



Jazmina Cininas



Rona Green



Gregory Harrison



Deborah Klein



Rebecca Mayo



Dean Patterson

I saw and heard of none like me



Jazmina Cininas

Werewolves encompass a whole slew of Others: other nationalities, other religions, other sexualities, other moralities, other mental states, other body types, other species, and – if female – other gender; the most primary Other of them all. For more than a decade now, I have been charting the evolution of the female werewolf, and her potential to serve as a barometer of societal fears and paranoias, and how these have been linked to popular notions of the feminine throughout the ages.

The hybrid figure of the werewolf has traditionally been deemed sub-human and/or a duplicitous cultural deviant, however recent narratives are experiencing a curious new trend in lycanthropic evolution. Re-evaluations of the monster as well as the culture/nature dichotomy have seen a new breed of *homo lupens* emerge from the pages and the screen; one that embodies multiple viewpoints and multiple possibilities, and whose hybridity offers super-, rather than sub-human attributes. A werewolf alter-ego now has the potential to promise the hero/heroine a stronger, faster, sexier, more attractive, less inhibited – and more environmentally friendly – version of their mere human selves.

above: *Rahne dreams of saving the world* 2006 linocut 54 cm x 56.5 cm
cover: *Maki is not afraid of werewolves either* 2008 linocut 20 cm x 20cm



Rona Green

During a life time an individual is likely to experience being part of the pack as well as feeling like an outsider. I am interested in how people construct a persona, whether consciously or not, in an attempt to establish a position for themselves in society.

My work examines the use of non-verbal forms of communication such as body language, adornment and decoration as a way of suggesting character and narrative. Tattooing traditions of various cultures are of specific interest as designs can represent stories as well as contain information about affiliation, status and proclivities.

The objective is to investigate ideas about identity through the depiction of fringe dwellers and misfits in order to connect with the viewers understanding of exclusion and acceptance.

above: *Vernon* 2009 linocut and hand colouring 45 cm x 38 cm
cover: *Dutch* 2009 linocut and hand colouring 45 cm x 38 cm



Gregory Harrison

The work I have included in this exhibition deals with the broad idea of identity. The nature of identity that interests me is that of the constructed identity in mythology. The nature of the mythological identity is not to exist in reality but in the mind.

Each time a mythological identity is considered it is reconstructed in the mind of the conceiver which allows for movement within that identity. This movement and reconstruction of identity can lead to a confusion of mythological characters, sometimes creating surprising comparisons. To situate the constructed mythological entity in contemporary Melbourne highlights the nature of that identity as being as current as the mind that conceives it.

above: *Melbourne Jesus* mezzotint 2009 24 cm x 18 cm

cover: *Krsna* mezzotint 2009 22.5 cm x 15 cm



Deborah Klein

Bugs are not going to inherit the Earth, they own it now! So we might as well make peace with the landlords.

Thomas Eisner, 2000.

My current work investigates narratives that include traditional fairytales, fables and folk tales. These frequently dark stories recall a time when fauna and flora, if not always on an even footing with mankind, at least had a voice - sometimes literally. As we become increasingly disconnected from the natural world, its message is one that we continue to ignore at our peril.

Based upon the premise that it is crucial for us to tell our own stories and retain our mythology, I am developing new narratives that draw from the tradition of oral storytelling, whilst expanding personal iconography and pictorial motifs. This has involved an extensive study of insects, spiders and other terrestrial arthropods, particularly moths, those mysterious creatures of the night. (Some, however, also fly by day and many are just as bright and beautiful as butterflies, their more exhibitionistic relatives.) This research has recently led (via a series of increasingly labyrinthine paths) to the remarkable discovery of a family of extraordinary hybrid creatures, the elusive masked Moth Women.

above: *Birhana cleis Moth Mask* 2009 linocut and hand colouring 15 cm x 15 cm

cover: *Agathia pisina Moth Mask* 2009 linocut and hand colouring 15 cm x 15 cm



Rebecca Mayo

In this work I am building 'family mistletoes' as an alternative model to the family tree. Informed by the work of ecologist David Watson, I am interested in Australian Mistletoe and its pivotal role in its natural habitats. Historically, Australian Mistletoe has been largely ignored or regarded as a menace to the trees it inhabits. However, contemporary ecological engagements with mistletoe suggest a different picture. Mistletoe has been identified as a 'keystone' plant, reflecting, rather than being the cause of, either a healthy or a disturbed eco-system.

With this in mind, my 'family mistletoes' explore how gender relations are reflected in historical knowledge. Like mistletoe, women are keystones, vital for the formation of the family tree, yet historically represented as incidental, perhaps even as parasites. Using recycled felted jumpers as wrapping for mistletoe branches, and dye extracted from the leaves of mistletoe to print with, I recount six generations of women, each of whom have enabled a family tree to exist. I have reinstated the women alongside the mistletoe as the central protagonists in this story.

above: *Maria* 2009 digital print 64 cm x 48 cm
cover: *Henrietta* 2009 digital print 64 cm x 48 cm



Dean Patterson

As a professional tattooist I have met and worked with some of the world's most renowned tattoo artists and I wear numerous examples of their work. Except for my back, none of my tattoos were conscious selections of my own, designed to any particular theme or style. They are a 'mixed bag', encompassing a wide variety of styles and ideas. Here I am presenting alternative tattoo designs that I would personally have liked to wear. Each design is a complete, coherent piece of artwork that reflects my respect and appreciation for the Japanese style and tradition of tattooing.

above: *autumn - dragon* 2009 ink, wash and watercolour pencil 59 cm x 42 cm
cover: *autumn - last lotus* 2009 ink, wash and watercolour pencil 42 cm x 30 cm



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