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Philip Brophy is internationally recognized for his influential and provocative work in film, video, sound and music, as well as his multifaceted practice as a film theorist, art critic, performer, curator and educator. While we can experience his expansive practice in a variety of contexts ranging from the warehouse, cinema, live music venue, in printed form and, increasingly, online, the work that he has created under the rubric of ‘artist’ has proved, over the years, to be a little more elusive. The museum may be just one venue among many others available to Brophy, yet there is no denying that he came to it late—exhibiting for the first time in an art gallery in 2004. Colour Me Dead—the artist’s most ‘art-centric project’ to date—aims to redress this imbalance, providing local and national audiences with an opportunity to see a substantial body of new work by one of its most celebrated practitioners; work that is the culmination of several decades’ research and informed looking into the history of art, and specifically, the depiction of the female nude.

Philip Brophy: Colour Me Dead is the third in the series of Vizard Foundation Contemporary Art Projects, a creative initiative of the Vizard Foundation which offers mid-career and senior artists a $30,000 grant to produce new work. Philip Brophy’s project follows those by Jenny Watson (2011) and Geoff Lowe/A Constructed World (2012). The Vizard Foundation Contemporary Art Projects are designed to encourage artists to take risks and explore new directions in their practice. Acknowledgement is due to the Vizard Foundation for their ongoing support of the Potter; this exhibition, and the Contemporary Art Projects series as a whole. From the outset, the Foundation has not only encouraged the selected artists, but the museum itself, to be experimental and to push boundaries, and we thank them for this generous, brave and enabling take on what it means to support the visual arts in this country.

Thanks are also due to curator Bala Starr for her work on the exhibition and this publication as well as to all of the Potter staff for helping to ensure the exhibition’s success. Finally, we congratulate Philip Brophy and warmly thank him for his hard work and enthusiastic collaboration with the entire Potter team.

Kelly Gellatly
Director, the Ian Potter Museum of Art

Cat no. 6
Colour Me Dead—Chapter 6: The Prostrate Christ
(frame from the film—scene 5), 2013
For more than three decades, Philip Brophy has been researching and analyzing changing perceptions of the nude in art from Neoclassicism and Romanticism to the present day. His research has inspired a new series of digital animations, video projections and prints, collectively titled Colour Me Dead, which is bent on reclassifying art history’s icons of unbridled Eros as both pathologically rapacious and symptomatic of sexually explosive schisms within the self.

Brophy initiated his commentary on ‘the rampant body-ness of contemporary times (horror genres, health fads, machine-men toys, dance music etc.)’ in the early 1980s, with writings like Horrality and The Body Horrible, and films like Salt, Saliva Sperm & Sweat and Body Melt. Colour Me Dead takes aim at how sexual morphologies and mutations are equally derived from artworks valorized within the art museum canon. The project asserts that from Pablo Picasso’s grotesque shapes through to Jackson Pollock’s splattered landscapes, and from Andy Warhol’s morbidian gothic to Klein’s exploitive anthropometries, modern artists have flirted with violent depictions of the body, decimating the once-idealized nude in a spectacle of aggressive deconstruction.

Brophy’s six new works (from a projected series of eighteen works) have been created in parallel to his examination of how the nude has historically been posed, lit, depicted, rendered and transformed. Through the works’ preponderance of figures nude and naked, Brophy forwards his thesis that seemingly beautiful images often of aggressive deconstruction.

Bala Starr: When we’ve previously talked about Colour Me Dead as an exhibition, I’ve understood that you’re more interested in the works singularly, individually. But there’s an ‘exhibition experience’ here in terms of their installation and integration—these works are three-dimensional and complex in terms of the way we apprehend them. While I know that consideration of the viewer is not part of your thinking during the production of work, can you talk about how you approach ideas about audience experience?

Philip Brophy: I would prefer the term ‘manifestation’ than ‘installation’. A ‘manifestation’ is the material outcome of what starts as a conceptual idea. With the Colour Me Dead exhibition—which features six discrete works—those outcomes are materialized in a shared space to enable you to have an experience and perceive something related to my original idea. ‘Installation’ seems far more whimsical, responsive or egocentric, like a type of artistic practice to evidence an artistic signature. I prefer exhibitions or situations where I’m less conscious of the ‘artist’ and more conscious of the experience of being there. My biggest influence in perceiving installed space this way results from visiting Disneyland in the early ’80s, and realizing that my biggest influence in perceiving installed space was a conscious of those ideal vantage-points. This space as if you are actively controlling the presentation of the works through the gallery. The main question was how do I isolate space to control the interaction. This replicates how I experienced the original paintings in the museums: standing still in the ideal position and contemplating the work. I was acutely aware of the semiotic space as if you are actively controlling the interaction. This replicates how I experienced the original paintings in the museums: standing still in the ideal position and contemplating the work. I was acutely aware of the semiotic frame and invitational space that these kinds of paintings solicit.

BS: The Illuminated Nymph echoes the neck-craining effect of the Musée d’Orsay, replicating most people’s experience of needing to look up to examine those paintings, but the effect is also so beautiful.

PB: Absolutely. Whereas ‘manifesting’ the work deals with isolating space in the gallery or museum environment and controlling the viewer experience through an ideal vantage-point, ‘materializing’ a work involves giving it a linguistic form with materials—colour, form, sound, whatever you need. This is something I take from cinema, because films are generated precisely this way. Then you know what kind of rendering is involved, the process shifts but the end result is the same. It allows being material to becoming semiotic. Let’s face it: once you’ve got 300 years of formal crafting and material effects in modes of painting, then the painting techniques constitute a language. I was engaged in reading those paintings in the museum, and my works are thus best read.

BS: The Illuminated Nymph was an elaborate work to construct, I imagine, because it links back explicitly to many of the works that you were looking at in terms of their original drawing and material processes as much as the cultural image.

PB: The original paintings obsessively made the female flesh as white as possible. With my animations, I decided that to make the flesh so white it destroys itself. It’s like perceiving the original paintings as if they were in a pause mode: I’ve done is let the pause button go but the white light is so intense it evokes an eeriness. That’s its implicit eroticity—& it gives it dead appeal.

BS: There are often clear stages in the making of each work—from the still drawing to the animated explosions. Can you explain some of these in this The Illuminated Nymph?

PB: When I’m doing pencil illustrations and vector manipulations, I’m building new layers and stretching them out, as a means of dynamizing and visualizing the semiotics of these modes of painting. I’m particularly interested in registering the multiple mythological ways in which I can read a particular visual device. In my mind, the ‘image’ of the body in The Illuminated Nymph is actually being fayed, the flesh is stretched and then pinned on a board. It’s like taxidermy. The Illuminated Nymph also holds the staccato beat of low-grade animation. In this case it’s like a speeded-up effect of what happens when plastic melts and peels in the sun. Or when you see something where the paint has curled. Each section of the paint separates like a dry mud plain and then the edges curl upwards. My approach to digital animation is not about thingsogs magically coming to life under the guise of ultra-realism: I’m showing you how things exist in the post-human realm, so I don’t use any realistic parameter informed by Euclidian physics.
BS: Where The Illuminated Nymph considers a dense range of textual information, historical conditions and links to the present, The Lady in the Lake is a work you’ve described as the one that most literally or didactically unfolds across an art-historical chronology.

PB: The nudes in The Lady in the Lake are largely drawn from Symbolist works. I see the swirls, and the figures are amazing how completely out of favour and misunderstood Symbolism is now, because it’s actually the art that became of thing that was before it. Any form of Classicism, any form of Romanticism, logically leads to Symbolism. The Lady in the Lake prints chronologically line up these nudes associated with water, and read them as a barometric chart to gauge how Symbolism affected this view of the nude body.

BS: Originally you had a different format for The Lady in the Lake, and this configuration really only resolved itself just last before installation. Now we are looking at four large landscape-format prints installed under very original lightings that evoke a sense of looking through water. The shallow bands of light that move across the prints’ surfaces are basic metric lines too.

PB: Every form of visual representation—charting, illustrating, documenting, registering, gauging—is always about a spectrum of energy levels. When I started investigating the work, as it began to unfold in front of me, it started to suggest something else. The Lady in the Lake changed because of the swirling energy lines and waves that connect the three bodies in each of the four format for... BS: Their performance is a single unedited picture. You can feel the theatrical space. The studio in his home is kept intact, and you really get a sense of the light and the air in there; you can feel the theatrical space.

BS: And the square format of The Prostrate Christ is stopping the pause button and letting the image play. The Prostrate Christ presents either side of the still image. I felt that sensation of staging and positioning the body when I was at the Gustave Moreau Museum in Paris. The studio in his home is kept intact, and you really get a sense of the light and the air in there; you can feel the theatrical space.

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BS: Actually, that approach to directing the performers comes from working with musicians. I directed the two nude models in The Prostrate Christ not to be puppets being manipulated by the two clothed assistants, but to be completely in control of what they are and how and why they exist. The two figures in black are there to enable that, to get the models into their predetermined pose. Both myself and the performers, the artists, and the assistants, Kate and Annie, understood this because they’re all professional life models. Their energy is very different from that of an actor, but more akin to a musician.

BS: Their performance is a single unedited shot. The quality of their control is a pretty amazing achievement.

PB: Their performance is as absorbing, it passes into a kind of clinical beauty where you don’t even notice that they’re naked bodies. It becomes more about the flow, and about the axis of the image. Whereas The Illuminated Nymph is stopping the pause button and letting the image play, The Prostrate Christ presents either side of the still image. I felt that sensation of staging and positioning the body when I was at the Gustave Moreau Museum in Paris. The studio in his home is kept intact, and you really get a sense of the light and the air in there; you can feel the theatrical space.

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BS: I’ve been wondering about the way your thinking has developed particularly in the making of The Morbid Forest—image sculpture, using film this time, and more contemporary situations. The Morbid Forest is here and now rather than relying on overly historical references or references that make iconographic references. Perhaps it sits within narrower pictorial constraints too.

PB: There’s two things with The Morbid Forest. The first concerns issues of direction and production associated with filmmaking, and the second concerns how The Morbid Forest inhabit a very contemporary social-cultural space. When it comes to filmmaking, it’s always been apparent to me that cinema has a dramaturgical heart or pulse that comes from dramaturgy. It comes from ideas as simple as, say, a guy with his brother, he kills his brother and then suffers the wrath of the father. Or, say, here is a girl whose mother dies when she’s young and then searches for someone to replace her in later years. Dramaturgy is the dynamic DNA of drama—not action. Dramaturgy contains the core elements that impact to make a drama. It’s invisible and immaterial, but it’s the thing that energizing a film. Cinema is a chaotic, messy, noisy machine that renders that energy into the real world through images, sound, designs, illusions, however it needs to. A film is like a tree that has been fertilized by a dramaturgical core. Many people in the film industry think that the seed determines the tree and how it grows; that the seed, the iconographic references. Perhaps it sits

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Spotlighting the body is the primary means of fragmenting its whole. The focused light trained on the body describes what it lights—but it also reforges the shape it sees. In highlighting the act of illumination, the secularized nude’s lighting effects and procedures progressively eroticized the body, creating a phantasmal theatrical space for its portrayal and performance. From Neoclassical wet dreams to Mannerist soft porn, the painted nude’s nymphal state was illuminated to tease out the body’s sexual glow. But as that phosphorescent aura became increasingly accepted as the artist’s magical painting of light, the spotlight became more hard-edged. It consequently defined shadow lines as much as lit contours. While Romanticist painting fell under the midsummer spell of illumination, anatomical dissections of beautiful dead girls imported the same lighting effects, creating their own theatre of glowing flesh. Artistic evocation and clinical description fold into each other toward the end of the nineteenth century, unconsciously blurring sexual voyeurism with scientific observation. In such a merger, Colour Me Dead initiates its tracing of bodily configuration. The nude at this point is no longer the ultimate peak of beautification born of Greek classicism: it is a new life force perceived and registered via clinical parameters. As The Illuminated Nymph, the nude as a reflector of light shifts to being either an emitter or absorber of light. Romanticist and Symbolist nudes bear testament to the dark light she projects from her stellar burn-out into the white nothingness of undifferentiated flesh.

1. Anne-Louis Girodet de Roucy-Trioson
   Moonlight Effect or The Sleep of Endymion, 1791
   Musée du Louvre, Paris
2. Jean-Honoré Fragonard
   The Swing, 1767
   Wallace Collection, London
3. Jean-Auguste-Dominique Ingres
   Odalisque with Slave, 1842
   The Walters Art Museum, Baltimore, MD
4. Jean-Léon Gerôme
   Phryne before the Areopagus, 1861
   Hamburger Kunsthalle, Hamburg
5. Henry Courtney Selous
   Venus, 1852
   Private collection
6. Natale Schiavoni
   Odalisque in Red Interior, c. 1840
7. John Henry Fuseli
   The Nightmare, 1781
   Detroit Institute of Arts, MI
8. Gabriel von Max
   Der Anatom (The Anatomist), 1869
   Bayerische Staatsgemäldesammlungen, Neue Pinakothek, Munich
9. Richard Tennant Cooper
   A Giant Claw Pierces the Breast of a Sleeping Naked Woman, Another Naked Woman Swoops Down and Slits the Claw with a Knife, Representing the Surgical Treatment of Breast Cancer, c. 1912
   Wellcome Library, London
10. William-Adolphe Bouguereau
    The Lost Pleiad, 1884
    Private collection
11. John Reinhard Weguelin
    Lesbia, 1878
    Private collection
12. Henri Gervex
    Rolls, 1878
    Musée d’Orsay, Paris
13. John Gast
    American Progress, 1872
14. Victor Brauner
    Nude and Spectral Still Life, 1939
    The Museum of Modern Art, New York
15. Balthus (Balthasar Klossowski de Rola)
    La Chambre (The Room), 1952–54
    Private collection
Cat. no. 1

Colour Me Dead—Chapter 1: The Illuminated Nymph
(animation frames—part 6), 2013
Women and water have long been a mythical match. Across centuries the female nude has been aligned with water's life-giving essence, suggestively echoing liquefied waves in her curvaceous form. Neoclassicist figures abound of Venus being birthed by waves, or nubiles collecting vessels of flowing water from well-springs. Departing from epochs of Judeo-Christian binaries of angels and harlots, the equation of woman and water was a declaration of her fertile energy and the self-centring notion of her being. Nude portraits of her in this guise eroticize that energy in a bounty of ambiguous yet fascinating images which depict the nude's body as the source of her energy. Yet in the mind's eye of many an artist, her alluring body freed of social and religious standing unleashed a power beyond the controls that had previously defined woman. Like opened flood-gates, her energy was dreamt to be oceanic and wrathful. In perversely imagined acts of justice and balance, her dead body would be returned to a watery grave—enshrined by numerous visualizations of Ophelia and the Lady of Shalott.

Concurrently, artists poured over pagan mythology, Greek myths and apocryphal tales to illustrate the many ways in which woman could lure man to ejaculative heights or fathomless depths. Romanticist painters revelled in the graduated danger inferred by erotic depictions of water sprites, lake spirits, mermaids, Nereides and sirens; Symbolist painters summoned dark clouds over charming oceans and stagnant lakes to frame her deadly allure. The Lady in the Lake gauges how the acceptance of woman as the source of life unintentionally positioned her as a usurper of life.

1. Alexandre Cabanel
   *The Birth of Venus*, 1863
   Musée d'Orsay, Paris

2. Jean-Auguste-Dominique Ingres
   *La Source (The Spring)*, 1856
   Musée d'Orsay, Paris

3. John Everett Millais
   *Ophelia*, 1851–52
   Tate, UK

4. Knut Ekvall
   *The Fisherman and the Siren*, c. 1870
   Private collection

5. John William Waterhouse
   *The Siren*, c. 1900
   Private collection

6. Edward John Poynter
   *The Cave of the Storm Nymphs*, 1903
   Private collection

7. Nils Blommér
   *The Neck and Ægir's Daughters*, 1850
   Nationalmuseum, Sweden

8. Carlos Schwabe
   *The Wave*, 1907
   Musée d'Art et d'Histoire, Geneva

9. Francis Danby
   *The Deluge*, 1840
   Tate, UK

10. Max Ernst
    *Approaching Puberty (The Pleiades)*, 1921
    René Rasmussen Collection, Paris

11. René Magritte
    *Black Magic*, 1935
    Private collection

12. Germaine Richier
    *L'Eau (Water)*, 1953–54
    Tate, UK
Cat. no. 2

Colour Me Dead—Chapter 2: The Lady in the Lake
(parts 1–3 and parts 4–6), 2013
Cat. no. 2
Colour Me Dead—Chapter 2: The Lady in the Lake
(parts 7–9 and parts 10–12), 2013
If the scales of museums around the world are weighted by artworks exemplifying idealized correlations between truth, beauty and nature, is it any wonder Modernism sought so forcefully to bring down the fortifications of such unquestioned associations? As the slow arc between naturalism and decadence reflected the ruffling of classicist aspirations striving to guide the enlightened in the modern era, the subject of nature itself—represented through landscape painting—accordingly came under scrutiny. As nature became a specious and suspicious notion, landscape painting absorbed this spreading doubt: the spooky forest became a new and chilling stage for the nude. For as nature became acknowledged as culture, then the most natural of environments was apt in symbolizing the most elemental of man. Romantic landscape painting is typified more by its unseen malevolence than its reveal of natural abundance.

The Morbid Forest marks the shift in consciousness of this realm—one of shallow graves, missing persons, and all manner of sexual ravages executed in the privacy of uninhabitable places. Considered this way, a stream of paintings depicting forest spirits, fern elves, babes in the woods, fairies in the mist and spring maidens collectively suggests this populace to be ghosts of victims left to roam their unmarked graves. From fairy tale admonitions to existential landscapes to idyllic sites for fauns and satyrs, nature is shown not to be beautiful, but to be an unfortunate effect of reality.

1. Caspar David Friedrich
   Abtei im Eichwald (The Abbey in the Oak Wood), 1808–10
   Alte Nationalgalerie, Berlin

2. Caspar David Friedrich
   Two Men Contemplating the Moon, c. 1825–30
   The Metropolitan Museum of Art, New York

3. Caspar David Friedrich
   The Evening, 1820–21
   Niedersächsischen Landesmuseums Hannover, Germany

4. Nils Blommér
   Fairies in the Meadow, 1850
   Nationalmuseum, Stockholm

5. John William Waterhouse
   Gather Ye Rosebuds or Ophelia, c. 1908

6. Maximilian Lenz
   Daydream (A World), 1899
   Szépművészeti Múzeum, Budapest

7. Frederick McCubbin
   Lost, 1907
   National Gallery of Victoria, Melbourne

8. Léon Frédéric
   The Four Seasons—Winter, 1894
   Philadelphia Museum of Art, PA

9. John William Waterhouse
   Ophelia, 1889
   Private collection

10. Caspar David Friedrich
    Landscape with Oak Trees and a Hunter, 1811
    Oskar Reinhart Foundation, Winterthur, Switzerland

11. Arnold Böcklin
    Pan Amongst the Reeds, 1856–57
    Oskar Reinhart Foundation, Winterthur, Switzerland

12. Albert Beck Wenzell
    Bacchus and the Nymph, 1910

13. Max Ernst
    Le Jardin de la France (The Garden of France), 1962
    Centre Georges Pompidou, Paris

14. Odilon Redon
    The Cyclops, 1914
    Rijksmuseum Kröller-Müller, Otterlo, the Netherlands

15. Marcel Duchamp
    Étant Donnés, 1946–66
    Philadelphia Museum of Art, PA

16. Paul McCarthy
    The Garden, 1991–92
    Collection of Jeffrey Deitch, Los Angeles

17. Attributed to Hans Arp (Jean Arp)
    Sculpture to Be Lost in the Forest, 1932
    Tate, UK
Colours Me Dead—Chapter 3: The Morbid Forest
(various frames from the film), 2013
Cat. no. 3
Colour Me Dead—Chapter 3: The Morbid Forest
(framed from the film—scene 19 and scene 22), 2013
### The Sexualized Chimera

**How the body is transmogrified, mutated, fused, collaged**

Against vain beliefs—religious and scientific—that the body should be defined by norms and ideals, the concept of the chimera has long fuelled desire for other possibilities. Classical Greek mythology abounds with all manner of aberrant morphology; the consequence of transgressive interaction between mortal, immortal and supernatural realms. Romantic and Symbolist paintings unleashed all that Neoclassicism repressed—namely, how beings genetically mutate and procreate. All chimeras result from an unnatural birth, and in turn begot a lineage of mutated progeny. Their physical deformity was especially celebrated by nineteenth-century painters intent on bringing academy skills to visualizing the unimaginable. Under such conditions, the body is excessively sexualized, partly to eroticize the thrill of laying with such creatures, but mostly to imply how sex and gender can explode to form a non-human body. The Sexualized Chimera evidences how the female nude could symbolize all it was hitherto presumed impossible to bear. The results form a transitional arc, where nineteenth-century realism in depicting unnatural bodies is overtaken by twentieth-century stylization in depicting natural bodies. The stagily rendered sphinx thus augurs the expressively brush-stroked artist's muse: the former a titillating transmogrification of flashy form, the latter a repulsive prole of flesh which hides its mutative genealogy beneath its skin.

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<td>12</td>
<td>HR Giger</td>
<td>Begotterung XI, 1979</td>
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The Hungry Vagina
How the body threatens, devastates, desiccates, devours

Accepting the ambiguous meld of aestheticism and eroticism at the heart of the female nude, it would seem inevitable that the vagina becomes a focus in illustrating sex and sexuality. Prior to the Romantic ethos, the nude was virtually an architectonic form: its intelligent design (by God in religious art, by nature in classical art) was always perceived as a totality comprised of parts which worked in unison to define ideals of integrated beauty. Pornographic impulses break the body apart for ulterior motives, constructing new hierarchies of formlessness, and in the process creating body parts and body fragments endowed with discrete erotic power. As the nude became openly exploited as a machine for generating erotic exchange (art by name, but porn by effect), the vagina was increasingly cited as a ground zero of ocular attraction. This is so much so that one trajectory of nude portraiture charts how artists struggled to not paint vaginas—and in the process created hysterically symbolic labia, pudenda, moist lips and parted folds. The Hungry Vagina fixates this insatiable drive to go dead centre, not according to any reductivist para-Freudian logic, but as a means of acknowledging the throbbing dynamo of energy emitted by the vagina. Here, Colour Me Dead notes the unisexual applications of visual vagination, as Romantic male artists are joined by modernist female artists to forgo the whole and explore the hole.

1 Jean-Antoine Houdon La Frileuse/Winter, 1787 The Metropolitan Museum of Art, New York
2 Henry Singleton Ariel on a Bat’s Back, 1819 Tate, UK
3 Herbert James Draper A Water Baby, c. 1900 Manchester Art Gallery, UK
4 Anthony Frederick Augustus Sandys Helen of Troy, 1867 Walker Art Gallery, Liverpool, UK
5 Gustave Courbet L’Origine du Monde (The Origin of the World), 1866 Musée d’Orsay, Paris
6 Marcel Duchamp Fountain, 1917, replica 1964 Tate, UK
7 Otto Dix Nude Girl on a Fur, 1932 Scottish National Gallery of Modern Art, Edinburgh
8 Man Ray Woman with Long Hair, 1929 Private collection
9 André Masson Guadiva, 1939 Collection Parti, Paris
10 Roberto-Sebastián Matta Echaurren X-Space and the Ego, 1943 Centre Georges Pompidou, Paris
11 Hans Bellmer Je suis Dieu (I am God), 1946
12 Lee Bontecou Fle, 1959 Herbert F Johnson Museum of Art, Cornell University, NY
13 Nikki de Saint Phalle Hain, 1966 Moderna Museet, Stockholm
14 Tom Wesselmann Study for the Great American Nude #88, 1968
15 Magdalena Abakanowicz Abaka Red, 1969 Museum Bellerive, Zürich
When Greek athletes of ancient times froze in heroic poses for artisans to sculpt marbles, little did they realize how long their poses would be frozen. Fragmented marbles became perceptual guides for seeing the human body in idealized and elevated form, in turn delivering instructional manuals to art academies for centuries. Like an enlightened chimp, the academic nude was forever caught in aspirational poses, mimicking archaic well-toned Greek bodies. The artist’s model performed pantomimes of bodily departure, leaving us with a bevy of male and female nudes vogueing their natural beauty. Yet the human body is also the opposite: a slug, a drooping branch, a spilt mass. Gravity and other worldly forces would render its form in decidedly un-Grecian ways. Unintentionally, a terse hypernaturalism of human form occurs in religious art depicting the Christ body in his narrow window of mortality while he lay dead for seventy-two hours. For the way to prove Christ’s mortality prior to godliness was to paint him at his most human—as a sunken lump on a slab. Famous paintings performed radical perspectival draftsmanship in picturing Christ in the tomb, signposting how the nude could be rendered not as posed, but as a life force independent of its muscular control and gravitational gravitas. In line with late nineteenth-century developments in anatomical science, artists were interested in how the body presented itself in somnambulistic and unconscious states. The Prostrate Christ acknowledges how the nude brimming with life and composure would eventually become a vessel of necrotic decomposition.
Cat. no. 6

Colour Me Dead—Chapter 6: The Prostrate Christ
(framed from the film—scene 3), 2013
Cat. no. 6
Colour Me Dead—Chapter 6: The Prostrate Christ
(frames from the film—scene 10), 2013
1 Colour Me Dead—Chapter 1: The Illuminated Nymph, 2013
suite of 15 animations projected onto a circular screen, silent
12 minutes
Courtesy the artist and Anna Schwartz Gallery

2 Colour Me Dead—Chapter 2: The Lady in the Lake, 2013
suite of 4 digital prints, originating from vector drawing; LED water effect lighting
12 minutes
Courtesy the artist and Anna Schwartz Gallery

3 Colour Me Dead—Chapter 3: The Morbid Forest, 2013
widescreen high-definition video, multichannel sound
15 minutes
Courtesy the artist and Anna Schwartz Gallery

4 Colour Me Dead—Chapter 4: The Sexualized Chimera, 2013
suite of 12 digital prints, originating from vector drawing combined with scanned Japanese ink on paper
15 minutes
Courtesy the artist and Anna Schwartz Gallery

5 Colour Me Dead—Chapter 5: The Hungry Vagina, 2013
synchronized high-definition animation displayed on 3 monitors, sound
6 minutes
Courtesy the artist and Anna Schwartz Gallery

6 Colour Me Dead—Chapter 6: The Prostrate Christ, 2013
floor-based high-definition video projection, silent, steel viewing platform
20 minutes
Courtesy the artist and Anna Schwartz Gallery

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