



MY MONSTER

The Human-Animal Hybrid

RMIT Gallery Exhibition
29 JUNE - 18 August 2018

 **RMIT**
UNIVERSITY
Gallery

IMAGE: Kate Clark, *Gallant*, 2016 (detail).

My Monster: The Human-Animal Hybrid
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My Monster: The Human-Animal Hybrid
Curated by Evelyn Tsitas

RMIT Gallery
29 June - 18 August 2018

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Gallery hours: Monday-Friday 11-5 Thursday 11-7 Saturday 12-5.
Closed Sundays & public holidays. Free admission. Lift access available.

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Acknowledgement of Country

RMIT University acknowledges the people of the Woi wurrung and Boon wurrung language groups of the eastern Kulin Nation on whose unceded lands we conduct the business of the University. RMIT University respectfully acknowledges their Ancestors and Elders, past and present. RMIT also acknowledges the Traditional Custodians and their Ancestors of the lands and waters across Australia where we conduct our business.

MYTHOS

Gallery 4

MYTHOS

stories / tales / narrative

Mary Shelley's *Frankenstein* launched a new strand of Gothic horror genre that established the human body as the site of power and control. These concerns are explored in cinema's preoccupation with both the mad scientist and the transformed human, whose mutating human-animal body pushes the boundaries of nature.

Cinema has also embraced mythical hybrid creatures which owe their metamorphoses to a curse or mutation, such as the werewolf, vampire, mermaids or cat people. We invite you to linger in the hybrid narrative, and watch the movie trailer showreel.

Stories of werewolves continue to resonate as they represent both human and something profoundly other that operates on impulse and instinct. Jazmina Cininas' exploration of the female werewolf throughout history provides us with powerful narratives of aberrant femininity in the form of the hybrid creature.

Peter Ellis builds on the Surrealist tradition of tapping into the subconscious mind; his hybrids appear to exist simultaneously in the human world, the fantasy dreamscape and the animal existence.

Birds feature in many hybrid stories, perhaps expressing the human desire to fly. Angels, found in religions and mythologies, are believed to guide and protect humans, while the Harpy and Siren of Greek mythology are dangerous creatures.

In the enduring Greek myth of Daedalus and Icarus, father and son tried to escape their island home by making wings, but Icarus flew too close to the sun, and his wings melted.

Let your imagination take flight in *The Rapture/ Fur Can't Fly*. Created by Melbourne's iconic provocateur Moira Finucane with digital artist and symphonic composer Shinjuku Thief, this hybrid multisensory installation allows participants to immerse themselves in a magical hybrid world of birds, angels, redemption, ascension, transformation and rapture.

Fur Can't Fly (The Mourning of the Fur)

'I went to Oro Preto one day, in the mist, in a bus, around the winding mountains. And I saw a kite, flying high above the forest. And for the first time in my life I knew I could leave, I could walk into the steep misty streets, I could buy a kite, I could fly a kite, I could fly.

I asked people all around the world, what is art to them and why do they love it? And those that love it said, in dozens of languages, art is freedom, art is transporting, art doesn't tell you how to arrive or when to arrive but it will take you nonetheless. So I decided art was a raptor, rapture, physically, spiritually, emotionally transporting you from one place to another.

I saw a hummingbird in the mountains, unexpectedly, when I was buying a ticket, hovering, flying backwards, its wings moving so fast I saw a jewelled blur. Then it disappeared, and I was left behind on the ground.

Angels, birds, showgirls, goddesses, gods; they can all fly, they can all ascend, they can all transcend. Everyone knows creatures of the fur can't fly. Some can, but they are freaks. Yet we all dream of it as children, and those that continue to dream are saints, angels, maniacs, polymaths, visionaries and lunatics.

But here in this room, in this chair, the fur can fly.'

Created by: Moira Finucane & Darrin Verhagen

Text & Voice: Moira Finucane

Score: Shinkjuku Thief

Hummingbird Diorama: Rose Agnew

Vibration, Movement & Light: Darrin Verhagen & Thomas Dahlenburg

System: Jay Curtis



My Monster: the Human-Animal Hybrid, RMIT Gallery, Mythos gallery, installation image by Mark Ashkanasy.



My Monster: the Human-Animal Hybrid



My Monster: the Human-Animal Hybrid, RMIT Gallery,
Mythos gallery, installation image by Mark Ashkanasy.



Jazmina CININAS

Arline of Barioux, Auvergne 1588, 2008, Angela Prefers the Company of Wolves, 2005, Blood Sisters, 2016, Rahne Dreams of Saving the World, 2006, Lydia's Humanity is Mostly Prosthetic, 2009, White Fell's Eye Turned (Green), 2010, Courtesy of the artist.

List of works

(((20hz))) and the Sensible World

Digital video with audio soundtrack

Duration: 00:03:17

Narration: Darrin Verhagen

Sound Design: Darrin Verhagen & James Paul

Image: Richard Grant

System: Thomas Dahlenburg & Nick Devlin

Rose AGNEW

Born Grahamstown, South Africa, lives Melbourne, Australia

Prayer at the Temple of Flora, 2018

Mixed media

30 x 25 x 48.8 cm

Courtesy of the artist

Jane ALEXANDER

Born and lives Johannesburg, South Africa

Missing, 2004

Pigment print on cotton paper, AP3 from an edition of 12
45 x 60.5 cm

Harbinger with rainbow, 2004

Pigment print on cotton paper, AP3 from an edition of 12
45 x 54.5 cm

Post Conversion Syndrome (in the wild), 2004

Pigment print on cotton paper, AP3 from an edition of 12
45 x 66.5 cm

Post Conversion Syndrome (in captivity), 2003

Pigment print on cotton paper, AP3 from an edition of 12
45 x 65 cm

Landscape with transmitter, 2007

Pigment print on cotton paper, AP3 from an edition of 12
45 x 60.5 cm

gordonschachatcollection, South Africa

Promise, 2017

Pigment print on cotton paper

14 x 12 cm

Song, 2018

Pigment print on cotton paper

7.55 x 10 cm

Courtesy of the artist and the South African National
Research Foundation

J. BARKER

Untitled (The Hog-Faced Gentlewoman), c.1640

Engraving

20 x 13 cm

Image reproduced courtesy of Wellcome Collection, UK

Janet BECKHOUSE

Born and lives Melbourne, Australia

RMIT University Alumni

Cat Candelabra 2017

Stoneware, glaze, lustre

41 x 25 x 17cm

Mermaid Bowl 2017

Stoneware, glaze, lustre

28 x 9 x 19cm

Reptile Woman, 2017

Stoneware, glaze, lustre

20 x 14 x 14cm

Summoning the Muse, c.2004

stoneware, glaze, perspex

67 x 70 x 13cm

Courtesy of the artist

Peter BOOTH

Born Sheffield, United Kingdom, lives Melbourne, Australia

Untitled, 1988

Oil on canvas

198 x 111 cm

Untitled, 2008 - 2018

Oil on canvas

51 x 71.5 cm

Untitled, 2002

Bronze sculpture

15 x 14 x 16 cm high

Courtesy of the artist and Chris Deutscher

Jazmina CININAS

Born and lives Melbourne, Australia

RMIT University Alumni

Lydia's Humanity is Mostly Prosthetic, 2009

Linocut reduction

22 x 22.2 cm

Blood Sisters, 2016

Linocut reduction

69.5 x 56 cm

Rahne Dreams of Saving the World, 2006

Linocut reduction

54 x 56.5 cm

Angela Prefers the Company of Wolves, 2005

Linocut reduction

49.5 x 47 cm

White Fell's Eye Turned (Green), 2010

Linocut reduction

20 x 15 cm

Ann's Invisible Greyhound is Most Bewitching, 2017

Reduction linocut with second block and letterpress on

Somerset White 300gsm

61.5 x 41 cm

Courtesy of the artist

Arline of Barioux, Auvergne 1588, 2008

Linocut on paper

65 x 48 cm (image), 76 x 56 cm (sheet)

Purchased through the RMIT Art Fund, 2013

RMIT University Art Collection

Accession no: RMIT.2013.46

Kate CLARK

Born and lives New York, USA

Gallant, 2016

Fallow deer hide, antlers, clay, foam, thread, pins, rubber
eyes, wire

140 x 140 x 55 cm

Courtesy of the artist

Catherine CLOVER

Born London, United Kingdom, lives Melbourne, Australia

RMIT University Alumni

In a manner of speaking, 2017-2018

Audio recording, vinyl lettering on glass, printed score

Duration: 08:33

Courtesy of the artist

Beth CROCE

Born Washington, USA, lives Melbourne, Australia

Title Page

Letterpress print, ed.1 of 8

There was once a Prince

One evening he chanced upon her

Fate is fickle

An unsound heart

Seeds of an idea

Love is everything

The operation

Love was saved

The heart she fostered

Her mother's stories of love and loss

From the series *'The Pig Prince; A Xenographic Tale'*, 2018

Intaglio print with hand coloured watercolour and
letterpress

All works ed.1 of 8

All works 35.5 x 25 cm

Collection of the artist

Julia DE VILLE

Born Washington

Born New Zealand, lives Melbourne, Australia

Peter, 2012

Rabbit, antique sterling silver goblet 2.15g (925)

17 x 15 x 21 cm

Courtesy of the artist and Sophie Gannon Gallery,
Melbourne

Heri DONO

Born and lives Yogyakarta, Indonesia

Flying in Cocoons, 2001

Fibreglass, acrylic, papier mâché, cast iron, gauze, chicken
wire, bulb, metal string, mechanical and electrical devices,
automatic timer, transformer, foot switch, cable.

210 x 110 x 110 cm (x2)

Collection of Konfir Kabo, Melbourne

Peter ELLIS

Born Sydney, Australia, lives Melbourne, Australia

RMIT University Alumni, RMIT University Staff

The Smoking Spine, 2002

Synthetic polymer emulsion, oil on canvas

182.88 x 121.92 cm

She Searched Him for the Cutlery (2), 2017

Ink on Arches 300 gsm paper

21 x 15 cm

Dreaming Monster, 2017

Ink on Arches 300 gsm paper

21 x 15 cm

Ghost, 2018