

A Change of Heart

by Andrew Carnie

“A talk on new art work based on notions of inter-corporeality gleaned from a study on the psychic well being of heart transplant patients”.

In a strange way the anatomical studies of Galen left us in that time part baboon, part dog, part oxen, part man, a ‘hybrid body’. We tend to have an understanding of ‘our selves’ from the information around us, particularly currently from science. Galen dissecting animals rather than the human cadaver made analogies and made us amalgams for a time; we acquired a two-part jaw, and a connecting passage between the ventricles of the heart.

Galen had proposed ‘holes’ between the ventricles as his theory that arteries from the left ventricle carried pure blood to the brain and lungs while the right ventricle supplied lower organs like the stomach and kidneys necessitated connections between the ventricles; so he ‘found them’. Galen’s authority was so ubiquitous that for 1400 years’ subsequent anatomists said that they too had found these links.

Through Vesalius’s disciplined approach to anatomy, with rigorous human dissections in Padua in the mid 1500’s we understand more of the body as a singular entity truer to its real form, and he created a new climate in which anatomists trusted only their own observations and explored the body a new, creating a better picture.

In the modern hospital heart transplant patients when asked of their state of well being when they return for examination in the clinic show signs of being extremely well, appreciative of the effort and sacrifice that has made their continued life possible. However, anomalies to this belief showed up from time to time, reports from home suggested a different truth, but one that was suppressed; the Cartesian type view that switching the heart was simply like swapping the pump in a car prevailed. On the hunch that there was more to the anomalies and trying to look a new at the issues researchers at the Toronto General Hospital have interviewed transplant patients in their own homes, post transplant, regarding their psychic wellbeing. The results are interesting and diverge from the customary orthodoxy.

The findings suggest that all is not so well. Transplant patients subsequent to the operation often develop unexpected complications or fail to keep a grip of their sense of identity. The recipient’s sense of self as a bounded and unique individual is disrupted through the transplant process; some suffer a sense of ‘in-betweenness’, a sense of ‘hybridity’. The long-term purpose of the study is to give better advice to patients so they can navigate psychologically the issues involved in such a traumatic procedure. Maybe also for all of us extrapolating from the study, questions of the status of the normative-self, the singular ‘I’ might be made; maybe a sense of self as more fluid and inter-corporeal is more useful.

The talk will endeavor to examine the study and discuss how artists working alongside the PITH, (Process of Incorporating the Heart), research team, used the data on the psycho-social wellbeing of the patients to develop new work for a series of ongoing exhibitions. The exhibition Hybrid Bodies, has had workshop outings at YYZ, Toronto, The Black Box, Concordia University and was exhibited fully at the Digital Media Centre PHI, Montreal in early 2014 and at KKW, Leipzig in Germany in 2016.

Brief biographical notes

Andrew Carnie is an artist and academic. He is currently part of the teaching team in Fine Arts at Winchester School of Art, University of Southampton, England. He was born in 1957. He studied chemistry and painting at Warren Wilson College, North Carolina, then zoology and psychology at Durham University, before starting and 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. He has continued as a practicing artist ever since. In 2003 he was the Picker Fellow at Kingston University.

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 and around them. He also works in other medium working with video, sculptural materials like soap and in print and painting.

His work has been exhibited at the Science Museum, London, the Natural History Museum, Rotterdam, the Design Museum, Zurich, at Amnesty International Headquarters London, at the School of Hygiene and Tropical Medicine, London and Exit Art, in New York, the Williams College Museum of Art, and the Great North Museum, Newcastle, and the Pera Museum, Istanbul, Dresden Hygiene Museum, the Morevska Gallery in Brno, Babel Gallery, Norway. The last large exhibition he was in was at PHI, part of the DHC gallery in Montreal, Canada. He regularly exhibits with GV Art in London. A new 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.

<http://andrewcarnie.org.uk/>

Winchester School of Art, part of Southampton University. Lecturer in the Fine Arts Programme

Honours and Distinctions

2003 - 2004 **Stanley Picker Fellow**, Kingston University, London.
1983 - 1986 **Master of Arts in Painting**, completed at the Royal College of Art, London.
1979 - 1982 **Bachelor of Arts First Class Honours Degree In Fine Art** Goldsmiths School of Art, London.

Group Exhibitions:

2016 **Hybrid Bodies**, Kunstkraftwerk, Leipzig, Germany
Estórias & Pontos, Cultivamos Cultura, Rua de Odemira, 15 São Luis Portugal

2015 **Post Mortem**, Rommelaere Institute, Ghent, Belgium
Splice: At the Intersection of Art and Medicine, University of Uberlandia, Uberlandia, Brazil.
How the Light Gets In, Summerhall Gallery, Edinburgh
Fabrica Vitae, Syggros Museum, Athens, Greece and Stradins Museum, Riga, Latvia

2014 **Hybrid Bodies**, PHI Montreal Canada, [Jan – March]
Operating Fields: Medical Imaging Across Art and Science. Babel Gallery, Trondheim, Norway
Fabrica Vitae, Vesalius Continuum, Library Space, Zykanthos, Greece
The Brain Project Daejeon, Daejeon Museum of Art, Daejeon, South Korea

2013 **Splice: At the Intersection of Art and Medicine**, Pratt Gallery, New York, USA
Brains: Mind as Matter, Science and Industry Museum, Manchester
Subjective Resonance Imaging. Human Brain Mapping Seattle, June 16-20. Seattle, USA
Dark Garden, Heard in A Different Voice, 10 Days Creative Collisions, Winchester [Oct]

2012 **Images of the Mind**, the Moravian Gallery, (Moravská Galerie) Brno, Czech Republic
Brains: the Mind As Matter, Wellcome Trust Gallery London
Between: Mind Matter and Material, Inigo Gallery, Somerset House, Kings College, London.
Coming of Age, GV Art/Wellcome Trust, London
Heart YYZ Gallery Toronto, Canada

2011 **Brainstorms**, GV Art Gallery, London
Kinetica, P3 Westminster University, London
Fundamentally Human, Pera, Museum, Istanbul, Turkey
Art and Science; A New Revolution GV Art Gallery, London
Images of the Mind, German Hygiene Museum, Dresden Germany
Images of the Mind, the Moravian Gallery, (Moravská Galerie) Brno, Czech Republic
Coming of Age, Great North Museum, Newcastle

2010 **Landscapes of the Mind**, Williams College Museum of Art, Williamstown, USA
Altered States, The Lauriston Gallery, Waterside Arts Center, Manchester, Catlaogue

2008 **Festival Key of Life: the Body & the Brain**, Leiden, Holla
Brain Waves, Exit Art, New York, USA, [Feb- May]

- 2007 **Eye of the Beholder**, Philocettes, Multi Disceplinary Cnt for the Imagination, New York, USA,
 2006 **Neuroculture**, Wesport Art Centre, Connecticut, USA, [April-May]
 2005 **Einfach Complex**, Design Museum, Zurich, Switzerland, [May]
Things Happen Completed for Mendel Museum, [Abbey of St Thomas], Brno, Czech Republic
 2004 **Mensbeeld**, Natuurmuseum, Rotterdam, [-April 2004].
Self-Ish, Scicult Gallery, London, **and at** Victoria and Albert Museum, Exeter,
Static, Gallery Tent Centre for Contemporary Art, Rotterdam, [International Film Festival].
 2003 **Mensbeeld**, Natuurmuseum, Rotterdam, [Oct 2003].
Sculptures In the Outback, Reveries Gallery, Maiden Gully, Australia, [Oct].
 2002 **Head On**, Science Museum, With the Wellcome Trust, London, [May - August, Catalogue].
Hygiene, London School of Hygiene and Tropical Medicine, London, [May, Catalogue].

One Person Exhibitions

- 2016 **Dark Garden: Heard with a Different Voice**, Bridport Art Centre, Bridport, Dorset
 2013 **A Change of Heart**, Discover Centre, Winchester, Hants
 2012 **Dark Garden: Wired In a Different Way**, Science Museum, Oslo, Norway
 Part of Mind the Gap.
 2010 **Dendritic Form**, GV Art Gallery London, London
 2009 **Seized: Out of This World**, Art and Mind. Discovery Centre, Winchester, [June].
 2006 **We Are Where We Are**, Art and Mind Festival, Winchester, [March].
 2006 **Timeline**, the Capitol, Horsham, Sussex, [June].
 2004 **451**, Winchester Gallery, Winchester, Hampshire, [January].
Complex Brain, British Association Science Festival, Exeter, [September].
Slices and Snapshots, Stanley Picker Gallery, Kingston, London, [Oct-Nov].
 2003 **Embark**, Millais Gallery, Southampton, [April - May].