

TINTIN COOPER

Selected Works

Animated Gifs 2024

Upcoming in 2024 at:

° Walker Art Centre, Minneapolis

° Carnegie Art Museum, Pittsburgh



'Gestures II, animated gif on loop (2024)

Watch: Vimeo

<https://vimeo.com/955617482>



'Shaka (Memorial to Hamana), animated gif on loop (2024)

Watch: Vimeo

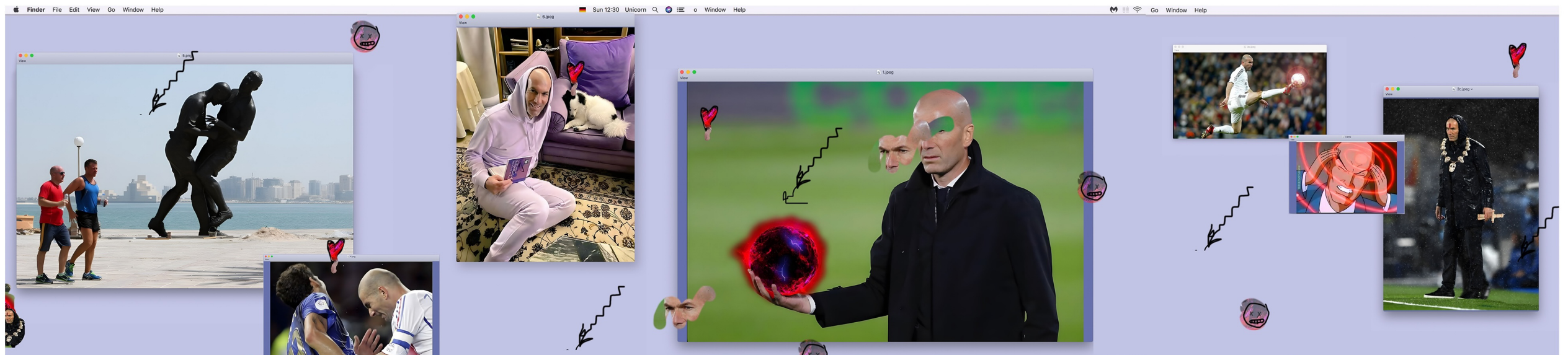
<https://vimeo.com/955614634>

Black Magic (Screensaver)

2024

°West Space, Melbourne (together with Creative Australia)
 ° SAC Gallery, Bangkok

LINK: <https://www.youtube.com/watch?v=mYsnTR-CdnU>



Black Magic (Screensaver version) (2024), Moving Image , 2min 22 (on loop)

Countless internet memes have been spawned from “black magic” voodoo master and iconic footballer Zinedine Zidane, whose unexplainable skills on the field are unrivalled in both surprise tactics and elegance.

With each browser window numbered 1-6, the viewer might imagine a narrative around the footballer’s life played out through the computer screen. Like many mythologies, it starts with a magical object— in this case a burning ball, which leads to "voodoo" powers, the hero's downfall (headbutting incident) and finally a happy ending, lived out at home (or for the more cynical, an ascetic withdrawal from fame).

Little hearts and emoticons reference social media likes and reactions, while squiggly arrows are reminiscent of the stock market, bringing the footballer's public image up and down.

Serie: Fliesenarbeiten

In Sammlungen:

- °Soho House London
- °Soho House Bangkok
- °Petch Osathanugrau Collection, Bangkok



'Work it Out' (2020)

Handgeschnittene Fliesen und glasierte Keramik 60 x 85 cm



'Yacht Party' (completed 2023)

Handgeschnittene Fliesen und glasierte Keramik. 120 x 108 cm



Above: Preparatory Sketches for Tile Paintings
Below: Hand-making the tiles before glazing.



'Sunbathing (Lizards)' (2019)
Hand-cut tiles and glazed ceramic. 120 x 108 cm



'Temple I' (2017)
Keramikfliesen, Neonröhren, Graffiti-Tinte und
Glasur
240 x 108 x 60 cm



'Temple II'- Night Version' (2018)
Tinte, Glasur, Acryl auf Keramikfliesen auf Karton. 108 x 92 cm

Recent show:

POOL

2018

- ° Artist + Run Gallery
- ° Bangkok Biennial 2018

The solo exhibition POOL by Tintin Cooper seems at first to follow a loose poolside narrative of a mostly male cast. Characters- perhaps athletes or celebrities- parade or lounge around as if on tropical holidays, on phone calls and social media. Yet on closer inspection we discover something else is afoot.

‘Phone Call’ (2018) is an unashamedly colourful painting on see-through film, reminiscent of typical celebrity Instagram posts. Here a young man talks coyly on his mobile phone but seems to be answered by a demon hiding in the tropical foliage (the demon is in fact a reference to William Blake’s illustrations for ‘A Long Story’, 1798).

A larger than life painting ‘Bath’ (2018) similarly takes its cue from media images, in this case a paparazzi shot of footballer Ronaldo bathing on a yacht in Ibiza. The resulting painting is more like a baptism by water than a camp yacht holiday...

(continued...)



Installation Shot at Artist +Run Gallery (2018)



'Phone Call' (2018)
Oil and lacquer spray paint on acetate 123 x 170 cm



'Little Death (Sunbather)' (2018)
Lacquer spray paint on acetate 123 x 170 cm (unframed)



closeup of the father's face on the
venetian blinds surface

'Mother & Father' (2018)

UV resistant permanent pigment on blinds with wooden structure

130 x 250 cm



Like 'Phone Call' the painting style echoes that of digital gradients and brushes, reminding us of the flat plastic screens that dominate our lives.

Simultaneously a floor sculpture aptly called 'Mixed Emotions' (2018) incorporates comical emoticon expressions onto mirrors, while its boat-like structure causes it to rock back and forth while viewers navigate the show. In the centre of the room, we see 'Is Anyone Home?' (2018), an installation that could have been remnants of a holiday hut or pool cabin.



'In the Garden of Good and Evil' (2018)
Series of 9. Spray paint on acetate,
60 x 60 cm

Half opened painted shutters hang from the structure, in the process breaking apart the images of paternal and maternal archetypes from a totally different era (eg. Lauren Bacall and Humphrey Bogarts). These works hang in contrast to the others, with its nostalgia, its stark black and wobbling wavy lines, as if painted in water, or reflected in the POOL. Perhaps these are memories that we best draw the blinds on.

POOL seems to signal a portal to another world- whether this is the world of the unconscious, death and rebirth, deep emotions or sexual undercurrents- through its reflections in water, depictions of doppelgangers and partially see-through material, including household blinds and acetate film.



'Mixed Emotions' (2018)
Permanent ink, mirrors
and wooden construction 140 x 160 cm



'Thoughts (Family Outing II)' (2018)
UV resistant permanent pigment on blinds
with wooden structure 90 x 250 cm

[View more](#) from this exhibition.

Series: Tile Works

Temple, 2

2017-8

- ° Koppel Projects, London
- ° Mackinnon Collection, London
- ° DIB Museum Collection, Bangkok (2020)

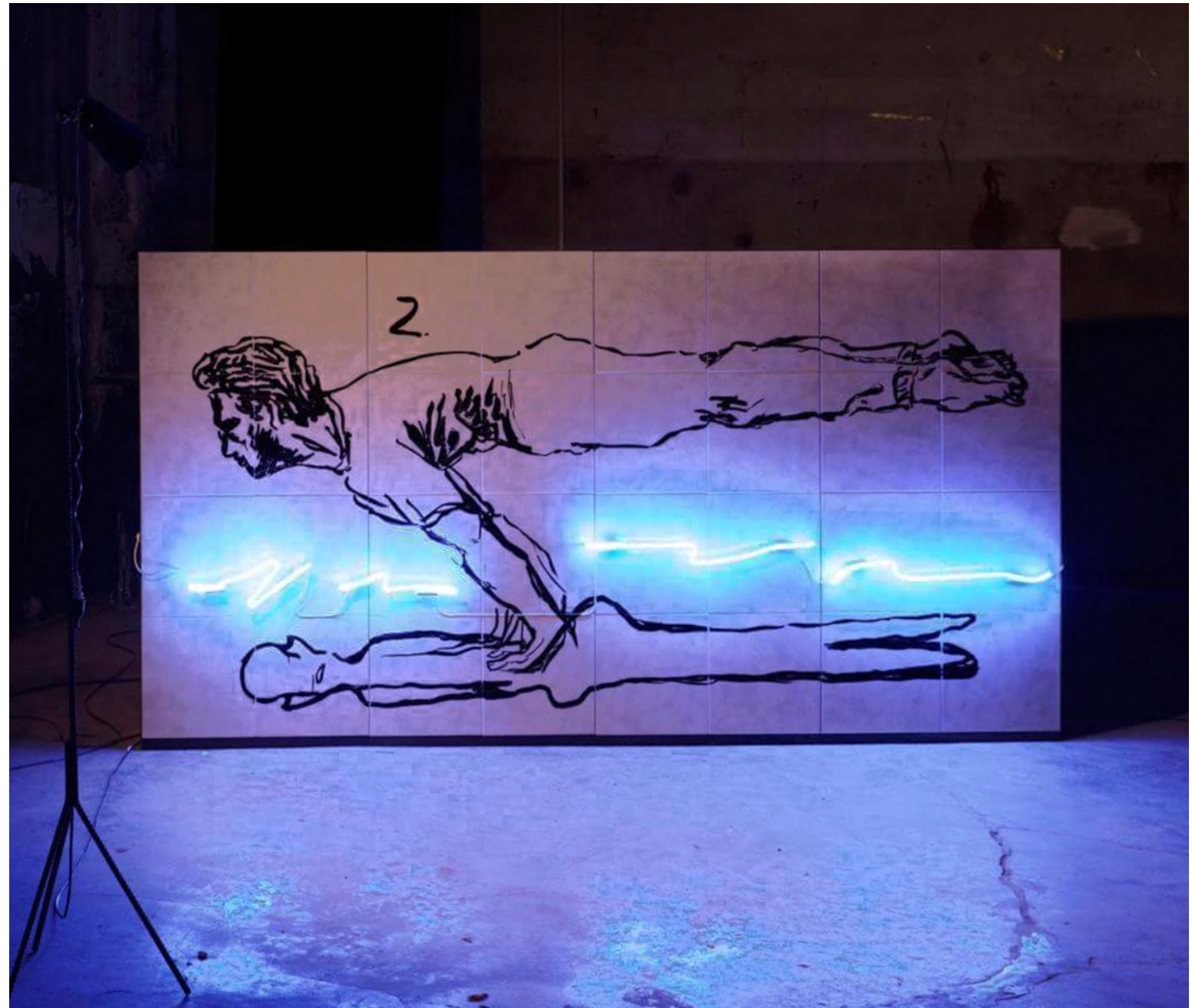


'Temple II'- Night Version' (2017)
ink, glaze, acrylic on ceramic tiles on board. 108 x 92 cm

'Temple I' (2017)
ceramic bathroom tiles, neon lights, ink, glaze
240 x 108 x 60 cm



'2' (2018)
ceramic bathroom tiles, neon lights, ink and glaze
240 x 120 x 60 cm



Series: Light Constructions
 Monologue/Dialogue III:
**Fragility &
 Monumentality**
 2014

° Bangkok Arts & Culture Center (BACC)

The show included 12 artists as an ongoing dialogue between English and Thai artists across the 2000 sq metre space in the main contemporary art museum in central Bangkok.

From the exhibition:

“The key words here are fragility and monumentality. This show is not an illustration of a theory or concept; it embraces the poetic, and uncertainty will sometimes surface. The show does not ask for simple conclusions but places the work on a platform for discussion. Much of the work reveals itself slowly; it does not contain an overriding manifesto but a rich multilayered complexity or soup of possibilities. Failure and ‘nothingness’ are key words in art and ones that can be embraced resulting in fragile and unexpected visions. Monumentality however is about presence, and can be about the awkwardness of being.”

-Andrew Stahl



Four light-construction works installed in the exhibition.



'Fame' (2014)

Flashing led paparazzi lights with sensor (triggered when viewers walk past)
with found image on canvas, wood construction, wheels
220 (h) x 160 (w) x 70cm (d)

'Looking at the Grinding Stones' (2014)

neon led light, with found image on canvas, wood construction, wheels
220 (h) x 160 (w) x 70cm (d)



'Rain' (2014)

3M sticker with led light on board, 200 x 100 x 10cm

'Game' (2014)
acrylic, PVC banner, wood construction, wheels, led lights, footballs
150 (d) x 160 (w) x 260 (h)



[View more](#) in this series.

Series: Works on Paper

Syzygy II

2016

° Philip Pflug Contemporary, Frankfurt

° Basis Projektraum, Frankfurt



'Roman Holiday' (2016)

oil, acrylic acetate and silver pigment on paper. 36 x 48 cm

Series:

A Momentary Illness of the Sun 2015

The series of mixed media works 'Syzygy I: A Momentary Illness of the Sun' re-appropriated images from an 80s German judo book, combined with paint and silver pigment.

'Syzygy' can either refer to "a pair of connected or corresponding things" or to astronomical alignments of planets, in particular the sun and moon during solar and lunar eclipses. The title initially came about due to the struggle between two contrasting bodies, its use of silver particles in the paint (representing the moon), and the fact that the works were initiated at the exact time of Solar Eclipse over Europe (Mar 2015).

The series points to internal struggles that are also reflected externally expanding from individual to mass scale, and superstitious beliefs of unseen and inexplicable influences.



#4 (of 9 in series) (2015)

silver pigment, oil, resin on found image on plywood board 42 x 20 cm

[View more](#) in this series.

Series:

Screenshot Collages

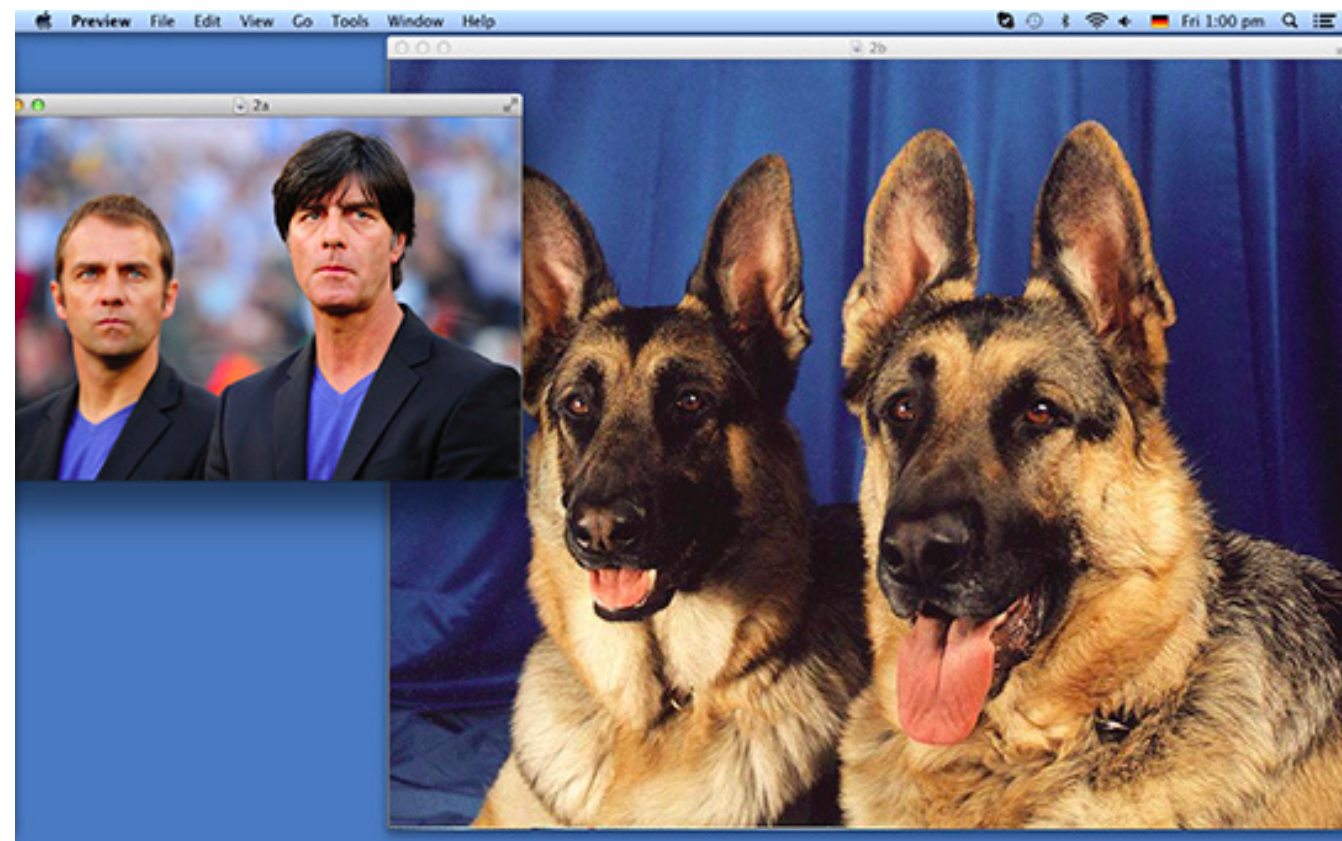
2015-6

- ° Staedel Museum Collection, Frankfurt
- ° Galerie Martina Detterer, Frankfurt
- ° Art Book Fair Berlin 2015

The Screenshot Collages (2015) were made, in a bizarre premonition a couple months before the surprising Brexit vote and the following dramas of the English and German teams at the Champions League.

The screenshot collages use the language we know best today- the browser window. It emulates the process we go through daily, of having several browsers and screens open all at once, yet the visuals, although casual-looking are actually intentionally selected and juxtaposed, as it would be with a traditional collage.

'Screenshot 1' pokes fun of iconic football managers of the German team, who took over center stage during the Uefa Euro 2016 Tournament. While in 'Screenshot 2' and 3 we have a shot of the British Foreign Secretary who went on to lead the Brexit movement in 2016, juxtaposed alongside English footballers with their faces hung low, and sunken into the grass in despair, eerily echoing the English football team's humiliating UEFA Euro loss, which happened within a few days of the big Brexit debacle.



Screenshot #1 (of 3 in series) (2015)
digital print, 40 x 70 cm

[View more](#) in this series.

Series: Animated Gifs

Kiss

2015

- ° CNN Online Edition
- ° Cointemporary, Vienna

This Animated gif series were made for the Cointemporary.com platform using one of the very first blockchain technologies to verify digital art- Ascribe.io. As it was ahead of its time, the works were also featured in CNN Edition, with conversations from curators Marc Spiegel, Pillar Corrias and more.

About the works:

For Cointemporary, Cooper has made an animated collage gif series 'Kiss' (2015), which show sports players passionately kissing their trophies in an endless loop. Isolating the near iconic images—of a male “winner” kissing his trophy—heightens our focus on the act of adulation, so much a part of male-dominated sports, but it also adds a little humor to the act of idolization, hopefully questioning our readiness to worship.



Kiss #1 (2015)

animated gif on loop, size according to browser



WATCH **ONLINE**

[View more](#) in this series.

Series: Video Appropriations

Bruce & Sly

2008-9

- ° Tang Gallery, Bangkok
- ° 4A Centre for Contemporary Art, Sydney
- ° Sydney Biennial Projects

'Bruce & Sly' is part of a series of video appropriations called 'Testosterone Paradise'. The video installation appropriates footage from Hollywood and HongKong action movies, putting Bruce Lee into dialogue with Sylvester Stallone, and bringing up similarities in the gestures and language of film and of the portrayal of the alpha male- an ongoing theme in Cooper's entire oeuvre. Between the two larger than life size screens, the viewer is caught between an ongoing dialogue from two icons, at times macho, at times emotional and other times merely inane domestic naggings.



*'Bruce' on Screen 1 (facing screen 2 in conversation)
remixed video on loop*



'Sly' on Screen 2 (facing 'Bruce in conversation, and played simultaneously)



WATCH ONLINE

See **MORE** in this series