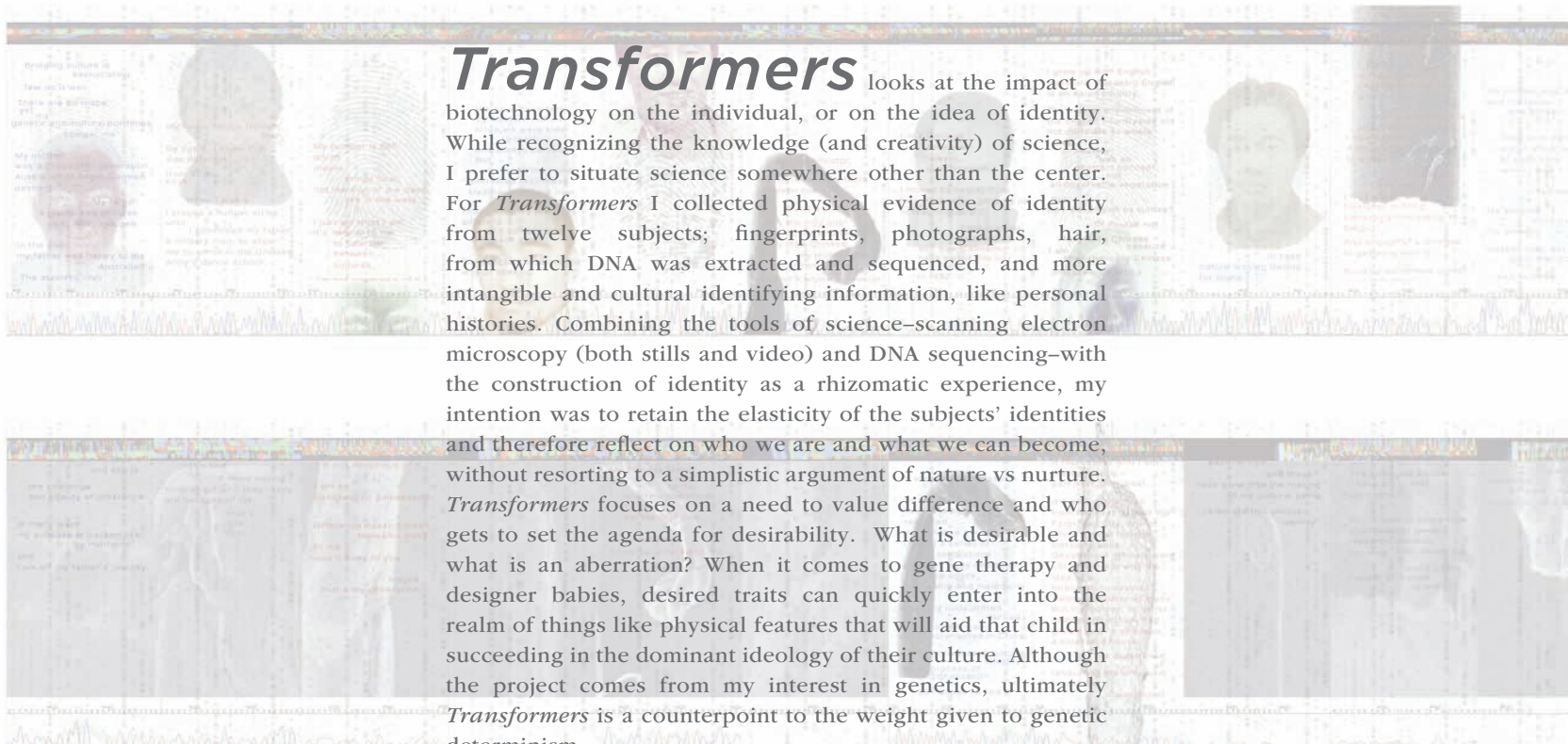
For potential buyer I anticipated having a consultations about what gene may be appropriate for their *Lamina* sculpture, along with a contract not to sustain their germ line.



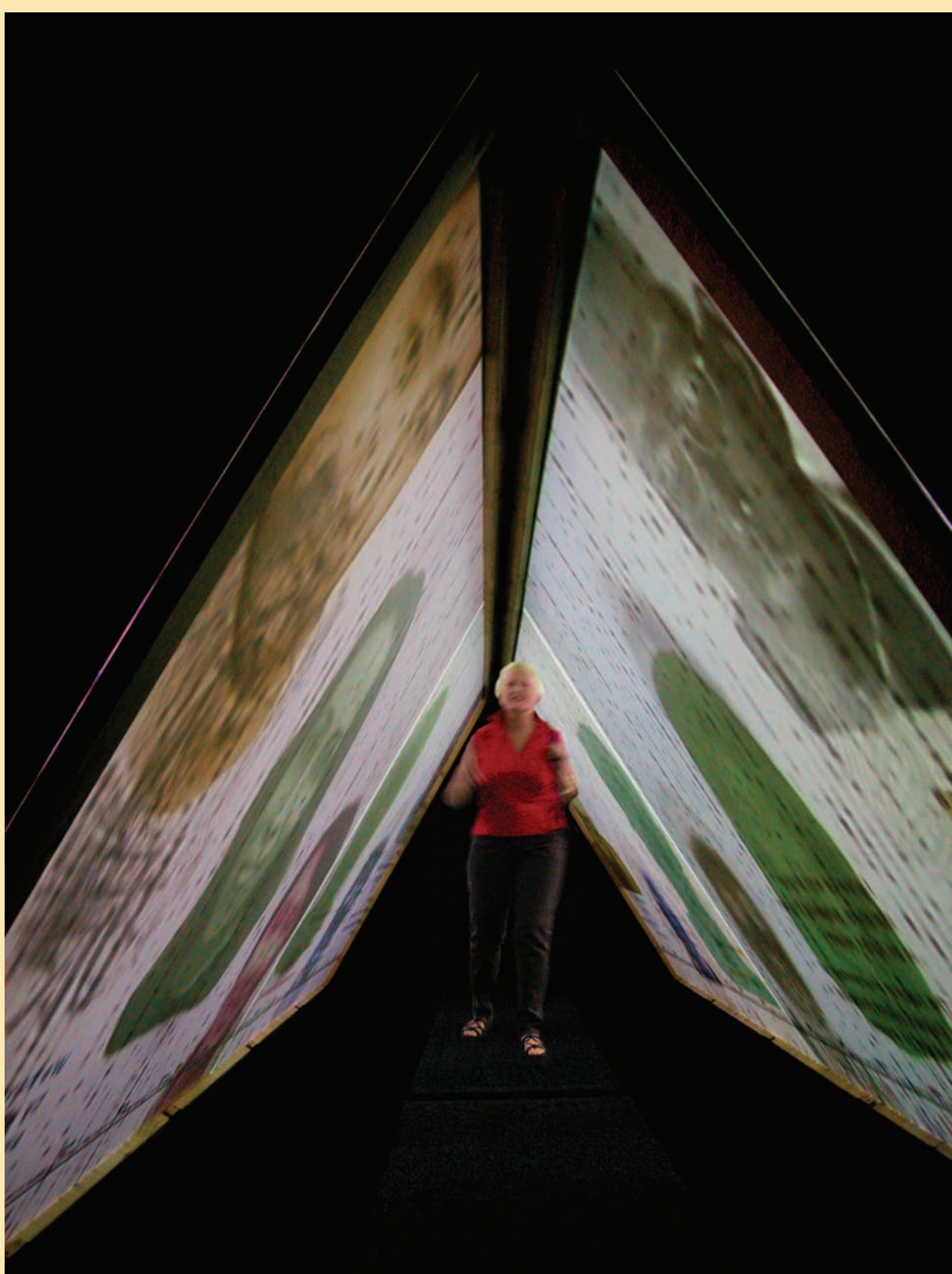


Lamina, 2000, 2008 DNA, acrylic, stainless steel, LEDs, motor, 72 x 8 in





Transformers looks at the impact of biotechnology on the individual, or on the idea of identity. While recognizing the knowledge (and creativity) of science, I prefer to situate science somewhere other than the center. For *Transformers* I collected physical evidence of identity from twelve subjects; fingerprints, photographs, hair, from which DNA was extracted and sequenced, and more intangible and cultural identifying information, like personal histories. Combining the tools of science—scanning electron microscopy (both stills and video) and DNA sequencing—with the construction of identity as a rhizomatic experience, my intention was to retain the elasticity of the subjects' identities and therefore reflect on who we are and what we can become, without resorting to a simplistic argument of nature vs nurture. *Transformers* focuses on a need to value difference and who gets to set the agenda for desirability. What is desirable and what is an aberration? When it comes to gene therapy and designer babies, desired traits can quickly enter into the realm of things like physical features that will aid that child in succeeding in the dominant ideology of their culture. Although the project comes from my interest in genetics, ultimately *Transformers* is a counterpoint to the weight given to genetic determinism.



ideas of
foreign business
owning property
But my father, mother
and brother had
grown rich as merchants
a courtyard house

The experience
of
renovating the siheyuan
taught me

It was better
to ask for forgiveness
than permission.

Anyway,
the Forbidden City
was once home to
China's rulers
and my family is Manchu,
the northern people
who ruled China
from 1644 to 1911

I grew up
reading literature

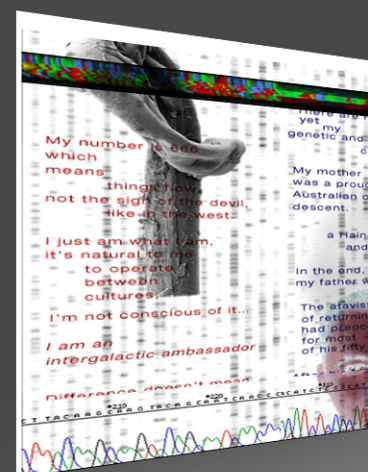


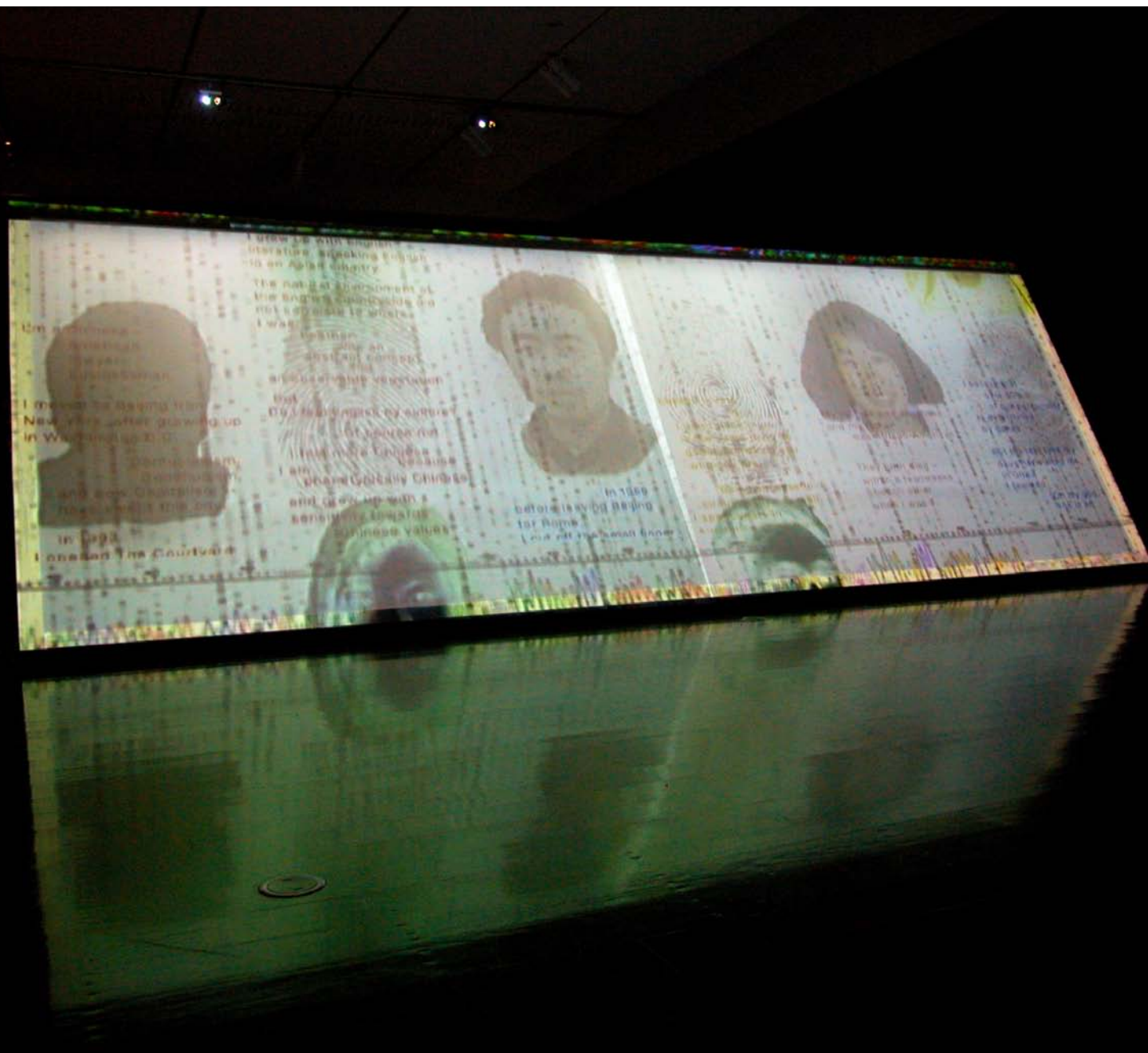
Transformers, 2002-2003, 4-channel video and sound installation, 80 x 80 x 240 in
shown here: Adelaide Biennial of Art, Art Gallery of South Australia, 2003

The technique of spatial montage, embodied within the electronic art installation, holds within it the potential for the assembly of meaning. The connections are “networked” in the sense that they are lateral, side by side, rather than narrative. Collectively, [Bill] Seaman, [Linda] Wallace and Cooper are helping to extend the ways we forge meaning given the multiplicity of images, sounds and data that surround and shape our everyday life. Cooper explores the codes that are now used to read the body. Jacques Derrida commented that the archive is the “question of the future itself, the question of a response, of a promise and of a responsibility for tomorrow”. How we survive in the future, how we “live tomorrow”, is a matter of how we read the assemblage of visual and sonic media as part of a new language.

– Victoria Lynn

“Archive Montage Network”, *Art & Australia*, vol. 43, no.3, pp.421-425





46 *Transformers*, 2002-2003, 4-channel video and sound installation, 80 x 80 x 240 in shown here: Adelaide Biennial of Art, Art Gallery of South Australia, 2003

Converge: where art and science meet

catalogue essay

***Transformers* - Justine Cooper**

The seed for *Transformers* was planted during my first trip to China – for the ‘Probe’ exhibition curated by Linda Wallace at the Australian Embassy in Beijing in 1999. I had thought to photograph people in the street, ask them for hair samples, then use them for sequencing and comparing certain genes.

But I had to consider: what was the point of randomly selecting participants, persuading them to donate several follicles, only to demonstrate that we have very few differences after all? It is now known that we may have only 1,000 - 10,000 genetic variations (out of some 3 billion possibilities). It is not possible to determine race using genetic material, nor is it possible to determine personality. Yet human variation is precisely that, incredibly varied.

Transformers explores ideas of identity and translation – the transmission and reconstruction of information about individual ‘beingness’. These fundamental communications are increasingly mediated by science and technology, so that we may now think of ourselves as walking code, with a few tiny variants which determine individuality. So does identity rest purely in our genetic programming? Is being an “individual” an oxymoron if we are fated to become what we are? To change our “nature” do we merely tinker with the human genome?

If we look at cultural shifts since general acceptance of Darwin’s theories we appear to have closed a circle. A complete validation of a Darwinian-determinist view now seems to prevail, ready to swamp any delusion of free-will or “nurtured” beings. The best-selling evolutionary theorist, Richard Dawkins, is a leading advocate of such a view. He asserts that because genes are small packets of organic code with the ability to do one thing, to self-replicate; this then is the single agency and purpose of all lifeforms. More recently Dawkins has extended his theory to human culture as well, in a theory of self-replicating cultural codes that he calls “memes”. My question is: can such theory really account for the complexity of human consciousness, the beauty of being, the contingency of existence and randomness of speciation?

Transformers assembles hard, ‘physical’ evidence of identity, such as hair, fingerprints and photographs along with more subjective data about identity, such as personal histories and the imprinted memory of someone in others (I am represented in my memories of them). I also chose as markers of identity two genes sequenced from DNA in the collected hair. One is Cytochrome B, a gene involved in the most basic cellular metabolic processes, breaking down food and producing energy. This is a low-variation gene in humans. The other was taken from a region called D-Loop, which is highly variable amongst us.

One outcome of working with the evolutionary biologist Dr Jim Bonacum is a better appreciation not merely of how genetics work, but the significance of how they are represented. For instance, it isn’t useful to think of a gene as representing a single trait, disease, or function. Instead, I chose the genes based on what they represent – similarity and difference – as opposed to what they code for.

The human subjects of *Transformers* present their identity as an evolving, multiplicitous experience. They include “hybridized” individuals who are of mixed ethnic parentage, those who have been immersed in non-native cultures for long periods, or who have undergone gender re-assignment. There is an observable plasticity in who they are and what they have become – and an ability to use this in navigating society and circumventing geographic boundaries.

Transformers presents a series of abstract layers of identity, woven together to create the fascia of an “identity chamber”. Visual translations of identity are projected inside the chamber’s walls. A metaphorical recombination takes place in which identity becomes an elastic (en)coded building process.

Evanition means to pass out of sight. The piece was a response to the futility of grasping at the tangible world, in a time when whole buildings, and their inhabitants, disappeared in the space of a few minutes. The DNA sequence was created by translating the light patterns of Tower 1 into the 4 DNA bases – guanine, adenine,

thymine and cytosine. The transcribed sequence was sent to a genetics lab and used to generate DNA encoded with that sequence. The vial of DNA floated in an incision cut into the two-sided freestanding wall of the gallery. On either side of the wall a large panel of LCD glass stood as both a barrier and a window onto the vial of DNA. When approached,

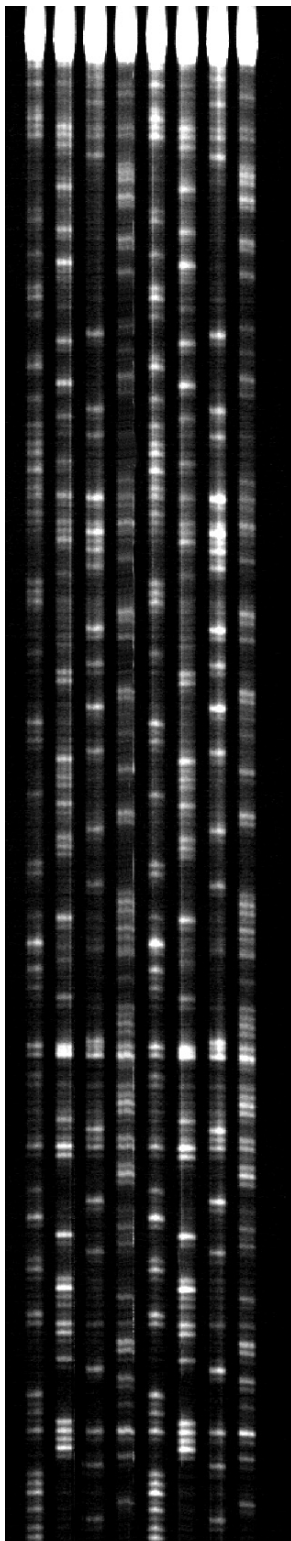


proximity sensors alternated the state of the glass between transparent and opaque. The viewer on either side had control over the state of their side. The overall sense of the work was transformed by how many people engaged it.

The four states are shown here, from left:

- 1) both sides opaque
- 2) near side transparent only
- 3) far side transparent only – casts a highlight shadow of the twin towers
- 4) both sides transparent – possible to see the other viewer





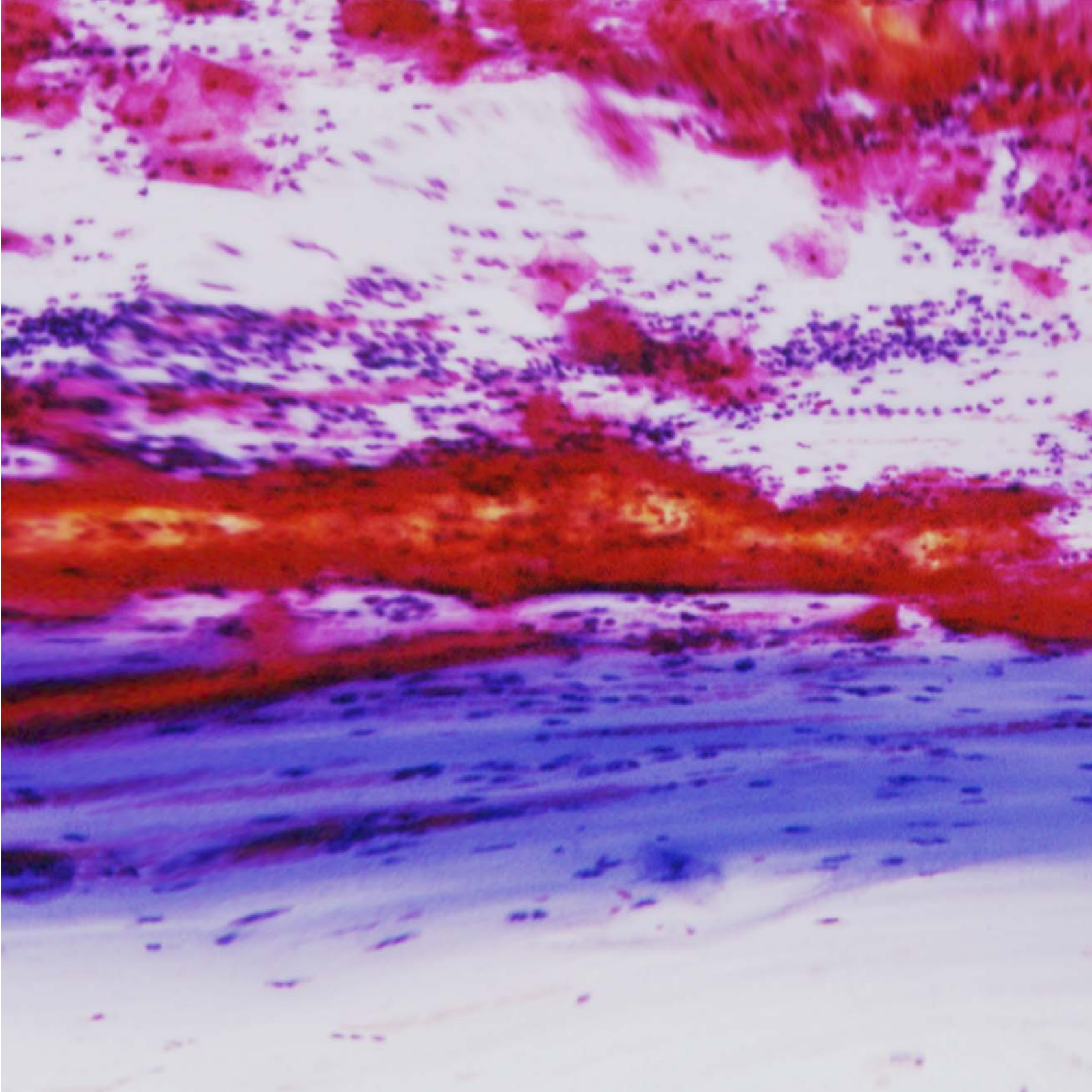
In the Summer of 2001 I began a residency program in the World Trade Center. I had proposed a project based on the physical look of the buildings' offices lit up at night, which I found reminiscent of DNA autoradiographs [left]. I wanted to take something physical, but not biological, and encode it using a system from biology. My intention was to create a DNA sequence from the patterns of the Tower 1 lights (which were random), and then send the sequence off to be synthesized into DNA at a commercial laboratory. I started developing what physical form the project might take by looking at patterns and intertwining them with the inverse idea of randomness. Knitting patterns have a similar look to autoradiographs, and functioned in the same way whereby the position of the 'mark' is essentially the information. Because I was in

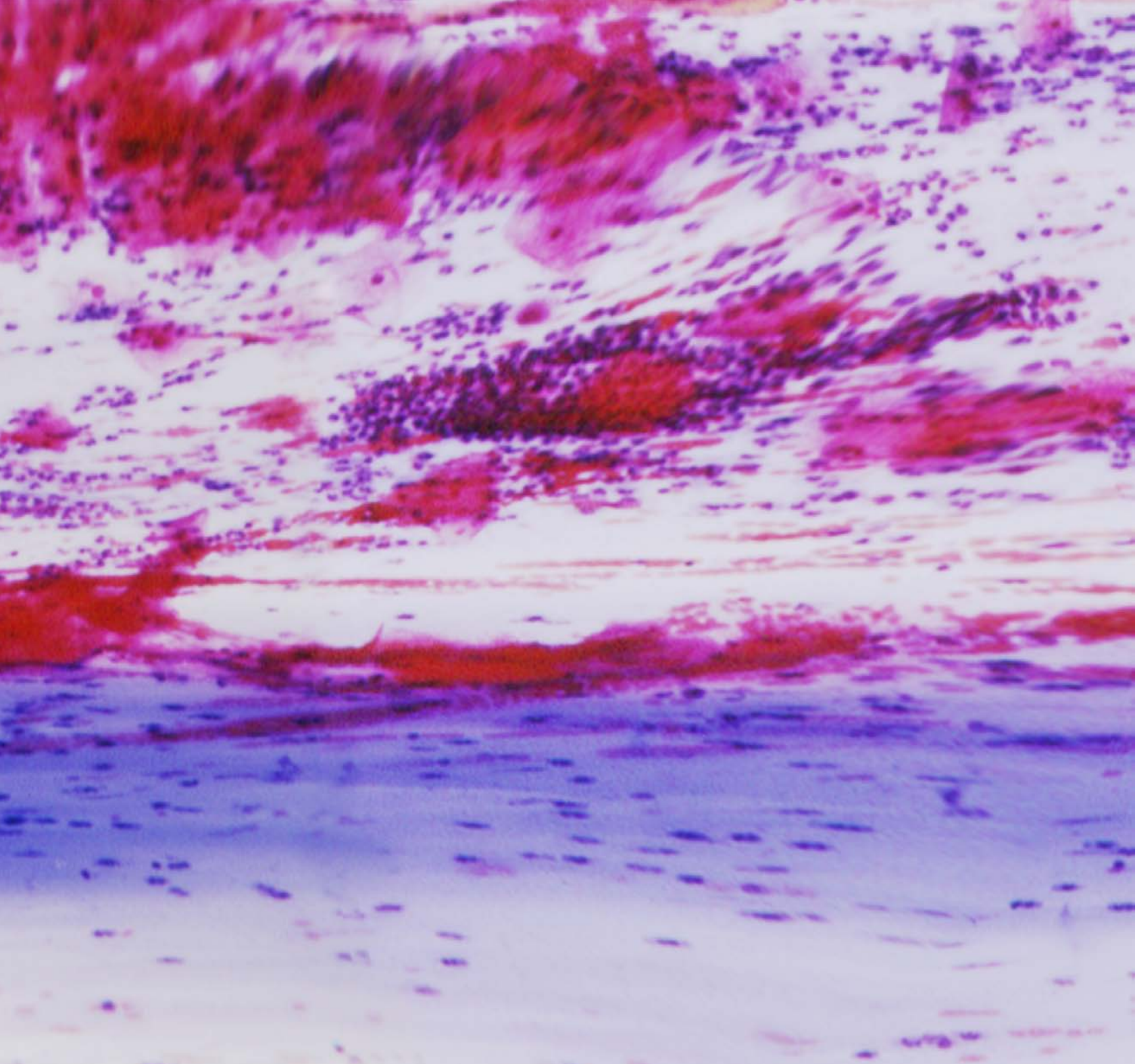


the World Trade Center, I wanted to mesh patterns and randomness of economies as well. For instance, the way something random like an outbreak of foot and mouth disease can affect the wool commodities market. So to tie all these ideas together I thought what better piece of technology to use than a knitting machine to relay the information and ideas into a physical form, with wool as the medium. Clearly that's not what I made. 9/11 destroyed the buildings, including my studio and knitting machine, possibly saving me from my own process. Instead I built an installation where, in a strictly poetic sense, the synthesized DNA became a biological transcription of the absent building, with the presence of the viewer affecting what was and was not apparent.

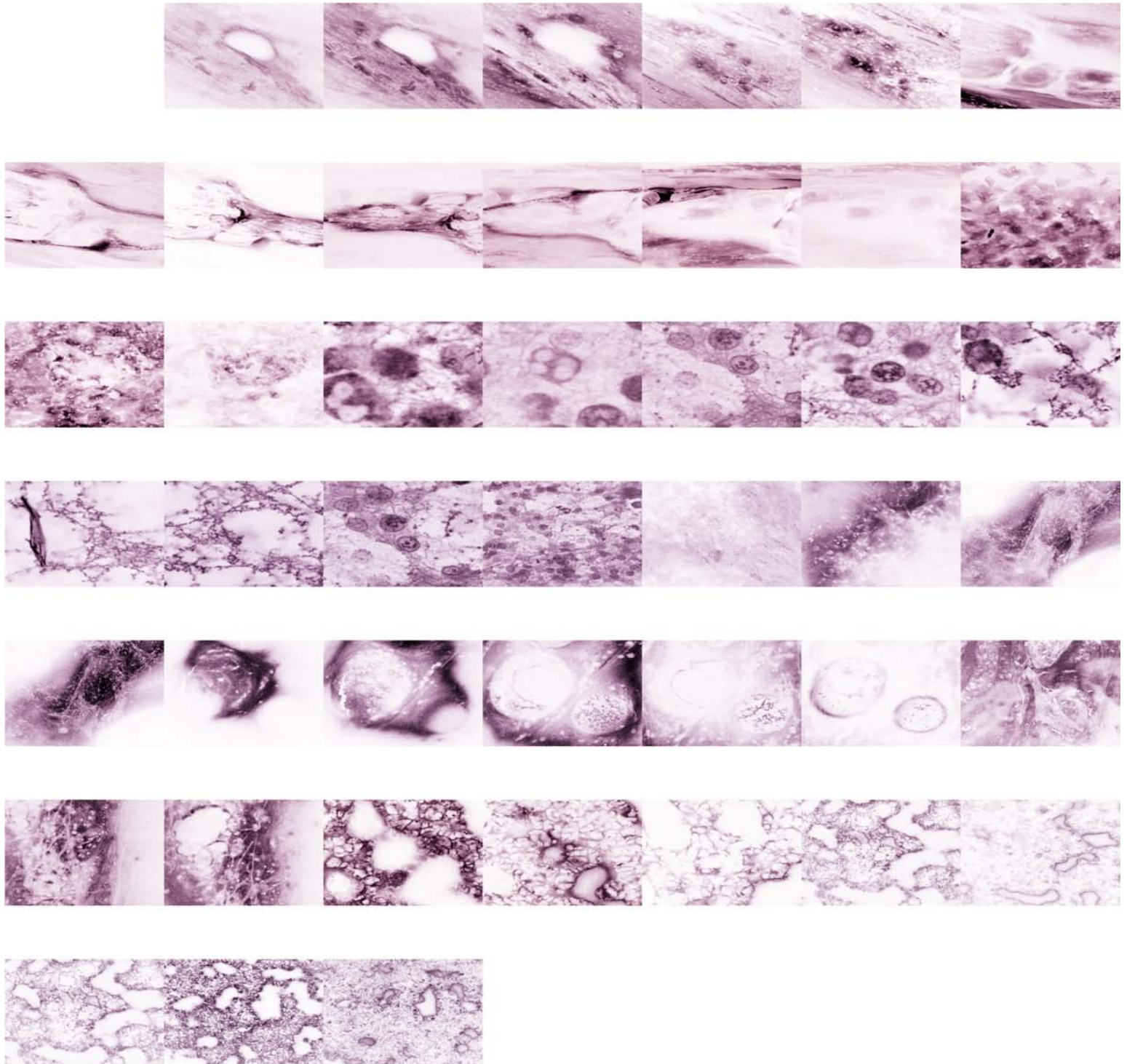


left: detail of DNA vial right: side view **Evanition**, 2001, LCD glass, sensors, stainless steel, DNA, 36 x 36 x 96 in





Moist, 2001-2002, light microscopy animation [05:15], video still

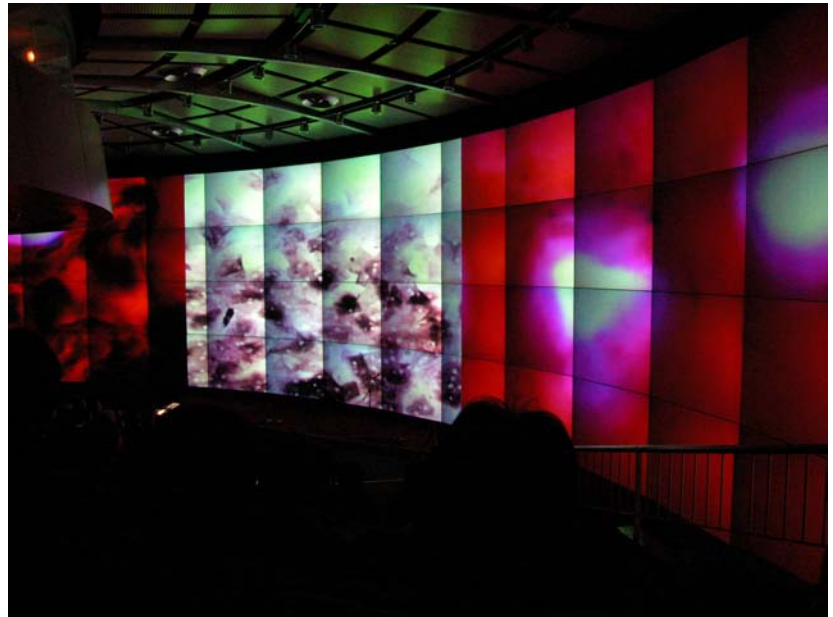
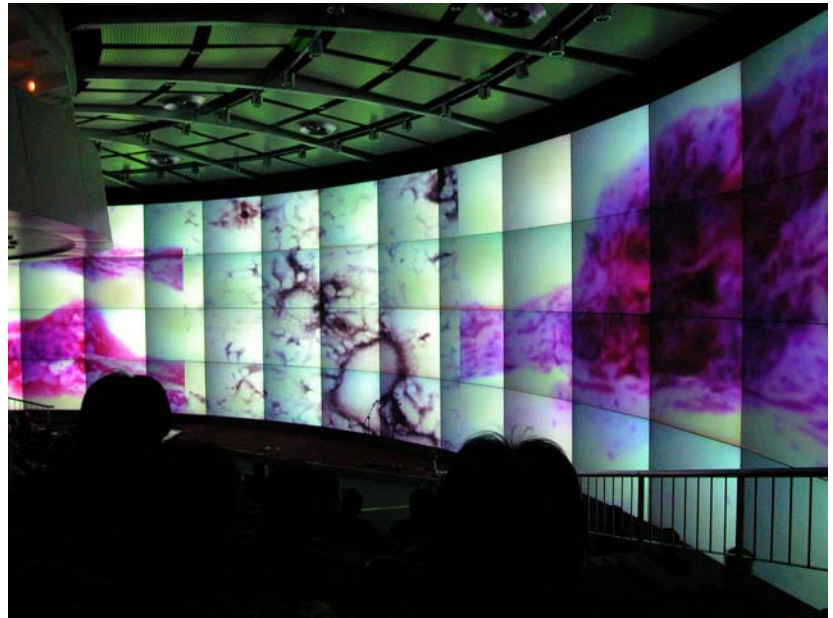


Moist & Excitation

This series of video animations was commissioned in 2002 by MAAP (Multimedia Arts Asia Pacific) for a 20 ft x 98 ft screen at the China Millennium Monument in Beijing. The work was created with light microscopy and confocal microscopy of body fluids with emotive properties including blood, tears, phlegm and cervical mucus.

The choice of fluids relate in part to medieval medicine's theory of the four humours (black bile, yellow bile, phlegm, and blood) which were thought to determine personality and, when in balance, was considered the source of good health. Phlebotomy, or blood-letting, was one common way to keep the humours in balance. In this period healers had to know as much about astrology as they did anatomy, because heavenly cures were just as likely to benefit the patient as medical interventions. Neither diagnostic nor didactic, in relating these ideas, *Moist* and *Excitation* map and translate our biology into an imaginary universe of seemingly complex meteorological phenomena and interstellar geographies.

The name *Excitation* refers to the process in confocal microscopy in which certain fluorescent dyes are excited by different wavelengths of light. This excitation is used to reveal the tissue structure of stained specimens and can then be used to build three-dimensional animations. Of course the word "excitation" has a more general meaning—the altered condition resulting from stimulation of an individual, organ, tissue, or cell. The confocal sequences created from the structures of bodily fluids appear to grow or build, then wither away in a simulation of the life cycle. Australian composer Barton Staggs created soundscapes to accompany both animations. *Excitation* presents an altered condition which reinterprets space and the body.





Tulp THE BODY PUBLIC

The body is both a material object and a social construct. While the body public is a body on display, or a collective. In *TULP, the body public* we look at these bodies through a lens of medical science along with the act of inspection and introspection. In interviews, instead of searching for specimens, we collected experiences. These slivers of narratives, sutured back together, form a prism of what it means to be human. The imagery is inspired by historical anatomical illustration, microscopic cellular structure, modern medical imaging technologies, and the processes of decay and transformation. In the performance, as in all things, the beauty and the abject must ultimately coexist.

Justine COOPER visual artist | John RODGERS composer | ELISION ENSEMBLE

" . . . *Tulp, The body public* is an experience. It involves theatrical provocation and evocation of thought and emotion in each spectator fortunate enough to secure a seat. *Tulp* is a brilliant response to questions about physicality, the body's fortitude and frailty over lifetimes of experience. Told in intelligent, insightful and innovative terms, *Tulp: The Body Public* offers a post-modern take on Rembrandt's subject in a most memorable manner."

– Prue Ahrens, Media-Culture Online



Domain Theatre, Art Gallery of New South Wales, Sydney, Australia. Presented as part of the 2004 Sydney Festival

TULP is an elaborate project at the cross sections of experimental theatre, documentary, and new media. Imagine an hour-long live performance that toured people's experiences with medicine, bodies, and death. Simultaneously brutal and humorous, *TULP* is a collision of home surgery with baroque opera.

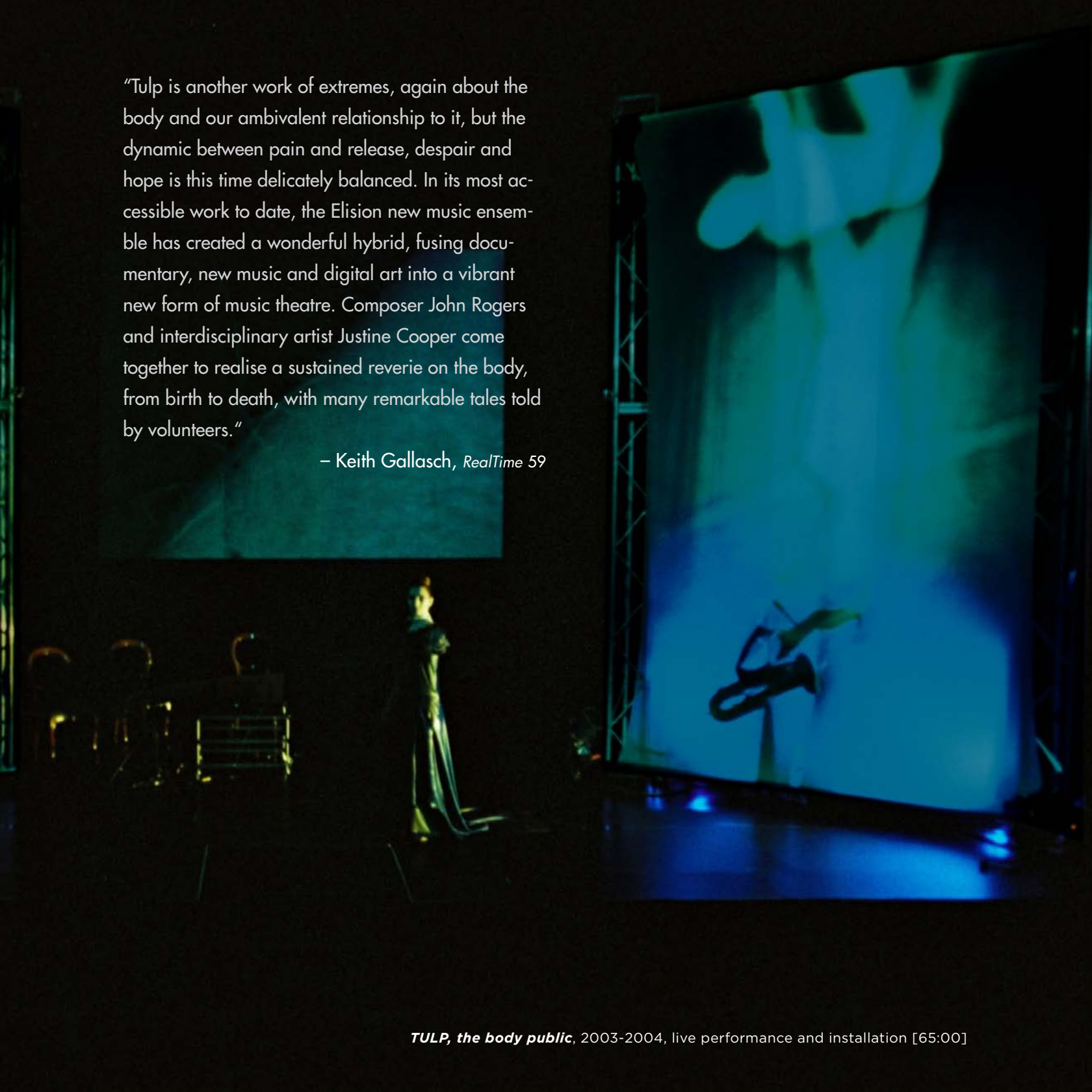
The four major elements of *TULP, the body public* Running time 65:00

- Live musicians, including an early-music band and soprano who sang Italian baroque songs that are contemporary with the painting.
- During the performance the soprano is equipped with a wireless video camera, used to scan the musicians, instruments, herself and audience members. This live output is mixed with the center channel in real-time.
- The center screen showed edited interviews with volunteers who shared stories of their bodies and medicine to form the narrative backbone of the work.
- Two vertical side screens display animations created from historical anatomical illustrations and modern medical imaging technologies, and the lyrics of the songs, in both Italian and English.



"Tulp is another work of extremes, again about the body and our ambivalent relationship to it, but the dynamic between pain and release, despair and hope is this time delicately balanced. In its most accessible work to date, the Elision new music ensemble has created a wonderful hybrid, fusing documentary, new music and digital art into a vibrant new form of music theatre. Composer John Rogers and interdisciplinary artist Justine Cooper come together to realise a sustained reverie on the body, from birth to death, with many remarkable tales told by volunteers."

– Keith Gallasch, *RealTime* 59



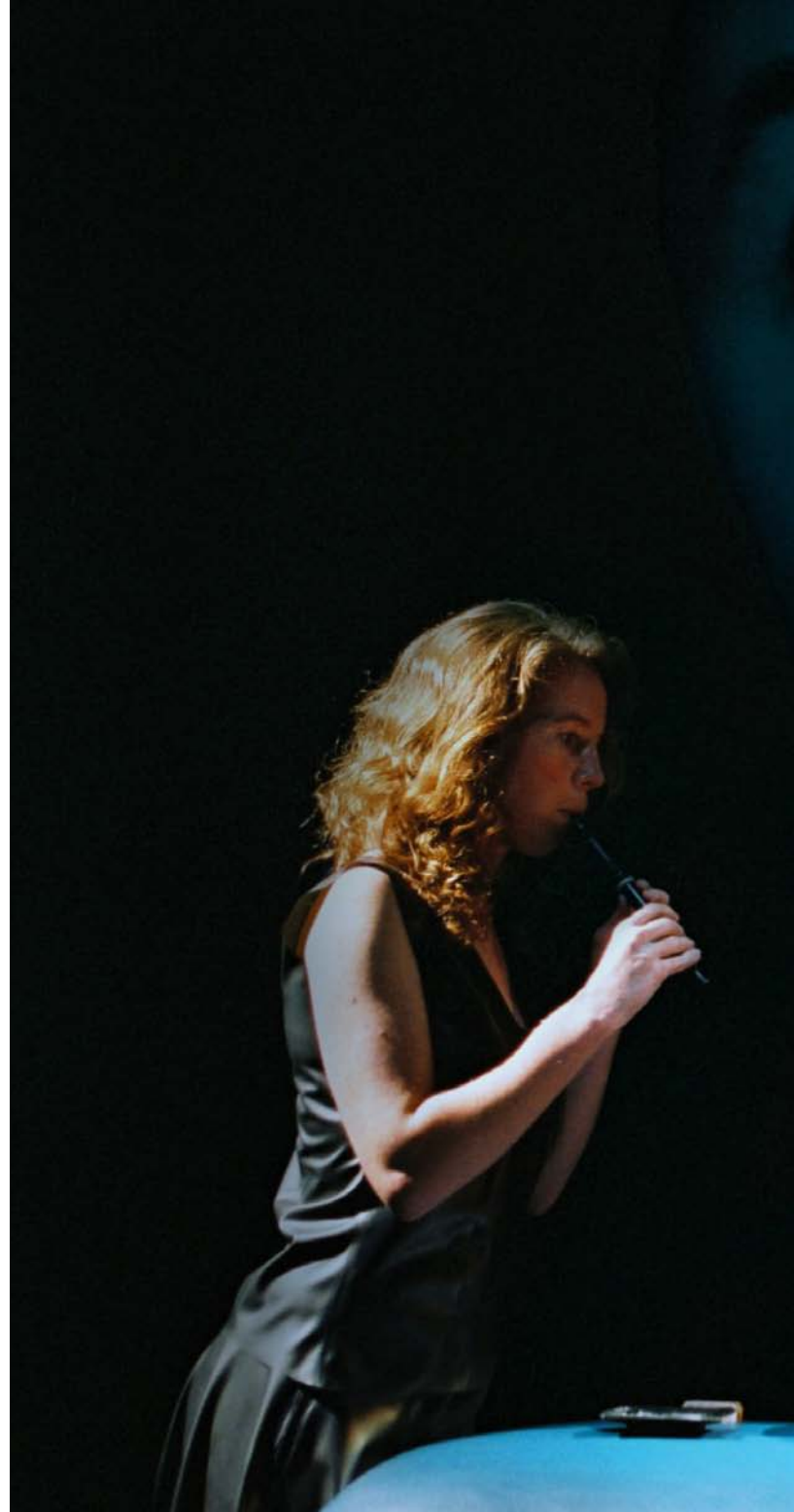


On January 16th, 1632 the executed body of convicted thief Adriaan Adriaanzoon alias Aris Kindt was dissected by Dr. Nicolaes Tulp in front of an interested audience comprising some of the most important burghers of the city of Amsterdam. The incision displaying the tendons in the arm of the unfortunate Mr. Kindt was documented in the Rembrandt painting *The Anatomy Lesson of Dr Nicolaes Tulp* and was something of a first; in previous times the Catholic Church had forbade dissection of the human cadaver for fear of discovery of the soul's location.

The painting occupies a territory somewhere between medicine and art and both documents and expresses the power relationships that surround that particular investigation into the human body. Issues of consent, of who gets to frame the defining societal questions of medicine and religion, and how the body public is subsequently interrogated are as pertinent in our times as in those of Rembrandt and his contemporaries.

The 2004 Sydney performance was preceded by the installation of a booth equipped with an ultrasound machine at the Art Gallery of New South Wales. The booth enabled the visual artist Justine COOPER to interview volunteer members of the general public who then provided the narratives, the audio-visual samples of their body and speech that form a 'library' from which we could select our performance vocabulary.

TULP, the body public is a cycle in twelve sections. Conceptually for the artists it is a cycle that is organic but which is disrupted and punctuated by moments conceived of as 'surgical', as interventionist in nature. Soprano Deborah Kayser, viewed as a "vector" by Justine Cooper mediates between audience, musicians and sampled



"TULP is a revelation – a confronting, sometimes unbearably intimate collage of what it means to be human."

– Harriet Cunningham, *Sydney Morning Herald*







narratives. Information rides upon her. She gives voice to songs drawn from the early Baroque, fragments of Monteverdi, Merula and others; all composers for whom the music of affections was a significant doctrine determining the objectivity of sound in relationship to the human frame. Images reflect upon and around her. She surveys the audience and that surveillance injects the seated audience into the performance enquiry.

Period instruments from the early Baroque are used. But recorders, theorbo, sackbuts, and guitars are performed upon with the inevitable awareness of contemporary techniques and sensibilities while electronic manipulation is used to excavate within the theatre and amongst the audience an invisible set of chambers and cavities delineated by sound. improvisation collides with notated materials.

The latex screens are the site where musicians and their instruments, themselves exploited bodies, provide the locus for the intersection of text, sound, and the visual. They are 'alternative spaces' where sounds create and deform images, and images double back upon themselves to speak to us and to each other.

We see the public body in this performance as being comprised of the audience as contributors, those who consented to our enquiries in the booth, the musicians and performers, as well as the resultant body of knowledge and art on display. *TULP, the body public* is not a closed story. Rather it is a work reflective of the ongoing narrative and relationships that humans form with the experience of their own bodies.

– Daryl Buckley, Director, Elision ENSEMBLE
from the foreword of the performance playbill

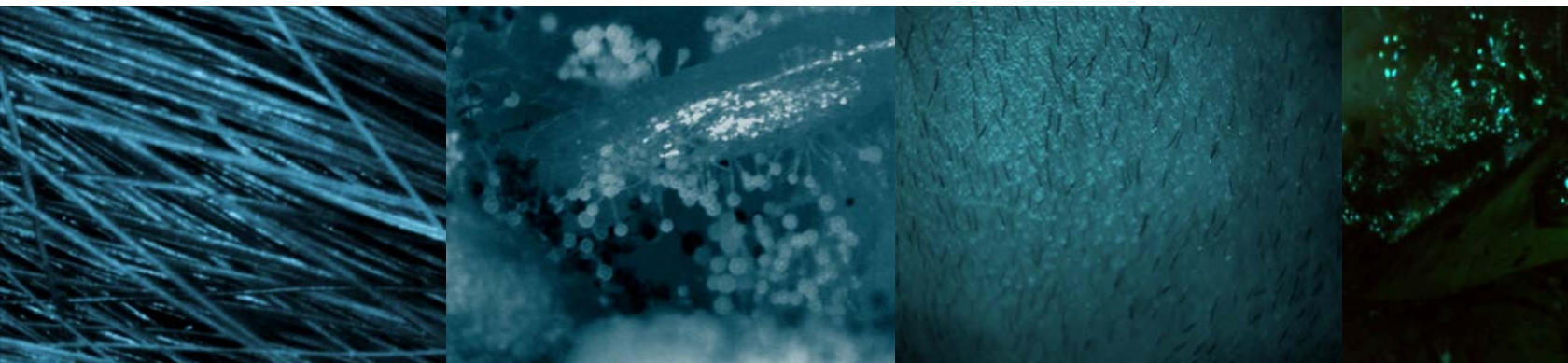


left: A visitor generating sound through the Ultrasound machine with the aid of a vascular technologist
right: The booth installation on site at the Art Gallery of New South Wales (right)

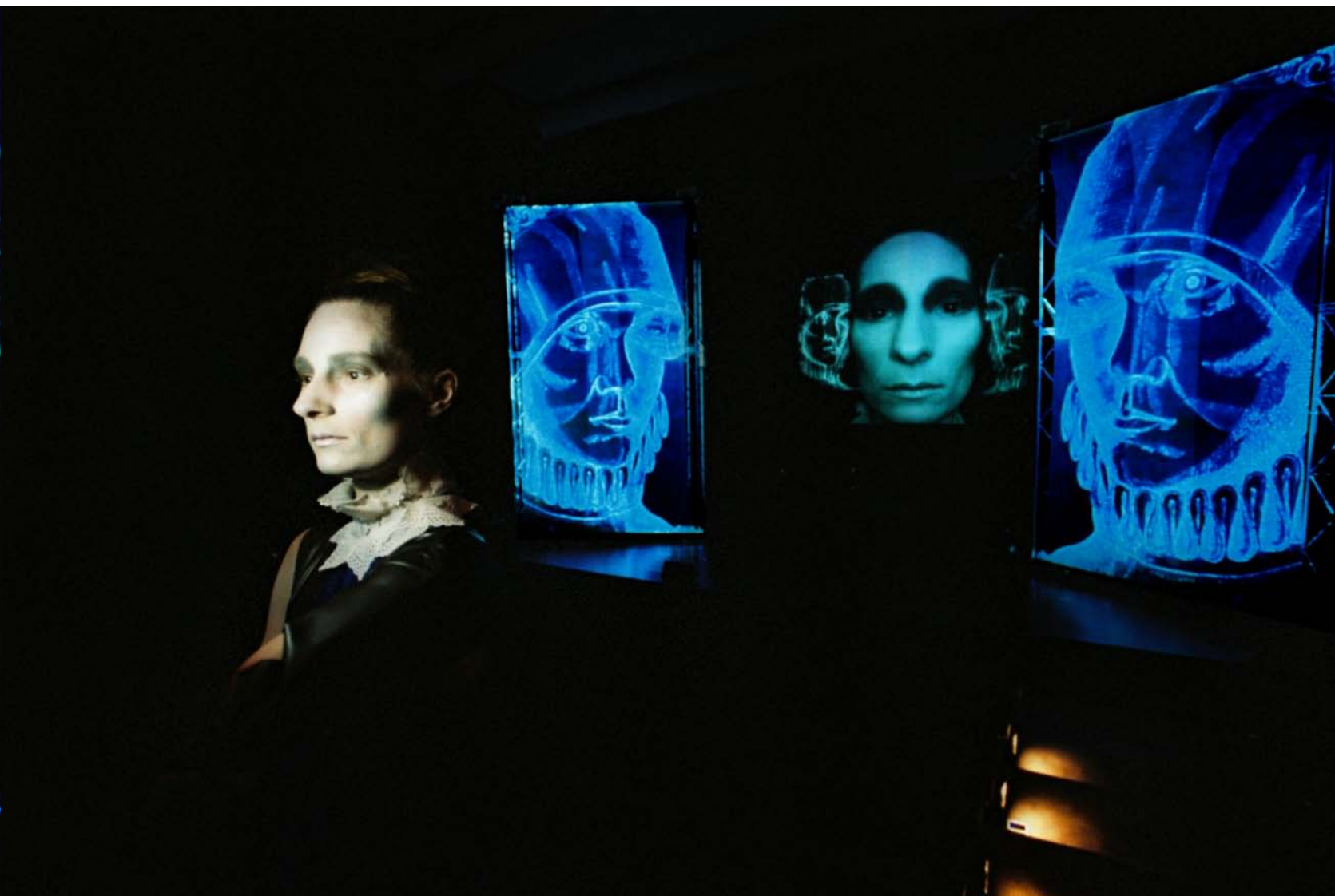
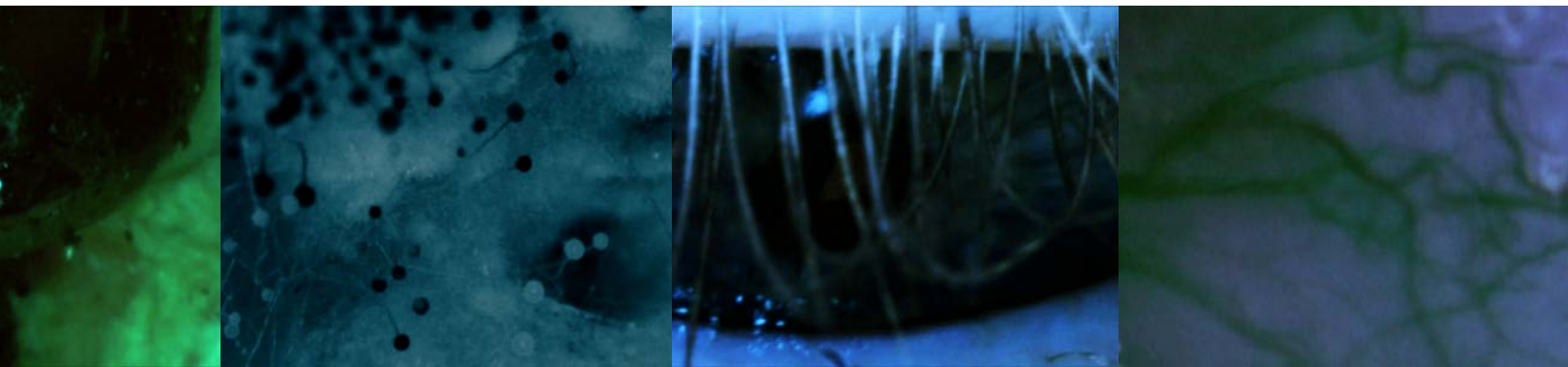




TULP, the body public, 2003-2004, live performance and installation [65:00], center screen video stills



66 top: *TULP, the body public*, 2003-2004, video microscope stills bottom: Musicians Benjamin Marks, Samantha Cohen, and Rosanne Hunt. Soprano Deborah Kayser (scanning instrument tray projected behind her)



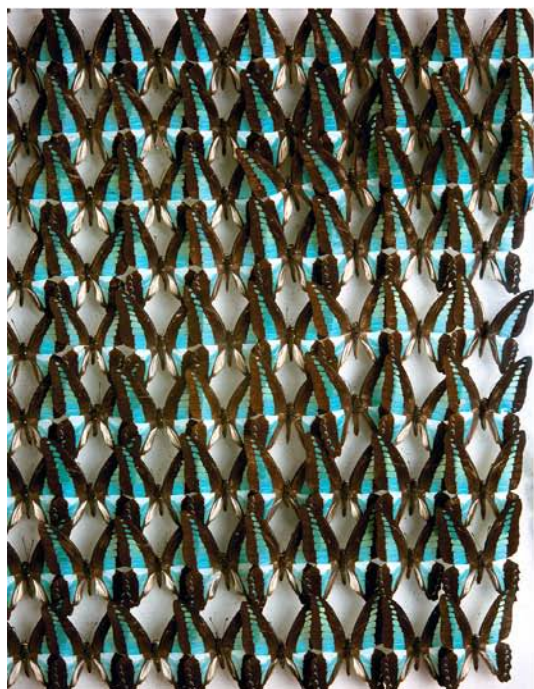
Soprano Deborah Kayser scanning audience members and herself with a wireless surveillance camera
TULP, the body public, 2003-2004, live performance and installation [65:00]



SAVED_{by} Science

Over the course of a year (2004-2005), with unprecedented access, I explored the behind-the-scenes storage areas of the American Museum of Natural History in New York. Armed with a video camera and a vintage wood 4x5 camera, I captured rare glimpses into their massive housed collections. What is revealed is a trail of scientific desire that reaches from the present back into the 19th century and across the four corners of the Earth. Sheer optical exuberance surfaces from a set of *Graphium sarpedon* butterflies. A group of forlorn ex-circus seals, swathed in plastic wrap, await their departure to climate-controlled storage. The 21st century frozen tissue collection holds a million specimens in a room the size of a studio apartment.

Trophies, from the series *Saved By Science* 2004-2005, C-Print, 30 x 39 in
underlay: *Wall Street Beetles (Micromalthus debilis)*, from the series *Saved By Science* 2004-2005, C-Print, 20 x 26 in



clockwise from top left:

Endocrinological Models, from the series ***Saved By Science***, 2004-2005, C-Print, 30 x 39 in

Herpetology Cabinets, from the series ***Saved By Science***, 2004-2005, C-Print, 30 x 39 in

Albertosaurus Dinosaur, from the series ***Saved By Science***, 2004-2005, C-Print, 30 x 39 in

Elephants in the Attic, from the series ***Saved By Science***, 2004-2005, C-Print, 30 x 39 in

Horn Sharks, from the series ***Saved By Science***, 2004-2005, C-Print, 30 x 39 in

70 ***Blue Triangle Butterflies***, from the series ***Saved By Science***, 2004-2005, C-Print, 30 x 39 in



Rooster, from the series *Saved By Science*, 2004-2005, C-Print, 30 x 39 in



I vividly recall my first foray from the public museum into the solemn, private space of the collections. The elevator I rode moved between these two spheres in much the same way that the museum, itself, is a bridge between the 19th and 21st centuries. The journey I began that day became a four dimensional adventure through space and time, encompassing some of the romance and relics of the museum's earlier incarnation, along with its current status as a major repository and research center for scientists from around the world.

At its founding in 1869, The American Museum of Natural History was an embodiment of the royal cabinet, the 19th century name for natural history collections. Radically different from the random oddities of 17th century cabinets of curiosity, royal cabinets were founded on the belief that they were a collection of scientific and natural facts. Now, 150 years later, the collections represent far more than facts, they record our relationship to the natural world as well. Beyond the science, the historic and contemporary motivations for collecting, preserving, cataloging and systematizing the natural world ultimately say as much about *Homo sapiens* as any of the other species represented in these vast holdings.

When creating the large format photographs, I found three types of subjects; the storage containments, the specimens and artifacts en masse, and occasionally the anomaly. The rationality of the containments masks the complexity of the cargo. But the containments are not uniform. Each department has a different look, reflective its contents and proscribed by available physical space, curatorial choices, and the craft and technology of the era. By photographing these cabinets and storage spaces, the personality and architecture of the museum's infrastructure emerges.

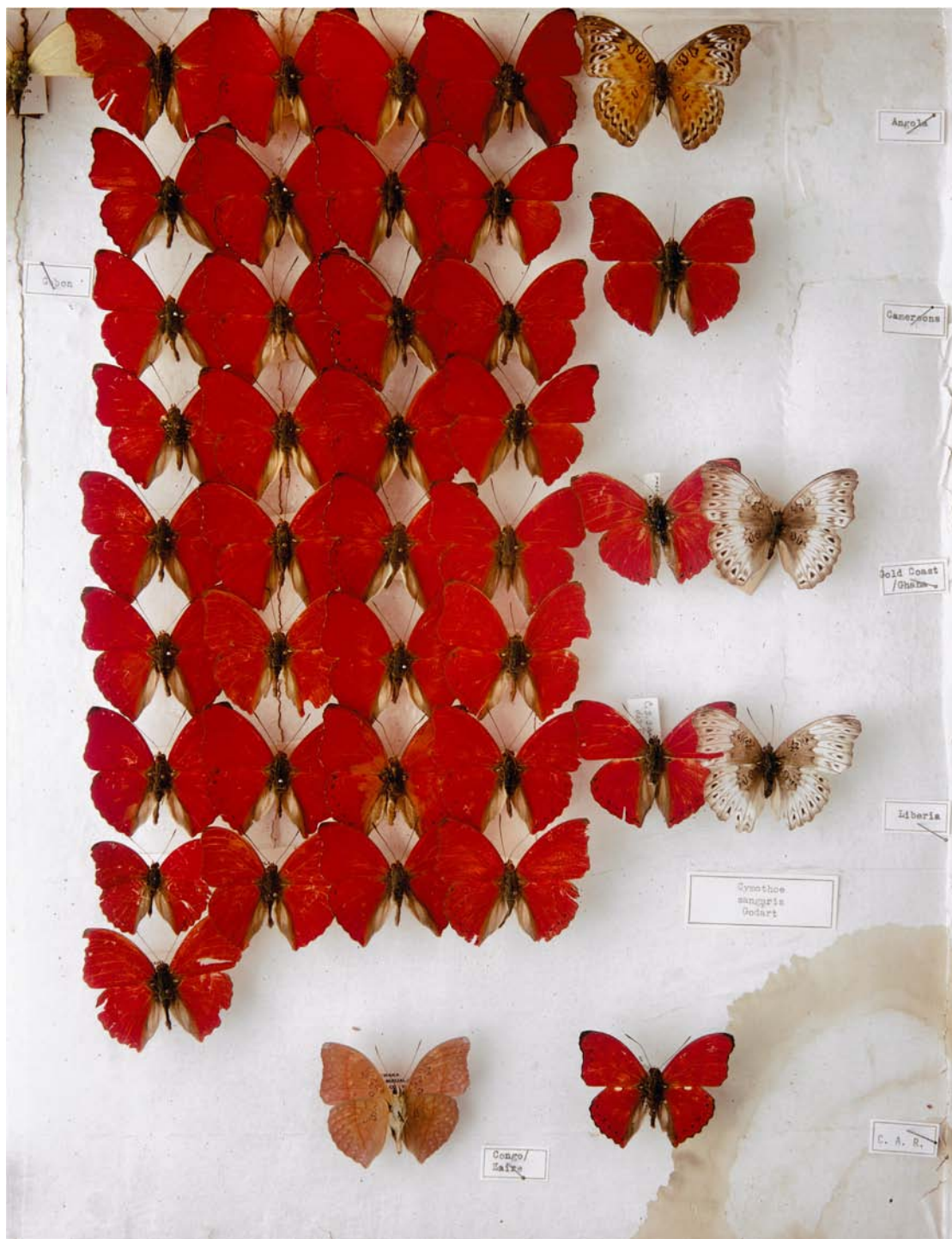
These cabinets and vaults are then opened to reveal the order and scope of their contents. For without multiples, a collection is scientifically quite useless. Upon closer examination the set divulges that no two specimens are actually identical.

The combination of having such a massive repository of specimens and artifacts, combined with current computational ability, creates tantalizing potential for researchers. But for the passerby, the visitor, or the artist there is also a latent

mystery to the collections. If one could only understand their language, they could communicate the secrets of our origins, narrate the history of our civilizations from a biological and cultural aspect. Finally, there are instances when the anomaly—the curiosity—is still relevant to the story, even if it is not relevant to science today. Hidden amongst this vast repository are things with no perceivable value, legacies from earlier times. A solitary lion's head, origins unknown, or a room filled with late 19th century game mounts, patiently awaiting advancements in DNA technology so that they might have renewed relevance. These oddities symbolize the museum's sense of perpetuity, operating on a scale of time that references the past and looks to the future, far beyond our own lives.

Chronicled behind the scenes is a complex web of science, history and human desire. Natural history collections intertwine monetary, scientific and historical value. Is it knowledge, ownership, or curiosity that drives us to collect? Are we by nature obsessive, preservationist, or sentimental? In the end, I was most drawn to the way in which this seemingly simple collecting and ordering of nature, albeit on a grand scale, represents a multi-faceted engagement with both a scientific and social space.





In any given time period or culture, the function of objects within a museum and the role of artists within society are similar. Both trace memory in a manner similar to that of the mythological Muse. Historically, museums reflect the priorities and ideas of the cultures they represent. Artists act as critical observers of their culture. These ideas form the thread that runs through Museum Muses, provoking us, sometimes with humor, to consider the various cultural meanings reflected by the objects we collect.

– Excerpt from Museum Muses catalog essay, J.D. Talasek, Curator



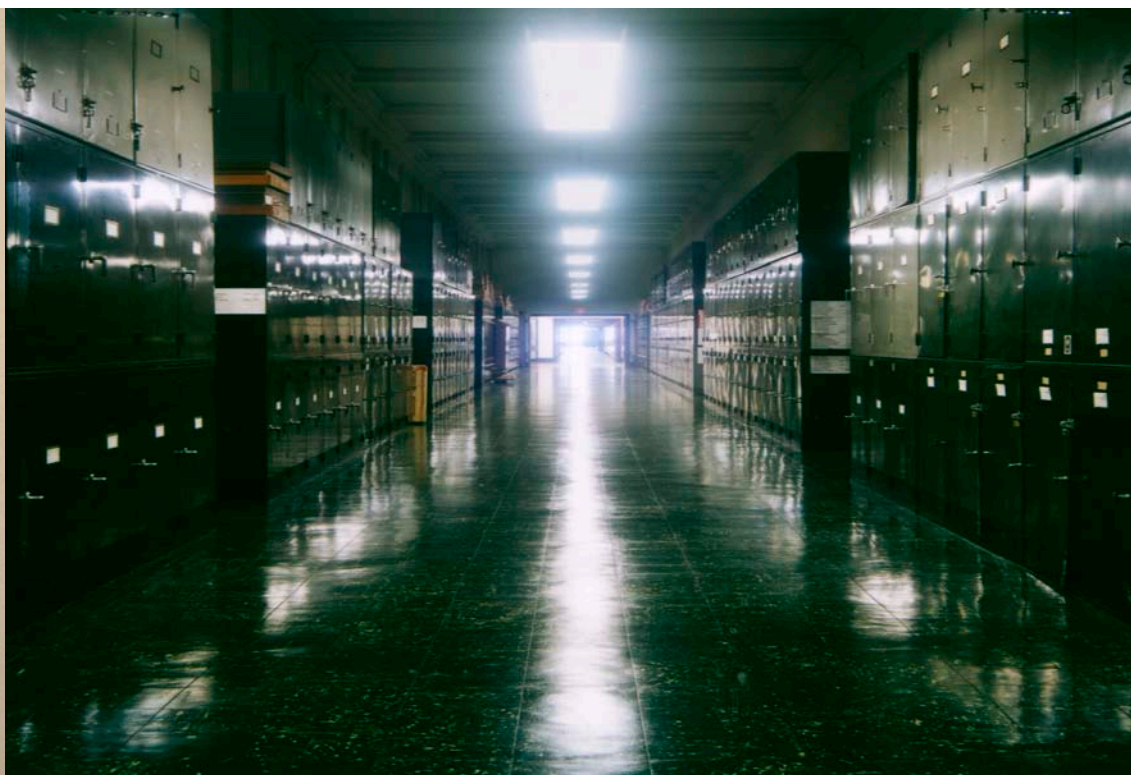
African Lion (Panthera leo), from the series ***Saved By Science***, 2004-2005, C-Print, 30 x 39 in



S.O.S. *Sounds of Science*

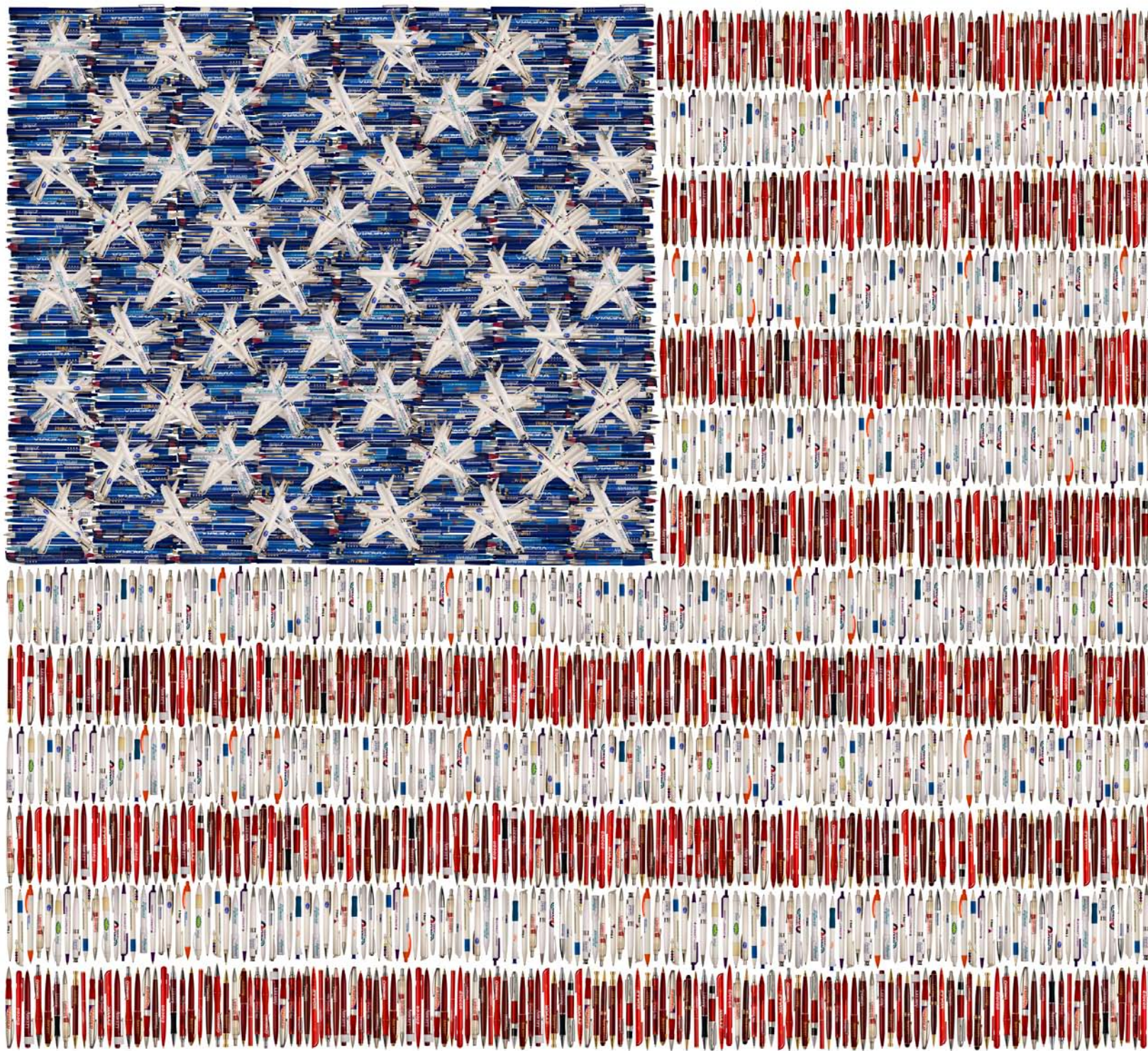
This video counterpart to *Saved by Science* winds its way through some of the museum's immense stored collections and research offices, the last stretch is reputedly the second longest hallway in North America after the Pentagon.

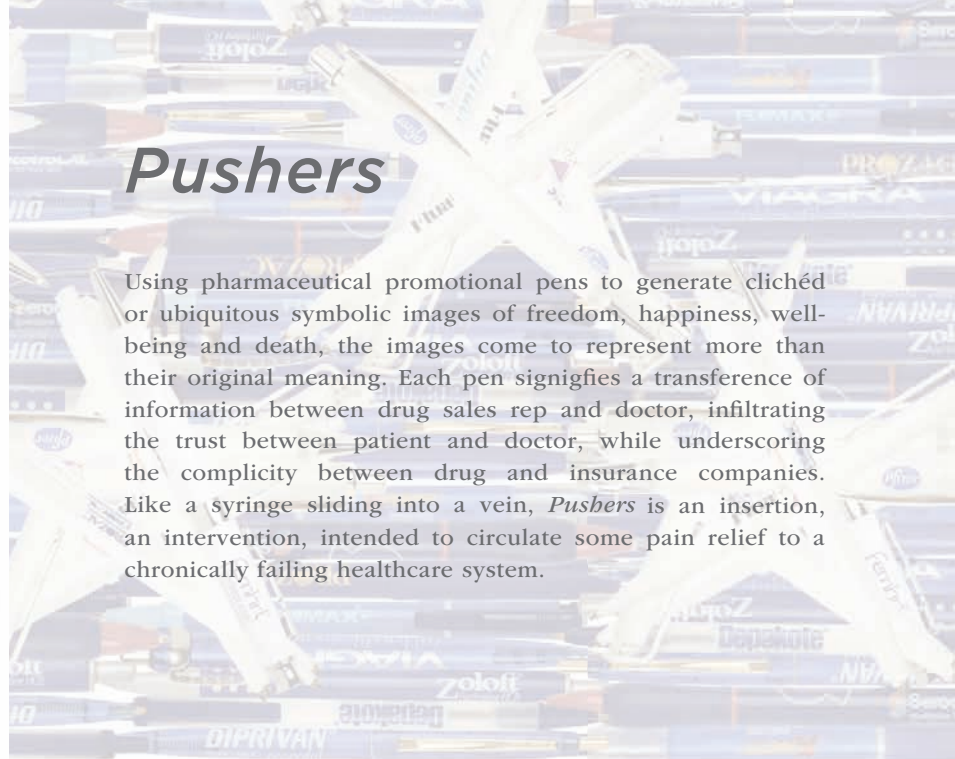
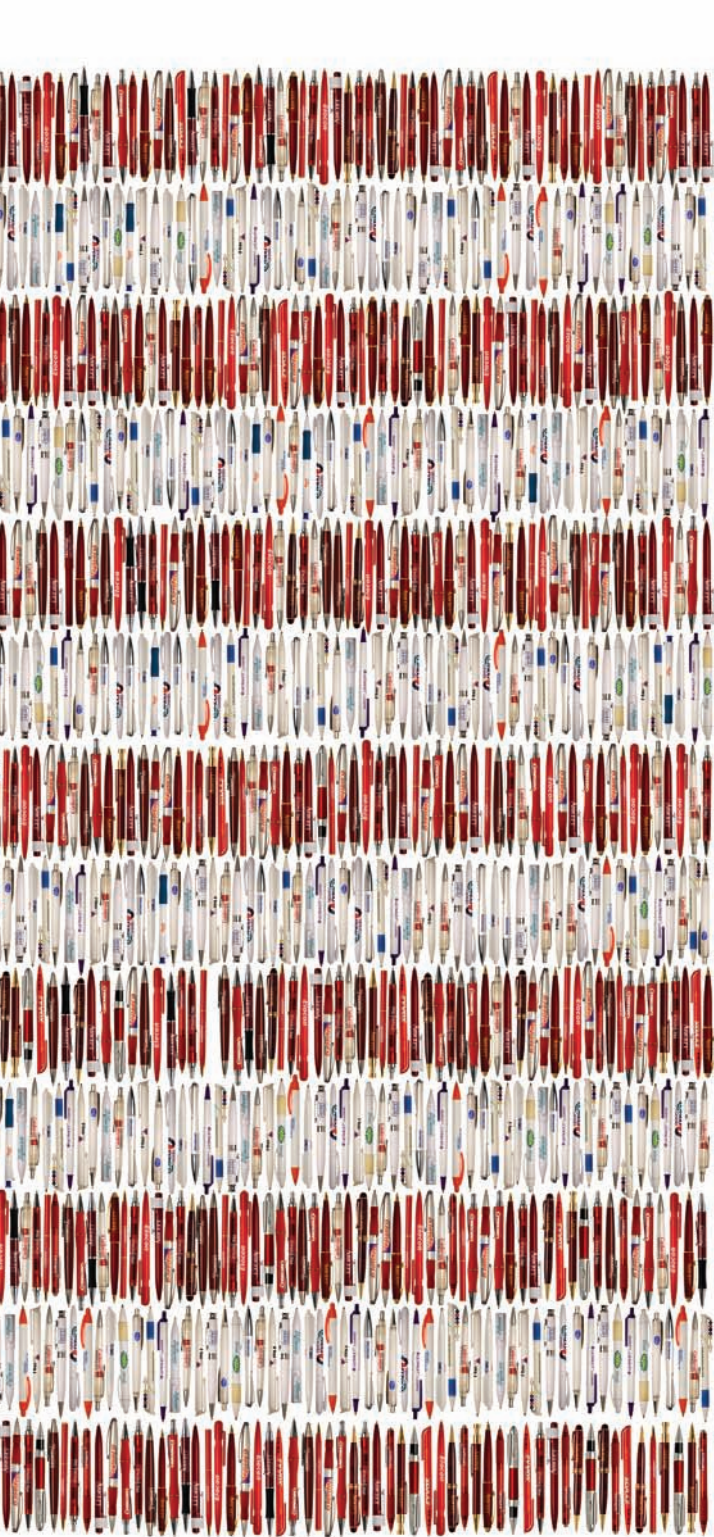
While the contents of the cabinets are never seen, they are certainly heard. In my version, the passageways come alive with the the sounds of the living counterparts to the specimens being passed along the way. *S.O.S.* presents a latent record of how we contain nature.



In her meditative video *S.O.S, Sounds of Science*, Cooper adds sound to image as a means of urging the viewer to consider the specimens' fate. Sounds of nature accompany the camera's tracking through hallway after hallway. The soundtrack's structure builds up from gurgling water to human noises before its tumultuous end. When the camera finally comes up on a window the image whites out to the sound of thunder. Suggesting an irreversible journey, the video leaves it to the viewer to conclude whether the museum has behaved as predator or guardian in the process of amassing its holdings.

– John Gayer, *Art papers*





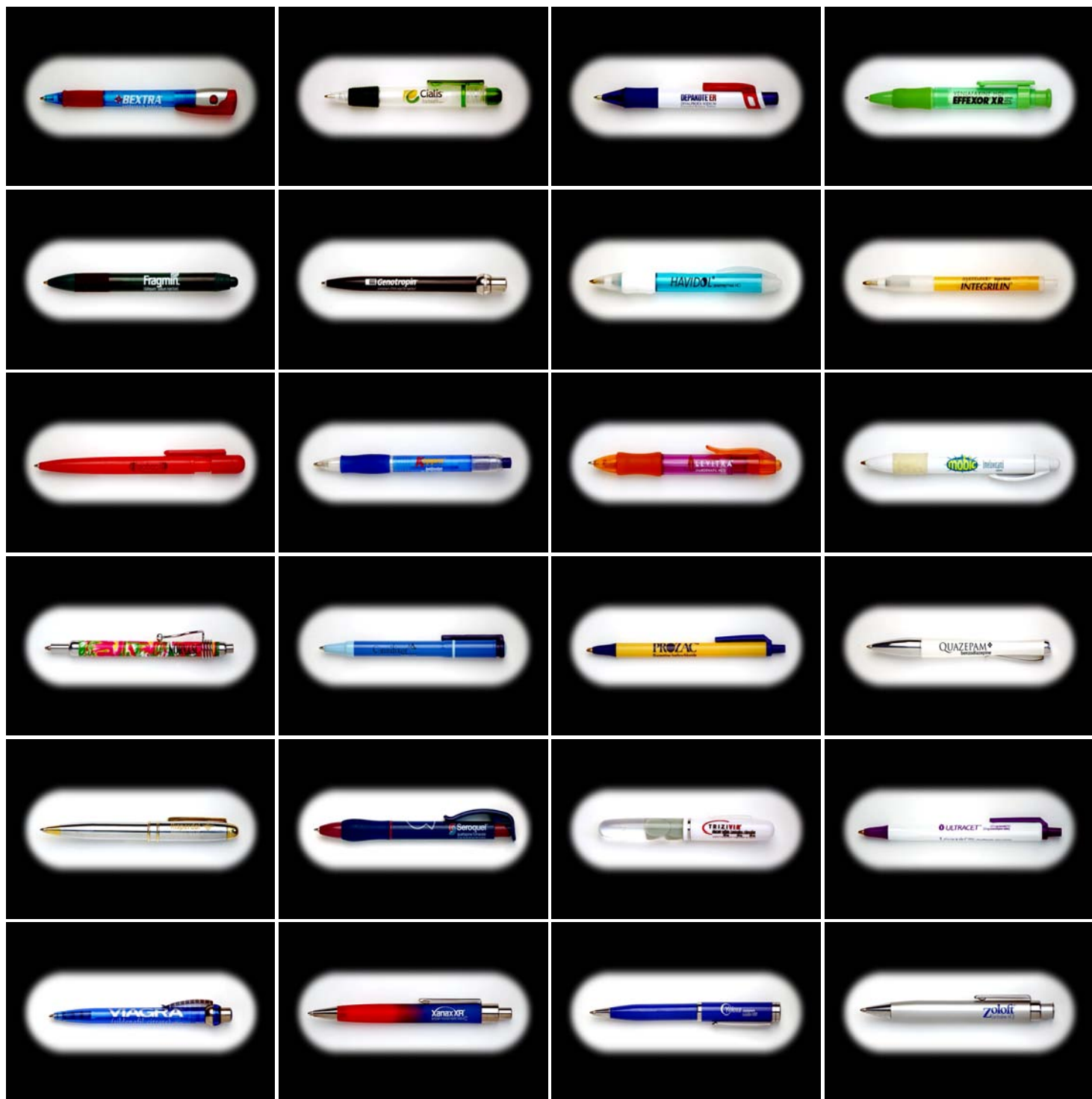
Pushers

Using pharmaceutical promotional pens to generate clichéd or ubiquitous symbolic images of freedom, happiness, well-being and death, the images come to represent more than their original meaning. Each pen signifies a transference of information between drug sales rep and doctor, infiltrating the trust between patient and doctor, while underscoring the complicity between drug and insurance companies. Like a syringe sliding into a vein, *Pushers* is an insertion, an intervention, intended to circulate some pain relief to a chronically failing healthcare system.

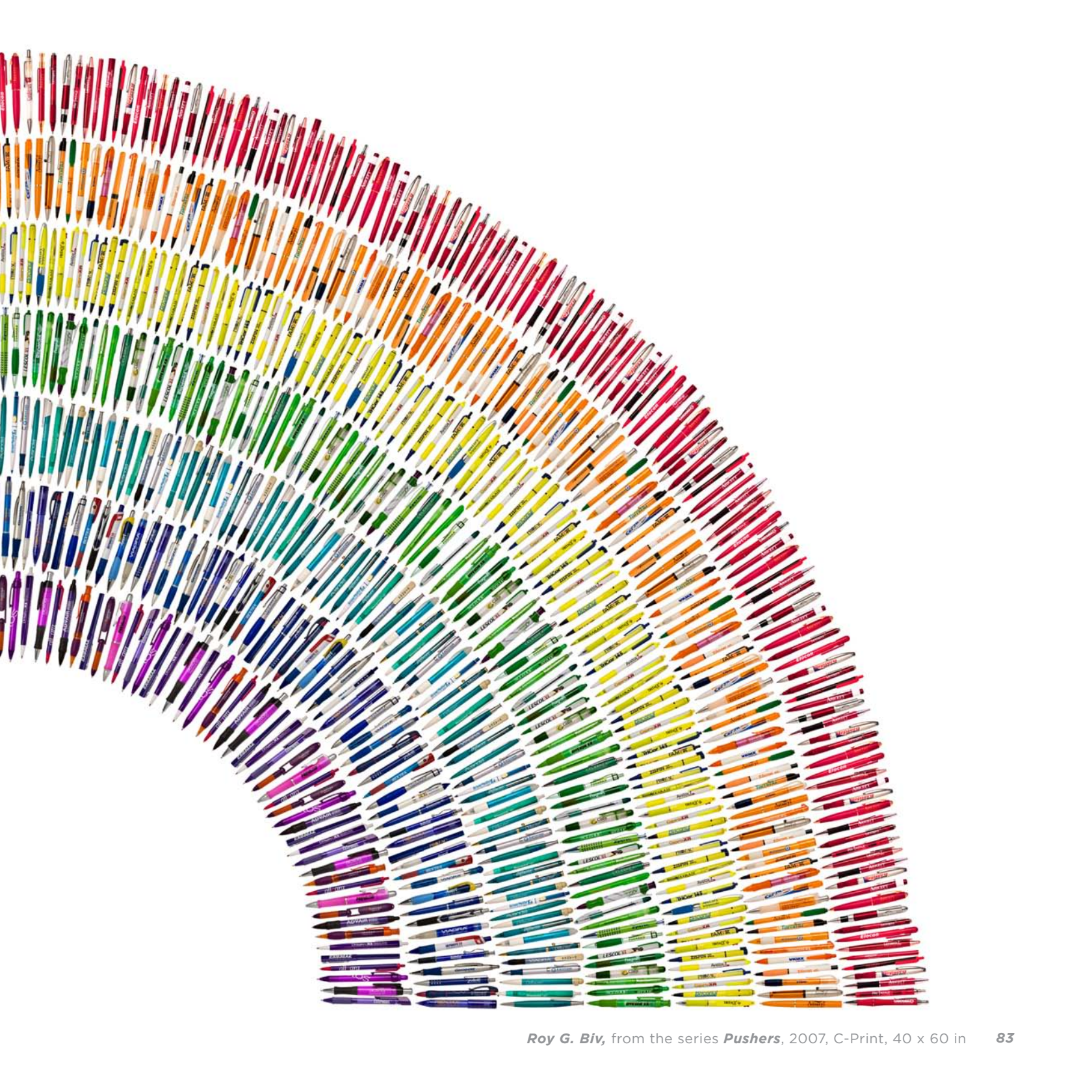


At the sound of a pen click the pharmaceutical promotional pens parade through in a cycle that recites the alphabet. Three pens out of the 26 are fictional drugs, but it is difficult to distinguish which ones they may be, mirroring the impossibility of knowing which pharmaceuticals offer genuine solutions.









Roy G. Biv, from the series *Pushers*, 2007, C-Print, 40 x 60 in

HAVIDOL®
(avarfynetyne HCl)
WHEN MORE IS NOT ENOUGH




Consumer advertising for prescription medications was legalized in 1997. Since that time, more and more prescription drugs are being developed and sold that are lifestyle-enhancing rather than life-saving. In response to the marketing and advertising tactics of the pharmaceutical industry I created a fictional marketing campaign to launch the magic-bullet lifestyle pharmaceutical HAVIDOL® which treats Dysphoric Social Attention Consumption Deficit Anxiety Disorder (DSACDAD).

HAVIDOL® is a frightening approximation of the real thing. Parody gives way to possibility. The entire drug marketing process is recreated – from the invention of a new disorder (wherein a profitable need is first found and then the disorder is penned) to the branding process of naming the drug, pill and logo design, promotional merchandise, and finally its website, TV and print advertisements.

The marketing message leaves us with the sense that we are never good enough, nor have enough. Are we a society of hypochondriacs, or are we biologically built and genetically urged to out-compete our peers and former selves? The project comments on our temperamental relationship to western medicine, built upon the idea of a malfunctioning body or mind, and the yearning to believe everyday life can be remedied. HAVIDOL® taps into our collective desire and expectation that there is always room for improvement, while walking the line between poking fun at ourselves and wondering how to obtain a prescription.

[illegible]


HAVIDOL® exploded onto the scene with the launch of its website www.havidol.com in early 2007, coinciding with its New York launch at the Daneyal Mahmood Gallery. In the first week of the exhibition the website received over 250,000 hits. The story was picked up by (among others) Reuters news, Scientific American, Yahoo News, ArtNet, ARTINFO, the Village Voice as well as by dozens of science, art and culture blogs and several radio shows. The previously unheard of HAVIDOL® received hundreds of visitor comments, amassing over a million visits and counting. HAVIDOL® successfully crossed over from the art world into the general public. HAVIDOL® now has global brand awareness. If only the product were real.



WHEN MORE IS NOT ENOUGH


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SIGNS AND SYMPTOMS

Sufferers of DSACDAD's reported such symptoms as worrying about life, feeling tense, restless, or fatigued, being concerned about their weight, noticing signs of aging, feeling stress at work, home, or finding activities they used to enjoy, like shopping, challenging.



Did you know...?


DSACDAD can be a progressive condition that can get worse over time.



When more is not enough


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HOW DOES IT WORK?

Scientists believe the condition DISACDAD typically develops when the brain's reward system becomes compromised, leaving sufferers feeling less than best. HAVIDOL works by binding to receptors of the recently discovered hedonine hormone. What this means for the sufferer is a greatly improved sense of well-being and the ability to enjoy the challenges of our high-paced culture. HAVIDOL is conveniently available in two formulations depending on your preference - 20mg tablets or suppositories.





good.
better.
best.

HAVIDOL







HAVIDOL® installation at the Australian Centre for Photography, September 2008
HAVIDOL® Billboard #2: Perfect Places: Tropical Island, 2007, Oil on linen, 30 x 72 in



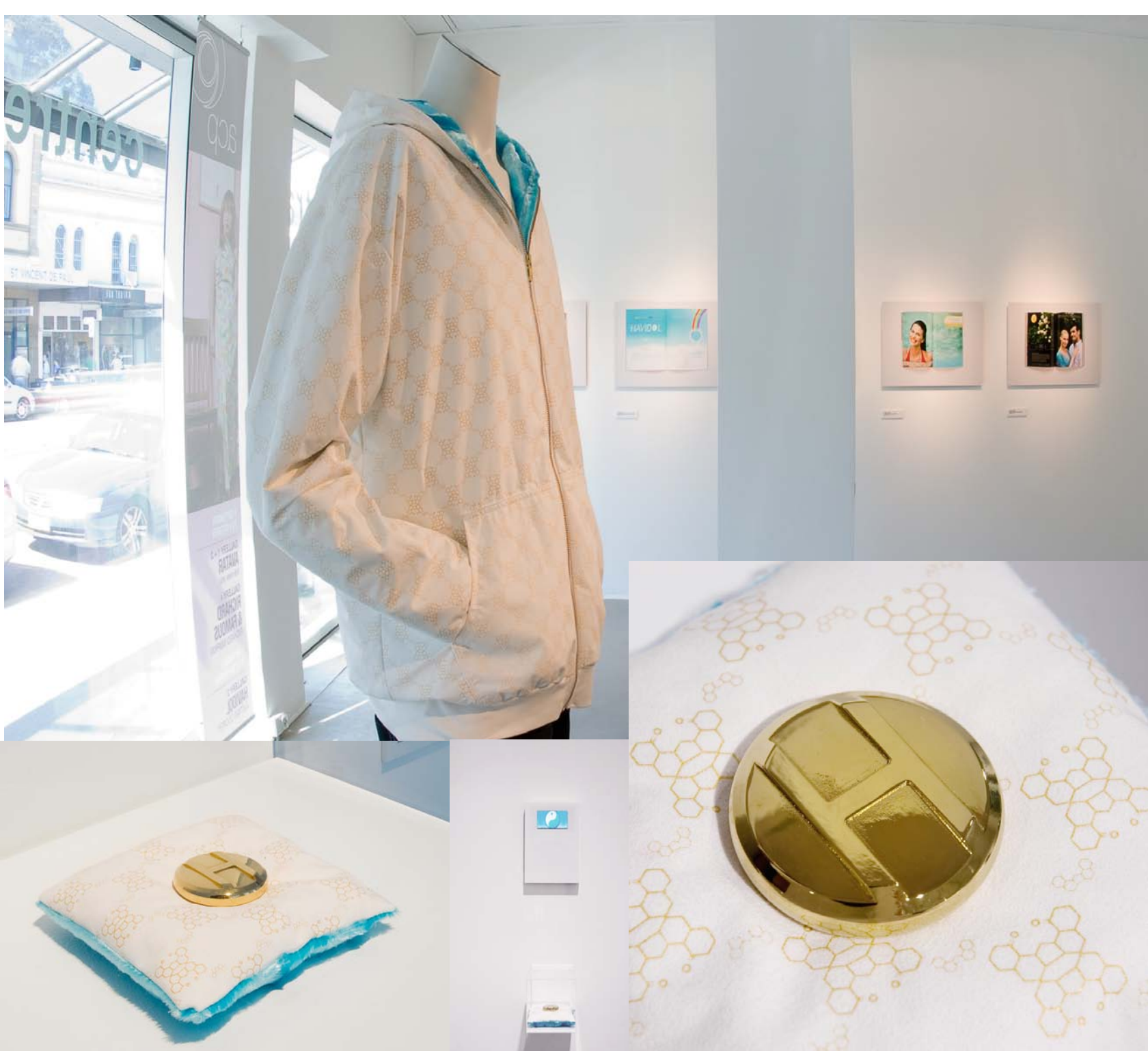




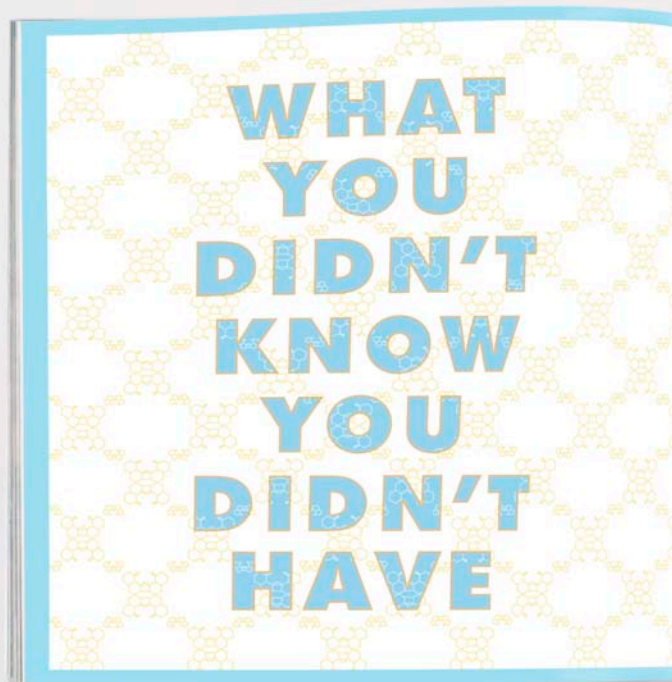
Each of the eight glossy print ads, for *HAVIDOL*[®] are designed for a specific readership magazine. *Vogue*, *People*, *Rolling Stone* reach out to all demographics, capturing as big a market share as a blockbuster drug could hope for.

HAVIDOL[®] merchandise includes the custom hoodie, combining the hipness of street culture with the desirability of a luxury brand. The hand silk-screened, interlocking pattern is based on the drug's chemical compound. The resulting insignia resembles other high-end monogram

prints like Louis Vuitton or Gucci. *HAVIDOL*[®] is self-reflexively its brand. A 24kt gold-plated pill model, nesting on a cushion like a rare jewel, is both miniature sculpture and executive paperweight. It is presented with a looping animation that shows different iterations of the *HAVIDOL*[®] pill design. The design is critical to even a drug's success in a culture where what it looks like, is what it's like.



Custom HAVIDOL® Hoodie (XL) 2007, Hand silk-screened Ultrasuede
HAVIDOL® Mini-pill, 2007, Stainless steel and 24kt gold plate (center shown with DVD loop of pill prototypes), 2 x 2 in



top left: **HAVIDOL® Print Ad #2: People**, 2007, C-print, 30 x 40 in
 bottom left: **HAVIDOL® Print Ad #7: Cosmopolitan**, 2007, C-print, 30 x 40 in
 center: **HAVIDOL® Print Ad #3: Art Forum**, 2007, C-print, 30 x 40 in

***Everyone should be able to live life to its fullest.
I used to believe I did. I felt confident in myself, and my relationships.
I exercised regularly. I slept quietly through every night, and
awoke each morning feeling refreshed and ready to start a new day.***

I now know I had a treatable disorder.

***Like millions of other women, I sometimes worried about life.
I was concerned about my weight. I noticed signs of aging.
I felt stress at work, or at home. Keeping up with the excitement of
our high-paced culture had become a real challenge.***

***If you feel like I did, you might have a lifestyle threatening condition.
Scientists believe this condition typically develops when the brain's
reward system becomes compromised, leaving sufferers feeling less
than best.***

***Thankfully, HAVIDOL® can help.
Ever since my doctor prescribed HAVIDOL®, I've been doing things I
never even knew I enjoyed, and just simply living better.
You should ask your doctor about HAVIDOL®.***

HAVIDOL®: When More is Not Enough.

HAVIDOL® is for the treatment of dysphoric social attention consumption deficit anxiety disorder. (DSACDAD)

Problems can be avoided if you take HAVIDOL® only when you are able to immediately benefit from its effects.

To fully benefit from HAVIDOL® patients are encouraged to engage in activities requiring exceptional mental, motor, and consumptive coordination. HAVIDOL® is not for you if you have abruptly stopped using alcohol or sedatives.

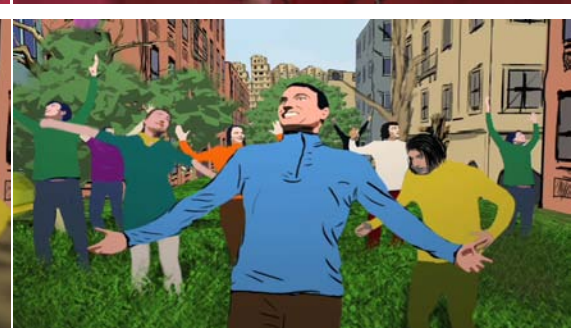
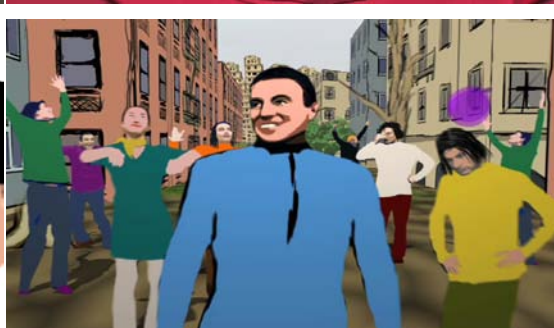
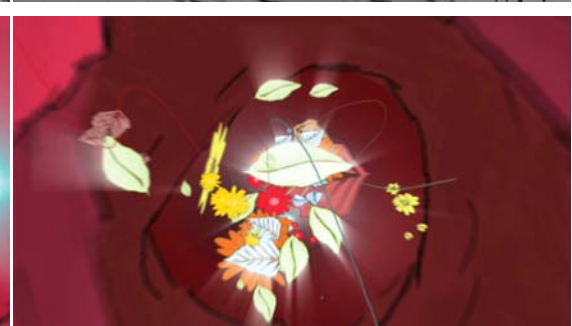
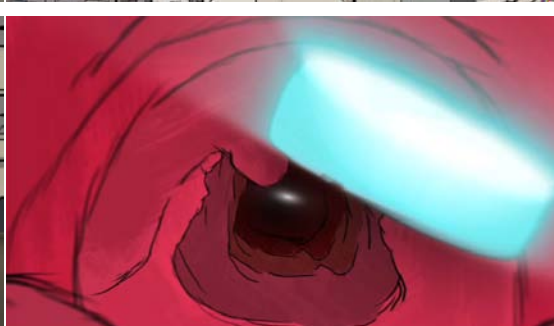
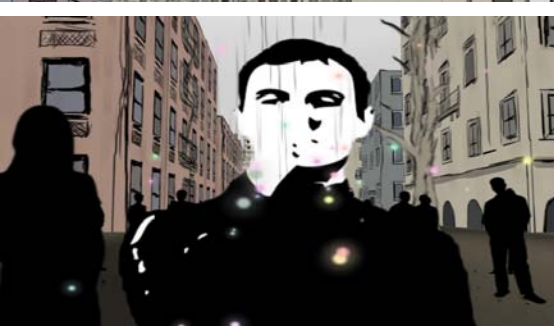
HAVIDOL® should be taken indefinitely.

Side effects may include mood changes, muscle strain, extraordinary thinking, dermal gloss, impulsivity induced consumption, excessive salivation, hair growth, markedly delayed sexual climax, inter-species communication, taste perversion, terminal smile, and oral inflammation. Very rarely users may experience a need to change physicians.

Ask your doctor if HAVIDOL® is right for you



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heralding an era in which pharmaceutical
who is ready to swallow almost anything in
a life without pain, only gain.”



terminal

Terminal is a series of portraits of medical mannequins and robots. The mannequins at first seem like quirky, high tech, and highly expensive Ken and Barbie dolls. While artificial, they also embody an overwhelming imaginary potential to make simulated situations feel confrontingly real. In a world that seems to be de-materializing—think nanotechnology, online social networks, video games, and Second Life—these mannequins hover at the threshold of humanity. In practical terms they improve the practice of medicine. Simulation centers have control rooms set up to orchestrate the mannequins and record how the procedures unfold. The place embodies both the concept of surgical theatre and the dramatic theatre. Scripts and stories unfold like dress rehearsals for the genuine performances with living patients.

The mannequins are connected to computers and simulate living situations from crisis to childbirth. It is interesting that medical intervention can feel so dehumanizing, yet these mannequins are given a history and personality by the staff who care for them. They aren't just objects they are subjects.

The photographs are a hybrid of formal portrait, shot using a 4x5 Linhof field camera, evoking poses from classical painting, crossed with a visual diary, reflecting their personal histories. Like most of us, their stories mimic our own in that we choose to document the parts that punctuate the daily ritual – the new baby, the island holiday, the head wound.



Wilbur, from the series *Terminal*, 2008, C-Print, 30 x 40 in 101





ACKNOWLEDGEMENTS:

editor: Heather Sparks

design: Justine Cooper

Rapt I & II

Rayscan Imaging, Tiffany Satterly, Children's Hospital at Westmead, Geoff Horne and Chris Willing, Sydney ViSLab, The University of Sydney, Namaste Burrell, Bligh Voller Nield

Trap, self-portrait

Richard Llewellyn

REACH

Radiology Department, Royal Prince Alfred Hospital

SCYNESCAPE

The Australian Key Centre for Microscopy and Microanalysis, The University of Sydney, Jonny Noble, Alison Burnett (vascular technologist- Royal Prince Alfred Hospital), University of Sydney Architecture, Design & Planning Faculty (anechoic chamber use), Ross Harley. Funding provided by the Australia Council for the Arts.

sound design: Mazen Murad and Tammy Brennan

LAMINA

Dr. Julie Cavanagh, Eric Muench, Joey Stein

TRANSFORMERS

All the interviewees, George Michell, Dr. Rob DeSalle and Dr. Jim Bonacum, the molecular biology Lab and SEM lab at the American Museum of Natural History, Joey Stein. Funding provided by the Australia Council for the Arts

EVANITION

Lower Manhattan Cultural Council, Joey Stein, Laminated Technologies Inc., American Architectural, Inc., Fred Demshick

MOIST and EXCITATION

Drs. Margot Hosie, Vera Terry, and Tim Shaw of the Department of Anatomy and Histology, University of Sydney, Kim Machan, MAAP, and Barton Staggs

TULP The Body Public

All the interviewees; Alison Burnett and Kathryn Busch (vascular technologists); Shelley Burnside, Elizabeth Jani, Petrina Jenkins (PHILIPS Medical Systems Australasia); Dr Paul Harnett, Joey Stein (technical advice and assistance); Tim Shaw (Microscopy Lab); Jamie Bishton, Stephanie Liapis, John Beasant, Jen Cooke (dancers); Harold Shin, Matt Garton (multimedia interns); Wayne Ashley. Funding provided by the Major Festivals Initiative and the Australia Council for the Arts

SAVED by SCIENCE / SOUNDS of SCIENCE

The American Museum of Natural History, Elaine Charnov, Darrel Frost, Paul Beelitz, Joey Stein; Mazen Murad and Tammy Brennan (sound design), a great many thanks to the curators and collections managers of each department. Funding provided by ANAT (The Australian Network for Art and Technology), the Australia Council for the Arts and the Greenwall Foundation

PUSHERS

Dr. Bob Goodman and No Free Lunch (for the pens)

HAVIDOL

Joey and Sidney Stein, The Coopers, Lisa Sacco, Zuzana Reidlova, nicoykatiushka, Jen Cooke, Ricky Subritzsky, Donald Van Royen, Mighty Pictures, Mike Riccio, Scott Harris, Tom and Ruth Rost, Helen Stambler, Jim Neuberger, Marcy Kahn

Video credits

Animator: Kuni Chang

Editor: Faisal Azam

Sound: John Plenge

Just What I Needed vocals and remix: Tammy Brennan

Inspired by The Cars, *Just What I Needed* (writer Ric Ocasek, 1978)

Camera: Nico, Rob

Actors: Claire Byrne, Romain Fruge

Models: Zuzana Reidlova, Luca Faletti, Sidney Stein

Production: Katiushka Melo

Voiceover: Gary Kahn, Candice Holdorf

Hair + Makeup: Martina Schula, Mariana Garayo

interns and assistants: Giana Gonzalez, Tommy Hartung, Laura Cane, Stephanie Slaght

Funding provided by the Australia Council for the Arts, New York State Council for the Arts, Greenwall Foundation

TERMINAL

Queensland Health Skills Development Centre, Katie Walker, Dr. Marcus Watson

Documentation photography:

Alex Craig (*TULP*), Paul Green (*HAVIDOL* at the ACP), Bill Orcutt (*Evanition*)

Lastly, a special thanks to the journalists, writers and curators whose words I have included throughout the catalog

Selected Exhibitions

2008

Terminal, Daneyal Mahmood Gallery, New York
The Leisure Class, Gallery of Modern Art, Queensland, Australia
Australian Centre for Photography, Sydney, Australia

2007

Goodbye Privacy, Ars Electronica, Linz, Austria
The Art and Artifice of Science, The Museum of Fine Arts, Santa Fe, New Mexico
Eye to "i" - The self in recent art, Ballarat Fine Art Gallery
HAVIDOL, Daneyal Mahmood Gallery, New York

2006

Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Australia
National Academy of Sciences, Washington, D.C
Strange Attractors, Zendai MOMA, Shanghai

2005

Saved By Science, Kashya Hildebrand Gallery, Chelsea, New York
Beijing Biennale, The Millennium Dialogue, Beijing, China,
Rapt I and II, Visual Arts Gallery, University of Alabama, Birmingham
WeiLab: The New Nexus Between Art and Science, The Gallery of Contemporary Art, Sacred Heart University

2004

Transfigure, Australian Centre for the Moving Image, Melbourne
The Nature Machine, Queensland Art Gallery, Australia
TULP, The Art Gallery of New South Wales, Sydney Australia

2003

How Human, life in the post genome era, International Center of Photography, New York
Science Fictions, Singapore Art Museum, Singapore
Helen Lempriere National Sculpture Award Exhibition, Melbourne
Genetic Expressions: Art After DNA, Heckscher Museum of Art, Huntington, NY
Divine Fragments, Center for Photography at Woodstock
oZone, Centre Pompidou, Paris
Future Perfect, D.art, Sydney Film Festival

2002

PhotoGENEesis: Opus 2, Santa Barbara Museum of Art, CA
Corps + Machine, Museum of Contemporary Art, Montreal
ConVerge: where art and science meet, Adelaide Biennial, The Art Gallery of South Australia
Medicine As Metaphor, NTT InterCommunication Center, Tokyo, Japan
World Views, New Museum of Contemporary Art, New York

2001

Figure It, Plimsoll Gallery, Centre for the Arts, Tasmania
hybrid <life>forms: Australian new media art, Netherlands Media Art Institute, Amsterdam

2000

Pivot V: About Photography, Carnegie Gallery, Hobart, Tasmania
Gwang-Ju Biennale, Korea
Probe, Australian Embassy, Beijing, China

1999

Romancing the Brain, Pittsburgh Center for the Arts, Pittsburgh
The Universal Machine, Powerhouse Museum, Sydney
Persona, Institute of Modern Art, Queensland
Videodrome, New Museum of Contemporary Art, New York
Margaret Mead Film & Video Festival, American Museum of Natural History
Kasseler Dokumentarfilm Und Videofest, Kassel, Germany
WRO International Video Art Biennale, Wroclaw, Poland

1998

Skin/Deep, Julie Saul Gallery, New York
Surveillance, Artspace, Sydney
Rapt II, Center for Contemporary Photography, Fitzroy, Melbourne
Videomedeja, 3rd Intnat'l Video Summit, Cultural Center of Novi Sad, Yugoslavia
MUU Media Festival, Helsinki, Finland
MAAP (Multimedia Art Asia Pacific)
Rapt I and II, Institute of Modern Art, Brisbane
VideoBrasil, Sao Paulo, Brazil

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Justine Cooper: New Work, Art World, Gina Fairly, Feb 2009
Metro, Sydney Morning Herald Justine Cooper explores art,
Havidol Ads, Time Out, Sydney September, 2008

Justine Cooper – art, science and the million dollar mannequin,
interview by Reggie Casagrande, <http://www.lipsticktracez.com/features/feature/24/1>

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Spoof drug exposes big pharma's 'disease mongering', Lateline, ABC News, Monday October 29, 2007, Simon Palan, <http://www.abc.net.au/news/stories/2007/10/30/2074586.htm>

Australian artists in the United States of America, Ingrid Periz, Art & Australia, vol. 44, no. 4, 2007, pp 600-605

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Archive Montage Network, Art & Australia, Victoria Lynn, vol. 43, No. 3, 2006, pp 421-425,

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Justine Cooper and Barton Lidice Benes, John Gayer, Art Papers, May/June, 2006. p.72.

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Australians work outside the New York label, Jacqui Taffel, Sydney Morning Herald, July 5, 2005

An Artist Goes Behind Closed Doors, Ruth Graham, The New York Sun, v.121, no.10, p.14, April 29, 2005

Interzone: Media Arts in Australia, Darren Tofts, Craftsman House, 2005. p.11 & p.63

Behind Closed Doors, Mary Knight, Natural History Magazine, June 2005, pp.40-43

Justine Cooper, Saved By Science, Voice Choice, Village Voice, June 1-7, 2005

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Collections

Included in private and public collections including the Metropolitan Museum of Art, the Powerhouse Museum (Sydney),The Australian Centre for the Moving Image, Griffith Artworks, Queensland Art Gallery, Monash University, Queensland Health Skills Development Centre, the National Academy of Sciences.

