

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 works widely in South East Asia having most recently finished a 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 cultural memory is important in helping us to navigate the complexities of the present. He works often with overlooked or forgotten artisanal strategies for making; those that are directly linked to the handmade, the difficult and the time consuming. He does this for political reasons, as a way of demonstrating his commitment to the value of labour and its transformative almost magical creative agency. He also believes that memory can be a site of resistance to the uniformity of consumer culture. His practice involves collaborating with others, not as a way of adding value but as a way of sharing access to visibility and resources.

For this project Gary has worked closely with a group of good friends. Because of COVID 19 they were, like people everywhere, restricted in their face to face meetings and had to share ideas and files online. There were regular meetings on Zoom, starting at 8 am Sydney time with Mollie Wohlforth, the Cast Hall Fellow who was in New Jersey, where it was 6 pm in the evening of the day before. Together they worked to resolve the relationship of the separate parts of **CHROMOPHILIA** to the whole. He collaborated, mostly on FaceTime with Louise Loh who composed and recorded the sound scapes for each of the works. It was his pleasure to meet virtually almost every day with Kenn Huang, the independent designer who patiently crafted the animations for *The Discobolus* and *Sleeping Ariadne* from the cut outs Gary provided. Juno/Demeter's lips were designed and applied over Gary's own by the performance artist Shahmen Suku, who also made the video recordings in which Gary uses ventriloquism and lip sync to mouth the 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 fills elevators and railway platforms all over Sydney. These raw files were then uploaded and downloaded, prior to their being painstakingly edited by Ysia Song, with whom Gary has worked for more than 4 years and across many videos. Ysia devised the videographic language that in a sophisticated way, imitates the clumsy, obvious aspects of popular apps such as Snapchat. Ysia spends hundreds of hours bringing to life the statues, that for so many thousands of years have been static, mute and unseeing.

Gary's friends in the Art World were very supportive and their critical feedback essential to the evolution of the project, particularly his friend Russell Storer who brought to his attention the subversive use of Morse Code by the deeply conservative Jeremiah Denton. Without the assistance of all these talented and committed people **CHROMOPHILIA** would not have been possible. This very challenging period in history has imprinted distinct visual characteristics on all the works. In the time between the beginning of the project and its completion much has changed and the conversation around colour has taken on an acute urgency and we are all very mindful of this.