



ABOUT THE ARTIST AND CONTRIBUTORS

Gary Carsley is an artist who lives and works in Sydney, Australia where he also active as a Senior Lecturer in the Faculty of Art and Design at the University of New South Wales. He has been exhibiting around the world for more than three decades and his first exhibition in New York was at *Thatcher Projects* in 2008. Since then Gary has participated in many large-scale institutional projects in the United States including producing new works for *Wave Hill*, an historic garden and cultural centre in the Bronx, The *Museum of Art and Design* in New York and the *Visual Arts Centre of New Jersey*. He also shows widely in South East Asia, having most recently finished large-scale, site-specific installations for the *National Gallery* in Singapore and *H Gallery* in Bangkok.

Gary has an interest in the future of the past and believes that a deep knowledge of what came before helps us to prepare for what is imminent. In **CHROMOPHILIA** he draws heavily on two queer ancestors important to him – Jean Cocteau whose surrealist films relied heavily on the reanimation of classical statues and Pier Paolo Pasolini whose disjunctive dubbing was aesthetically provocative. Complexity and the arcane are therefore consequent to Gary as queer strategies not predicated on the body and its parts. The *Discobolus* using FaceTime to send a message in Morse code indicates his embrace of convolution as a way to destabilise convention. Gary often works with overlooked or forgotten artisanal strategies and engages with the difficult and opaque for political reasons. Partially because transparency and simplicity are fundamentally just marketing tools but also, he is deeply committed to the value of labour and its magically transformative, creative agency.

Gary's practice involves collaborating with others, not as a way of adding value but as a means to share access to visibility and resources. In developing this project, he has worked closely with a group of good friends, some old others new. Like so many we have had to meet online to share and refine our ideas. There were regular Zoom meetings with Mollie Wohlforth, the Cast Hall Fellow at the ICAA during which the basic architecture of **CHROMOPHILIA** took shape. He collaborated, mostly over FaceTime, with Louise Loh, who composed and recorded the soundscapes that lend depth and atmosphere to each of the video works. It was Gary's great pleasure to meet virtually almost every day with the designer Kenn Huang, who patiently crafted the exquisite animations for *The Discobolus* and *Sleeping Ariadne* in addition to the three GIFs that correspond to the hero images on the Cast Hall home page. Demeter's lips were applied over Gary's own by the artist Shahmen Suku, who also made the video recordings, in which Gary lip-syncs the recorded dialogue spoken by Karen for *Demeter Ludovisi*. Karen is the text-to-voice, Australian accented speech app that is embedded in the Apple Mac operating system and her voice ubiquitous there. The raw video files were painstakingly edited by Ysia Song, who discussed her travails with Gary on WhatsApp. Ysia also devised the videographic language that in its own deliberate way, imitates the clumsy, obvious overlays of popular apps like Snapchat. Ysia spent countless hours bringing to life Demeter, who for millennia prior had been static, mute and unseeing.

Gary's friends in the Art World were very supportive particularly R. S. who first suggested the subversive use of Morse Code pioneered by Jeremiah Denton as a model for encrypting the animations. In the time between the beginning of the project and its completion much has changed in the world. The conversation around colour, particularly the violence of its hierarchies, has taken on an acute urgency. We are all very mindful of this and believe that truth telling, and a long cultural memory are important, more so now than ever before.