

*How Do I Survive ? (the warm denominator)*, 2022, AI-scripted thermostat, thermochromic pigment, epoxy resin, acrylic, powder-coated aluminum, polyimide heaters, and stainless steel, 55 × 157 × 9 cm / 21 5/8 × 61 3/4 × 3 1/2 in

**COOPER JACOBY**  
**MIRROR RUNS MOUTH**  
02.07 - 27.08.2022

Chaque époque a les prédictions qu'elle mérite et les dispositifs palliatifs qu'elle bricole en réponse à ses angoisses eschatologiques la reflètent. Il y a quelques années seulement, la prédition concernait encore celle des tendances : la consommation plutôt que la fin du monde. Entre-temps, le vernis de surface des illusions s'est craquelé, a pris l'eau et a fondu : s'est, en un mot heurté à la catastrophe climatique, et avec elle, l'humain à son inexorable finitude.

La série de pièces récentes que présente Cooper Jacoby dans l'espace arlésien de la galerie High Art répond tout autant au paradigme préditionnel actuel qu'elle le reconnecte à ses

Every era has the predictions for the future that it deserves. The palliative solutions that it manages to put together in response to its eschatological anxieties are always forged in its own image. Just a few years ago the predictions of our age were grounded in forward looking trends, prosumer rather than the end of the time. Since then, though, the surface veneer of this illusion has cracked as it runs up against climate catastrophe, confronting humanity with its inexorable finiteness.

In *Mirror Runs Mouth*, Cooper Jacoby's third exhibition with the gallery and first in Arles, the artist reflects on the paradigm of forecasting while

antécédents historiques ancestraux. Surplombant l'espace, un lampadaire d'éclairage public fonctionnel dévoile, en lieu et place de sa lentille, une surface translucide de silicone, distendue et cloquée, rétro-éclairée d'une projection vidéo : un moulage d'intestins, en référence à la pratique divinatoire de l'haruspice tirant ses présages des viscères des animaux sacrifiés.

Aux murs, quatre panneaux issus de la série *How Do I Survive?* (2022) incrustent, au sein d'une surface enduite de pigments thermosensibles, un thermostat banalement universel. Machinalement, c'est d'abord vers cet écran rudimentaire que se déporte le regard. Celui-ci affiche, selon sa fonction, la température ambiante, entrecoupée cependant aussi de bribes de texte. Générés de manière aléatoire, ils proviennent d'un programme d'intelligence artificielle langagière que l'artiste est venu nourrir de différents textes de science-fiction : Octavia Butler, Ursula LeGuin ou Joy Williams.

Ventriloques à l'érudition aussi précise qu'étrangement inquiétante, les boîtiers laissent défiler des aphorismes oscillant entre post-apocalyptisme mortifère, stratégies pragmatiques de survie et brusques élans de désir. D'humeur changeante donc, ou peut-être simplement accordée à celle du regardeur à un instant donné, ces fluctuations s'accordent à cette autre, matérielle, des panneaux en aluminium. Enduits de pigments thermochromes, leur surface réagit à la chaleur environnante qui les fait changer de couleur, des teintes moirées d'un écran LCD dysfonctionnel jusqu'au mauvais augure d'un noir carbonisé en cas de températures extrêmes.

Au centre de l'espace, deux bancs publics, traités avec la même peinture, offrent une assise en même temps qu'une mémoire : la trace d'un passage, par la rémanence calorifère d'un.e autre visiteur.rice. Pour Cooper Jacoby, l'approche thermique rejoint la viscérale par le système de référence placé au cœur de la proposition. Soit la théorie des quatre humeurs de la médecine hippocratique : la santé de l'âme et du corps résiderait dans l'équilibre du sang, flegme, bile jaune et bile noire et des qualités qui les accompagnent, chaud, froid, sec et humide, tout en associant à chaque tempérament psychologique un profil métabolique : sanguin,

connecting with the historical precedents of this compulsion. As you enter the exhibition, a functioning full size public streetlight hovers at the end of the space, its glass lighting covers replaced by distended and warped translucent silicone surfaces. Backlit by shifting projections, their surfaces are cast intestines, referential to the divinatory practice of the haruspex, who looked for signs of things to come in the viscera of sacrificed animals.

On the walls are four panels from the series *How Do I Survive?* (2022), featuring common universal thermostats mounted onto panels covered in thermochromic pigment. The viewer's gaze is drawn automatically to the rudimentary screens of these devices, which alternately shows the ambient temperature or fragments of texts. The latter are generated randomly by an artificial intelligence program into which the artist has input various science-fictional texts by Octavia Butler, Ursula LeGuin and Joy Williams.

Ventriloquizing with an erudition that is as precise as it is uncanny, these small boxes flash up aphorisms that move between a morbid post-apocalypticism, pragmatic survival strategies and sharp outbursts of desire. Their moods and priorities seem to fluctuate, or perhaps simply shift according to those of the viewer at any given moment. Echoing the material changes of the aluminium panels which are coated in thermochromic pigment reacting to temperature, whose color, form and tone shift over time, from the moiré of a dysfunctional LCD screen to the foreboding color of deep black in the event of extreme temperatures.

In the center of the space, two public benches painted with the same coating offer both a seat and memorial inscription, the trace of a passage in the form of the thermal imprint left by visitors. For Cooper Jacoby, this thermal approach joins the visceral one by way of the reference system at the heart of the exhibition, namely the theory of the four humours of Hippocratic medicine. The health of the soul and the body resides, according to this theory, in the balance of blood, phlegm, yellow bile, black bile and the qualities that accompany them: hot, cold, dry and humid. Each humour is further associated with a psychological temperament and a metabolic profile: sanguine, phlegmatic, choleric and melancholic.

flegmatique, colérique et mélancolique.

A son tour, et au sein même des dispositifs usinés de régulation douce du corps social, ces lampadaires, bancs publics et thermostats sans qualité conçus au début des années 2000, Cooper Jacoby orchestre la remontée d'affects enfouis : il en va du désir de se sentir à nouveau. en interrelation, aux autres et à l'environnement. Au-delà de l'économie affective préditionnelle actuelle, bardée d'applications astrologiques pour smartphone et de tests psychologiques datavores en ligne, le recours à la catégorisation en types, schémas et autres humeurs, et l'identification spontanée qui en découle, concerne la quête de liens et de commun. Prédire, après tout, c'est relier. Et par-là même, pallier l'atomisation des liens, entre les individus d'une part, et avec le cosmos d'autre part.

Si le tournant théorique récent reflète la quête d'une intelligence planétaire – Steven Shaviro avec *Extreme Fabulations* (2021) ou James Bridle, avec *Ways of Being* (2022) – l'artiste maintient quant à lui comme terme premier de son exploration les sociétés humaines : le milieu qu'il étudie, celui qui nous influe et, qu'en retour, nous chargeons de schémas d'interprétation, ne lâche pas le social pour le cosmos, ni la technique pour les non-humains. Seulement, il est dès lors élargi à ses paramètres contemporains : chaud, froid, sec, humide, mais aussi médiatique, artificiel et dérégulé.

- Ingrid Luquet-Gad

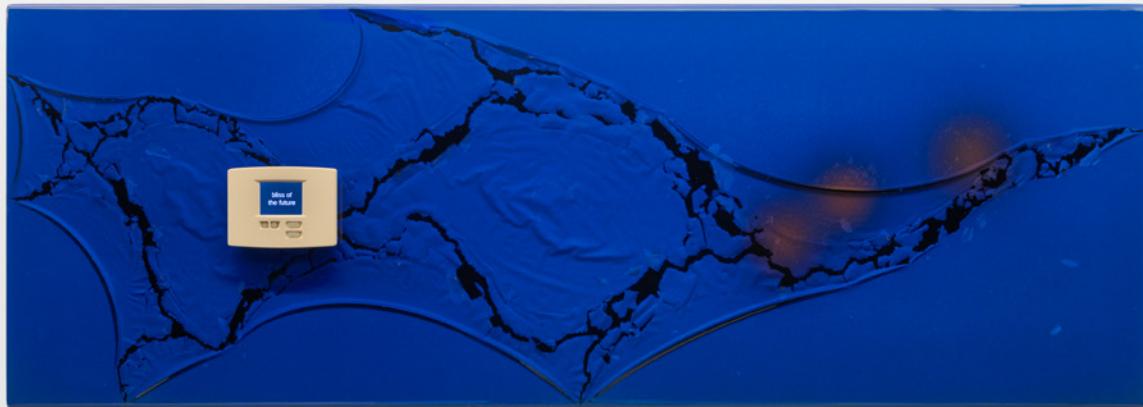
Amidst industrially manufactured devices that subtly regulate the social body – lamps, benches and thermostats from the early 2000s traditionally without qualities – Cooper Jacoby in turn orchestrates the return of buried affects in an attempt to recover a form of interrelation with others and with the environment. Beyond the current predictive affective economy fuelled by astrology, smartphone apps and data-hungry online psychological tests, the growing recourse to categorisation of people according to types, schemas and other humours and the spontaneous forms of identification that arise from this point to a quest for connection and commonality. To predict is, after all, to link things together. And in this, it is a means of offsetting the atomization of bonds between individuals and the cosmos.

If a recent theoretical turn reflects the search for planetary intelligence – Steven Shaviro's *Extreme Fabulations* (2021) or James Bridle's *Ways of Being* (2022) – Cooper Jacoby maintains human societies at the forefront of his explorations. The milieu that he studies, the one which influences us and onto which we project our schemas in return, does not discard the social for the cosmos, no more than it disposes of the technological for the non-human. Simply, he expands it to better account for its contemporary parameters: hot, cold, dry, and humid as well as medial, artificial and unbalanced.

- Ingrid Luquet-Gad



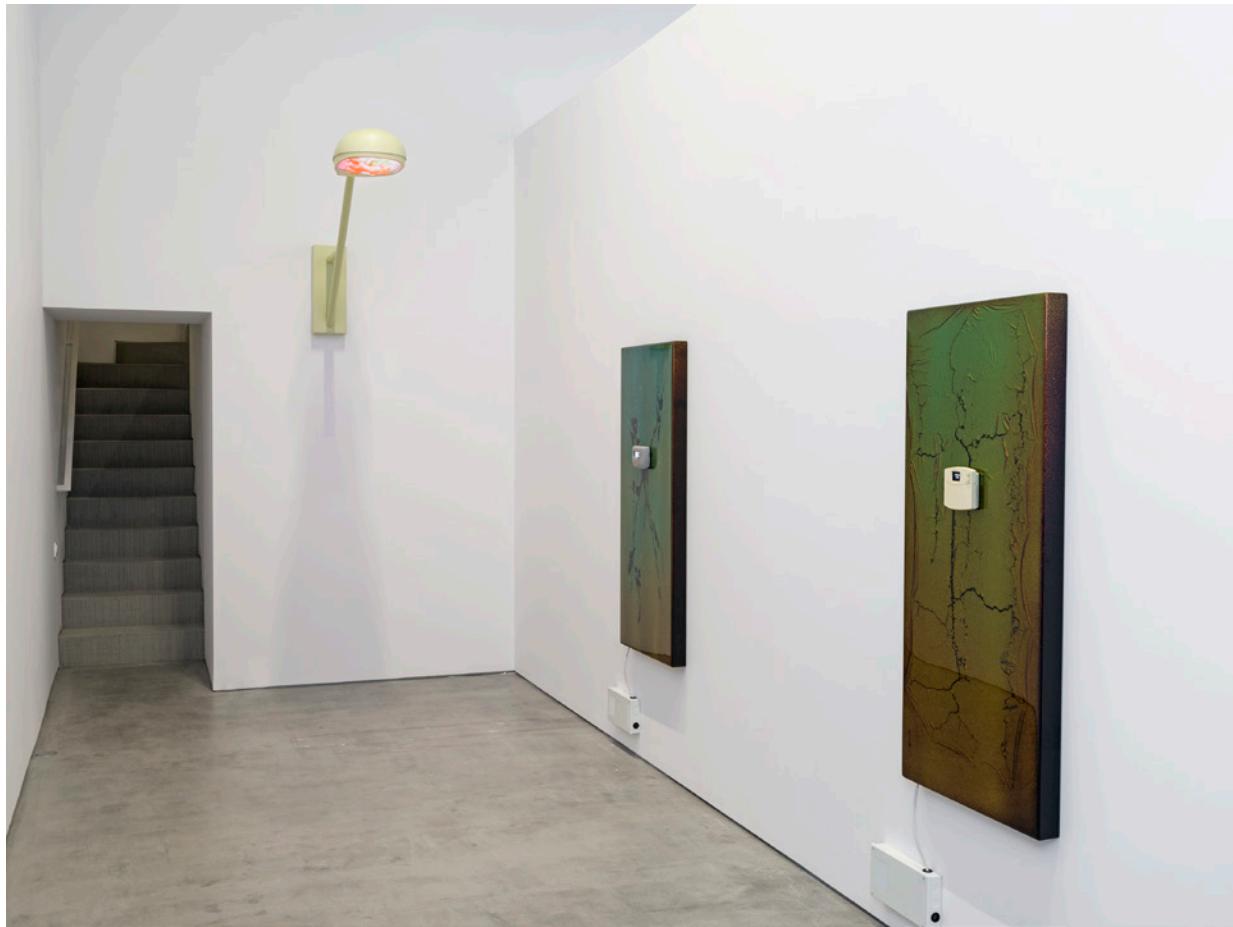
*How do I survive? (a blank slate inside out)*, 2022, AI-scripted thermostat, thermochromic pigment, epoxy resin, acrylic, powder-coated aluminum, polyimide heaters, stainless steel, 134 × 63 × 9 cm / 52 3/4 × 24 3/4 × 3 1/2 in



*How Do I Survive ? (a chewed century)*, 2022, AI-scripted thermostat, thermochromic pigment, epoxy resin, acrylic, polyimide heaters, powder-coated aluminum, electronics, 55 × 157 × 9 cm / 21 5/8 × 61 3/4 × 3 1/2 in



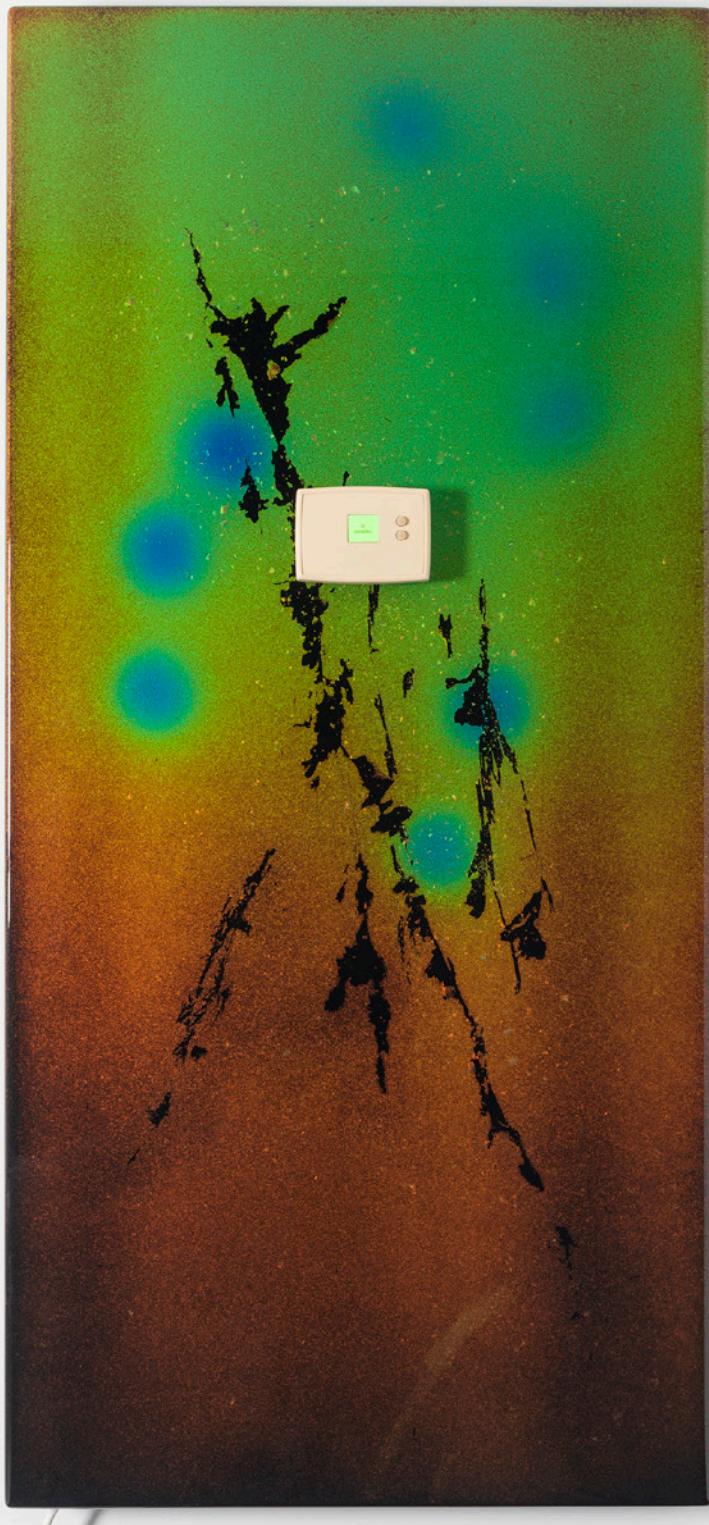
*How Do I Survive ? (a chewed century)*, 2022 (detail), AI-scripted thermostat, thermochromic pigment, epoxy resin, acrylic, polyimide heaters, powder-coated aluminum, electronics, 55 × 157 × 9 cm / 21 5/8 × 61 3/4 × 3 1/2 in



*Sun is bile*, 2022, The Intermission, Athens, Greece, installation view



*Sun is bile*, 2022, The Intermission, Athens, Greece, installation view



*How do I survive? (mirror is engine)*, 2021, al-scripted thermostat, thermochromic pigment, epoxy resin, acrylic, polyimide heaters, powder-coated aluminum, electronics 134.6 × 63.5 × 6.3 cm 53 × 25 × 2 1/2 in



*Stragglers*, 2019, Central Fine, Miami, USA, installation view



*Silos*, 2019, polyester resin, fiberglass, silicone, glass, epoxy resin, stainless steel, aluminum, acrylic  
167,6 × 167,6 × 25,4 cm / 66 1/8 × 66 1/8 × 9 7/8 in



**Stressors**, 2019, nickel-plated steel, stainless steel, powdercoated stainless steel, powdercoated aluminum, urethane, motor and driver  
43 × 57 × 10,7 cm / 16 7/8 × 22 1/2 × 4 3/8 in



*Susceptibles*, 2018, High Art, Paris, France, installation view



*One Hand Washes Bench*, 2018, composite polyester resin, fiberglass, silicone, soil, PVC, enamel and stainless steel bolts  
119 × 65 × 67 cm / 46 7/8 × 25 5/8 × 26 3/8 in



*One Hand Washes Bench*, 2018 (detail), composite polyester resin, fiberglass, silicone, soil, PVC, enamel and stainless steel bolts  
119 × 65 × 67 cm / 46 7/8 × 25 5/8 × 26 3/8 in



*Susceptibles*, 2018, High Art, Paris, France, installation view



*Thin Insulator (Queen)*, 2018, aluminum, stainless steel and brass swarf, nickel and copper-plated fabric, epoxy resin, aluminum, silicone, stainless steel, copper-plated fabric, foam, plywood and poplar panel  
64,5 × 203 × 13,5 cm / 25 5/8 × 79 7/8 × 5 1/2 in



*Disgorgers*, 2017, LUMA Westbau / Swiss Institute, Zürich, Switzerland, installation view



*Disgorger (Water heater)*, 2017, mirror polished stainless steel, acrylic paint, powder-coated steel water heater, high density urethane foam, polyurea, acrylic primer and paint, hoses and vacuum  
236 × 85 × 33 cm / 92 7/8 × 33 1/2 × 13 in



*Disgorger (Stove)*, 2017, cast iron stove, low pressure sodium light, high density urethane foam, polyurea, acrylic primer and paint  
80 × 33,6 × 49,5 cm / 31 1/2 × 13 3/8 × 19 3/4 in



*Disgorgers*, 2017, LUMA Westbau / Swiss Institute, Zürich, Switzerland, installation view

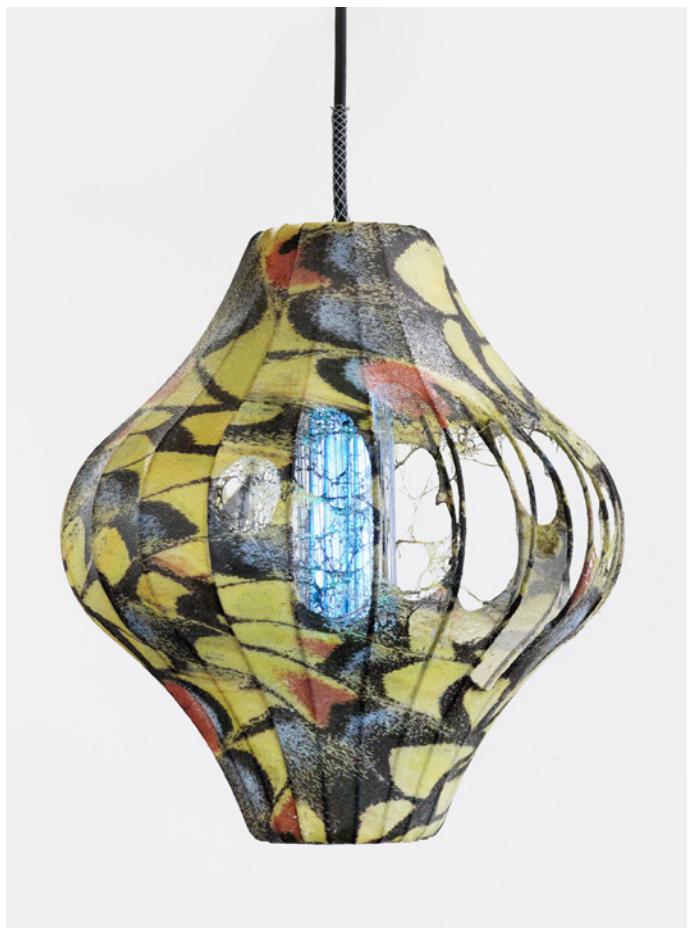


*Bait*, 2017, Freedman Fitzpatrick, Los Angeles, USA, installation view



*Bait (Swallowtail)*, 2017, stainless steel frame, water transfer print on Cocoon polymer coating, epoxy resin, ultraviolet lights, primer, electrostatically charged stainless steel wire cage, polycarbonate, stainless steel ceiling mount, electrical cord and grip, hardware

41 × 41 × 86 cm / 16 1/8 × 16 1/8 × 33 7/8 in

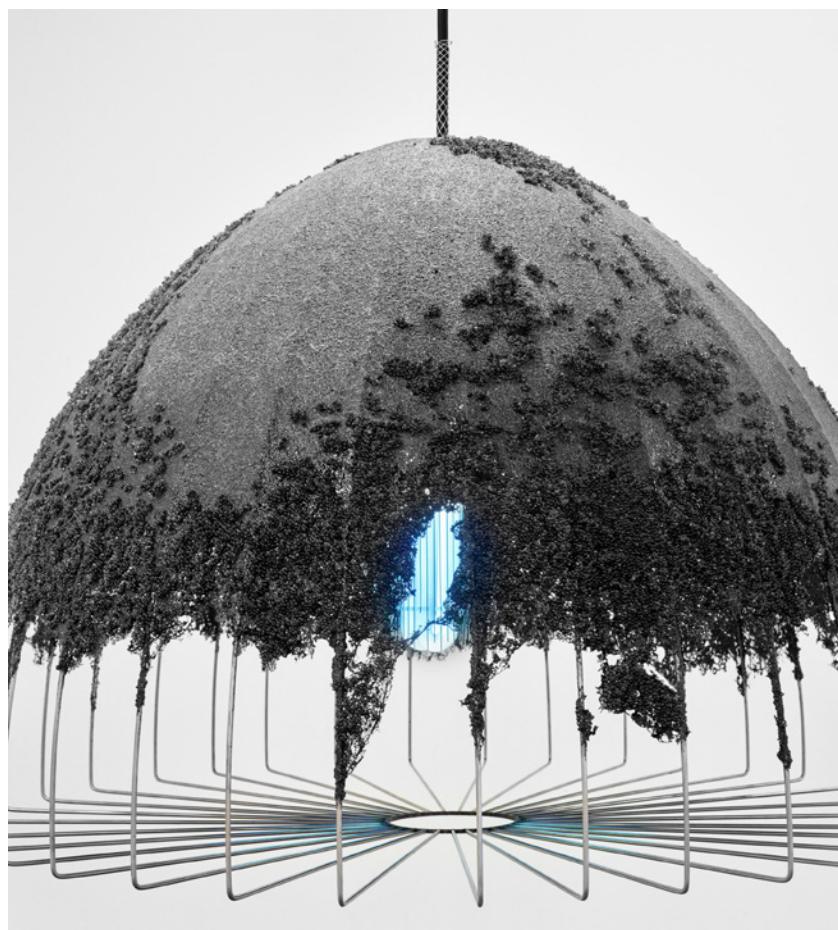


*Bait (Mocker)*, 2017, stainless steel frame, water transfer print on Cocoon polymer coating, epoxy resin, ultraviolet lights, primer, electrostatically charged stainless steel wire cage, polycarbonate, stainless steel ceiling mount, electrical cord and grip, hardware

57 × 57 × 62 cm / 22 1/2 × 22 1/2 × 24 3/8 in



*Bait*, 2017, Freedman Fitzpatrick, Los Angeles, USA, installation view



*Bait (Dehydrator)*, 2017 (detail), stainless steel frame, water transfer print on Cocoon polymer coating, epoxy resin, ultraviolet lights, primer, electrostatically charged stainless steel wire cage, polycarbonate, stainless steel ceiling mount, electrical cord and grip, hardware  
110 × 110 × 76 cm / 43 1/4 × 43 1/4 × 29 7/8 in



Matte Wetter, 2016, 45cbm Staatliche Kunsthalle Baden-Baden, Germany, installation view



*HIVE*, 2016, glass galvanized steel, aluminum panel, aramid paper, urethane resin, epoxy resin, stainless steel honeycomb pipe, acrylic paint, pigment, magnets,  
59 × 37,5 × 25,5 cm / 23 1/4 × 15 × 10 1/4 in

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*HIVE*, 2016 (detail), glass galvanized steel, aluminum panel, aramid paper, urethane resin, epoxy resin, stainless steel honeycomb pipe, acrylic paint, pigment, magnets,  
59 × 37,5 × 25,5 cm / 23 1/4 × 15 × 10 1/4 in

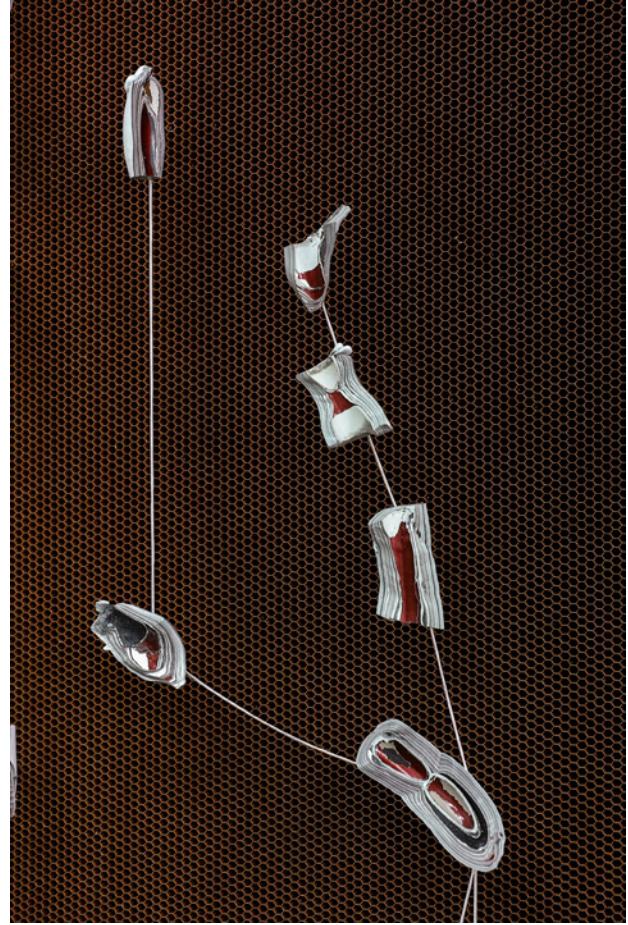
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*Solo presentation*, 2016, Frieze, New York, USA, installation view



*Sluice (Capital Bone)*, 2016, enamel paint, cpu connector pins, steel chain, honeycomb fiber core, epoxy resin, steel  
102,1 × 51,3 cm / 40 1/8 × 20 1/8 in



*Sluice (Capital Bone)*, 2016 (detail), enamel paint, cpu connector pins, steel chain, honeycomb fiber core, epoxy resin, steel  
102,1 × 51,3 cm / 40 1/8 × 20 1/8 in



*Stagnants*, 2016, Matthew Gallery, Berlin, Germany, installation view



*Stagnants (Veering Passage)*, 2016, epoxy resin, fiberglass, graphite, vinyl,  $18 \times 246 \times 41 \text{ cm} / 7 \frac{1}{8} \times 96 \frac{7}{8} \times 16 \frac{1}{8} \text{ in}$



*Bare Faces*, 2014, door handle, copper plated steel, steel, steel penny tempered glass, x-rays,  
24 × 191 × 9 cm / 9 1/2 × 75 1/4 × 3 1/2 in



*Toxic Variable*, 2015, door handle, powder-coated steel, lucite, canola oil, tempered glass, perforated vinyl  
194 × 24 cm / 76 3/8 × 9 1/2 in



*Toxic Variable*, 2015 (detail), door handle, powder-coated steel, lucite, canola oil, tempered glass, perforated vinyl  
194 × 24 cm / 76 3/8 × 9 1/2 in



*Optimal Clot*, 2015, door handle, powder-coated steel, lucite, canola oil, tempered glass, perforated vinyl  
194 × 24 cm / 76 3/8 × 9 1/2 in



*Optimal Clot*, 2015 (detail), door handle, powder-coated steel, lucite, canola oil, tempered glass, perforated vinyl  
194 × 24 cm / 76 3/8 × 9 1/2 in



*Deposits (Lost Sleep)*, 2015, silkscreen on lead, inkjet print on acetate, UV resistant epoxy resin, aluminium panel  
114 × 43 × 14 cm / 44 7/8 × 16 7/8 × 5 1/2 in

**Cooper Jacoby** (né en 1989 à Princeton, USA, vit et travaille à Miami, USA).

**Expositions personnelles:** The Intermission, Athènes, Grèce; Central Fine, Miami, États-Unis; High Art, Paris, France; Swiss Institute at LUMA Westbau, Zurich, Suisse; Freedman Fitzpatrick Gallery, Los Angeles, États-Unis; Kunsthalle Baden, Bade, Allemagne; Mathew Gallery, Berlin, Allemagne; KW Institute for Contemporary Art, Berlin, Allemagne.

**Expositions collectives:** Hammer Museum, Los Angeles, États-Unis; C L E A R I N G, Paris, France; Le Plateau-Frac île-de-France, Paris, France; Fondation Villa Datris, L'Isle-sur-la-Sorgue, France; Mathew NYC, New York, États-Unis, Union Pacific, Londres, Angleterre, Room East, New York, États-Unis; Fused Space, Los Angeles, États-Unis; White Flag Projects, Sanit Louis, États-Unis; KM Temporaer at Neuer Aachener Kunstverein, Aix-la-Chapelle, Allemagne.

**Cooper Jacoby** (b. 1989 in Princeton, USA, lives and works in Miami, USA).

**Solo exhibitions:** The Intermission, Athens, Greece; Central Fine, Miami, USA; High Art, Paris, France; Swiss Institute at LUMA Westbau, Zurich, Switzerland; Freedman Fitzpatrick Gallery, Los Angeles, USA; Kunsthalle Baden, Baden, Germany; Mathew Gallery, Berlin, Germany; KW Institute for Contemporary Art Berlin, Germany.

**Group exhibitions:** Hammer Museum, Los Angeles, USA; C L E A R I N G, Paris, France; Le Plateau-Frac île-de-France, Paris, France; Fondation Villa Datris, L'Isle-sur-la-Sorgue, France; Mathew NYC, New York, USA, Union Pacific, London, England, Room East, New York, USA; Fused Space, Los Angeles, USA; White Flag Projects, Sanit Louis, USA; KM Temporaer at Neuer Aachener Kunstverein, Aachen, Germany.

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