Philip Brophy: **COLOUR ME DEAD**
Vizard Foundation Contemporary Artist 2013
13 June – 8 September 2013

Interpretation of the nude in art, from romanticism to the present day, has inspired a new body of work by Philip Brophy, titled **COLOUR ME DEAD**, to be exhibited at the Ian Potter Museum of Art, University of Melbourne, from 13 June to 18 September 2013.

Brophy contends that from romanticism through to modernism, many of art history's icons of unbridled Eros can be reclassified as pathologically rapacious and symptomatic of sexually explosive schisms within the self.

**COLOUR ME DEAD** is shaped by popular culture onto the body, in and of the museum, described by Brophy as ‘the rampant body-ness of contemporary times (horror genres, health fads, machine-men toys, dance music etc) which meet the sexualised ideal of the museum canon.

Brophy explains, “I don't wish to dismiss the romantic aesthetic but to consider how it forecasts the entanglement of sex, violence and the psyche in the modern era.

“From Pablo Picasso’s grotesque shapes to Jackson Pollock’s splattered landscapes to Andy Warhol’s mortician’s gaze to Yves Klein’s exploitative anthropometries; modern artists have flirted with violent depictions of body, from the idealistic nude to an aggressive deconstruction of the body.”

Senior Curator, Bala Starr, says, “By researching the past 300 years of art history, Brophy has examined how the nude has been posed, lit, depicted, rendered and transformed, and proposes that seemingly beautiful images might betray darker psycho-sexual compulsions in art-making.

“Subjected to today’s technologies (high resolution digital photography) and modes of interpretation (models of spectatorship shaped by film theory), romanticism’s fusion of nudity, ecstasy and death loses its impact and authority,” says Starr.

The exhibition comprises two videos, two animations and a number of graphic, drawing and print works. It represents the third in the series of Vizard Foundation Contemporary Art Projects, a creative initiative of the Vizard Foundation designed to encourage mid-career and senior artists to take risks and explore new directions in their practice.

The first 6 of 18 chapters of **COLOUR ME DEAD** will be represented under the following titles: The Illuminated Nymph, The Lady in the Lake, The Morbid Forest, The Sexualised Chimera, The Hungry Vagina and The Prostrate Christ.

Brophy is internationally recognised for his new media practices (film, video, sound, and music) and is highly regarded for his multifaceted practice as film theorist, art critic, performer, curator and educator.

Philip Brophy follows Geoff Lowe and A Constructed World in 2012, and Jenny Watson in 2011, the previous two recipients of the three Vizard Foundation Contemporary Artists series. A commissioning grant of $30,000 has enabled Philip Brophy to pursue new ideas and create new work for this exhibition.

Ends
Philip Brophy
biographical information

Philip Brophy has played an important role in the arts/music/film scene in Australia over the past 30 years as practitioner, commentator, teacher and writer as well as experimental since his establishment in 1977 of an art collective, the experimental group ↑ → →. Artefacts from this period of work is on display in the current exhibition 1980s MIX-TAPE: Appropriating, Subculture & Critical Style at the National Gallery of Victoria, Melbourne.

Over the last 10 years, Philip’s work has taken the forms of film, animation, video and music – usually through audiovisual intersections between these media – and has been presented in museums and galleries nationally and internationally. Last year, the Institute of Modern Art, Brisbane, published a monograph on his work, titled Hyper Material For Our Very Brain.

Across this period, Philip has also received a New Media Fellowship from the Australia Council; was awarded the George Mora Foundation Fellowship; and has undertaken international residencies in Paris and Tokyo through Culture France, the Australia Council, the Art Gallery of New South Wales, and Asialink.

Philip Brophy
exhibited artworks

Philip’s most recent audiovisual work is the 3-screen film STADIUM, recently exhibited at Performance Space, Sydney. Other recent works include the 4-screen animation 10 FLAMING YOUTHS (exhibited in the Premier’s National New Media Art Award in the Gallery of Modern Art, Brisbane) and 10 TRANSFORMING YOUTHS (commissioned by the City of Melbourne’s Public Art Program as the inaugural artwork for Signal).

The 2-screen animation VOX was exhibited at Gertrude Contemporary Art Space, Melbourne; the Institute of Modern Art, Brisbane; and Coreana Museum of Contemporary Art, Seoul. His ongoing EVAPORATED MUSIC series of immersive soundtracks to music videos has received wide exhibition. EVAPORATED MUSIC 1 premiered at the Australian Centre for Contemporary Art and later was exhibited at Anna Schwartz Gallery, Melbourne, and the Museum of Contemporary Art, Sydney. It has since travelled to various international venues including the Tokyo Opera City Gallery, Tokyo; Gallery MU, Eindhoven; and will be showing at the Museum of Modern Art, New York in July. EVAPORATED MUSIC 2 premiered at Artspace, Sydney, and was exhibited in full at Performance Space, Sydney.

His 3-screen installation FLUORESCENT was commissioned for the Contemporary Art Projects at the Art Gallery of New South Wales, Sydney, and was later included in the 2006 Singapore Biennale, and shown at the Institute of Modern Art, Brisbane. His first major interactive work was the quadraphonic interactive digital animation THE BODY MALLEABLE, commissioned by the Digital Media Fund. It was exhibited at the Australian Centre for the Moving Image, Melbourne; in the Anne Landa Award at the Art Gallery of New South Wales, Sydney; the National Museum of Art, Osaka; Cultursite, Mechelen Belgium; and is now on permanent display at the Museum of Old and New Art, Hobart.


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Images available upon request

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W: www.art-museum.unimelb.edu.au Hours: Tuesday to Friday 10am - 5pm: Sat and Sun 12 - 5pm