

# Anima vs. Animus | 2021

Nathan **BEARD** | Christophe **CANATO** | Janet **CARTER** |  
Theo **COSTANTINO** | Ryan **NAZZARI**

Curated by **Christophe CANATO**

**Anima vs. Animus** is a collective exhibition, a platform for people to share ideas about identity, and explore gender from a different angle in a safe environment.

*Supported by Department of Local Government, Sport and Cultural Industries*

**Please direct all sales enquiries to Christophe Canato via  
[info@christophecanato.com](mailto:info@christophecanato.com)**

**Gallery25**

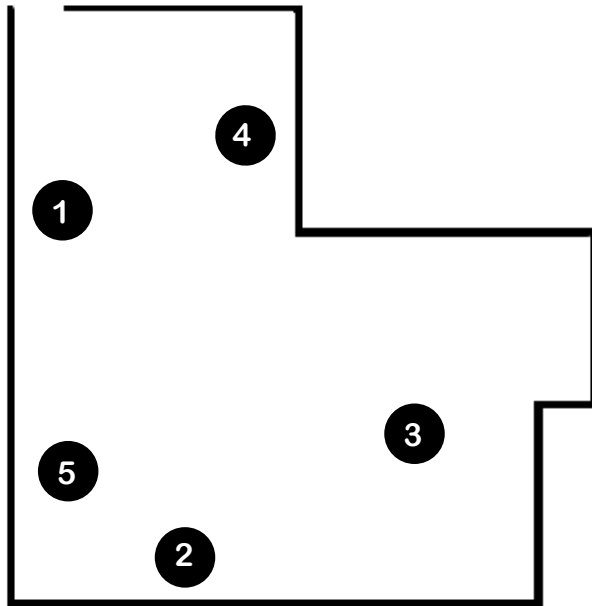
Opening Event: 18 November 2021 5pm - 7pm  
Exhibition dates: 19 November - 16 December 2021  
Gallery opening hours: Tuesday to Friday 10am - 4pm  
Building 10, 2 Bradford St, Mount Lawley



Department of  
Local Government, Sport  
and Cultural Industries

**ECU Galleries**





## Nathan BEARD

### Biography

Nathan Beard is an interdisciplinary artist who hold a Bachelor of Arts (Arts) with First Class Honours from Curtin University. Recent exhibitions include *Here&Now20: Perfectly Queer*, Lawrence Wilson Art Gallery (2020), *White Gilt 2.0*, Firstdraft (2020), *White Gilt*, Cool Change Contemporary (2019), *A dense intimacy*, Bus Projects (2019) *WA Focus: Nathan Beard*, Art Gallery of Western Australia (2017) and *Radical Ecologies*, PICA (2016). He has undertaken residencies including the 4A Beijing Studio Program (2017), Artsource Residency at Grey Projects, Singapore (2018) and the Australia Council Residency at ACME Studios, London (confirmed 2021). Beard has been a finalist in the John Stringer Prize (2017), Fremantle Art Centre Print Award (2015, 2016, Highly Commended 2017, 2018) and Churchie National Emerging Art Prize (2020).

Beard uses a variety of mediums including photography, video and sculpture to draw upon his Thai-Australian heritage in order to to unpack the influences of culture, memory and biography. Broader themes around diasporic identity and migration are personalised in Beard's practice by focusing these issues through intergenerational exchanges with Thai family. Beard's work situates these intimate engagements alongside broader cultural signifiers to generate creative slippages of identity and 'Thainess' that offer viewers a collision of aesthetic and emotional engagements.

### Artist Statement

*Chao Praya Bloom* is a diptych of works based on documentation from the Singapore Botanic Gardens of orchid species native to the Chao Praya River. This incredibly biodiverse body of water, known as the 'River of Kings,' runs through Thailand and is colloquially referred to as the lifeblood of Bangkok.

Through a combination of digital and physical collaging processes these orchids are arranged into three-dimensional, delicately embellished crown-like forms inspired by Phuang Malai, the intricate floral garlands used as offerings in Thailand.

1

**Chao Praya Bloom**, 2019, Inkjet print on Canoson Baryta, Swarovski Element, gold leaf, Fenty Beauty Diamond Bomb, glitter, mounting tape, 52 x 72 x 4cm, limited edition of 3 with 2AP

## Christophe **CANATO**

### Biography

Christophe Canato undertook postgraduate studies in Grenoble and Paris before moving to Perth, Australia in 2005. His work has been exhibited in more than 50 exhibitions. Solo shows include Perth Centre for Photography 2020, Gallerie Basia Embiricos Paris 2017 and ION Art Gallery Singapore 2016, as well as Turner Galleries Perth. In September 2021 the Monash Gallery of Art will present his photography as part of the prestigious Bowness Photography Prize. His work has also been included in recent collective exhibitions such as 2021 Bunbury Biennale of Art, 2020 National Portrait Gallery in Canberra, 2018 Espace Valles France.

Over the past two decades Canato's work has been shortlisted 28 times in art prizes in France, Australia, USA and Northern Ireland and received 10 awards. His photographs are also included in numerous public collections including Artbank (Australian Federal Government collection). His series are published internationally in France, England, Australia including an eight- page feature in the Chinese magazine *Photoworld*, March 2020.

### Artist Statement

Christophe's work is oriented towards the male gender and his equity to cultural or sexual orientation groups. What questions this artist is the notion of belonging or rejection and the status that man is supposed to hold in society.

With his series *Anima*, Christophe is exploring the inner feminine side of a man. The Anima is both a personal complex and an archetypal that expresses the fact that man psyche has a minority of feminine qualities. According to psychologist Carl Jung (26 July 1875 - 6 June 1961).

Imaginary skin colours such as blue, green, red or white give human beings an extraordinary character with codified powers making references to codes recognizable by all. As an example, blue skin refers to wisdom such as Krishna Indian divinity and in another register James Cameron's fiction Avatar.

2

**Anima**, 2020, Archival inkjet prints on fine art paper. 110cm x 110cm, limited edition of 5 with 1AP

## Janet **CARTER**

### Biography

Janet Carter completed a Bachelor of Visual Arts at Edith Cowan University in 2008, followed by Honours in Contemporary Arts in 2010.

Carter's practice embraces a range of practices and forms, including drawing, sculpture, performance, new media and installations. Since their involvement the Proximity Festival in 2012, they have been focused on creating collaborative, non-gallery based, transient participatory works that are concerned with building resilience in an increasingly precarious world. Over the last 3 years, they have been developing a large body of work around their evolving identity as a queer elder, working intergenerationally with their queer kin of all ages to consider how we create and sustain relationships of care and responsibility for one another when we are not connected by normative familial ties.

In 2018, they were a participant in ArtsHouse's (Melbourne) Time\_Space: Nomad. They participated in Performance Space's Queer Development Program in 2019 and was subsequently invited by them to join their Liveworks Festival of Experimental Art as Artist in

Residence, to develop the performance work *Transmission*, shown in January 2020 at PICA. In addition to *Transmission*, they have created and shown work from their queer intergenerational project as part of *Here & Now 20*, Lawrence Wilson Art Gallery's annual showcase of contemporary West Australian artists (*Drawn From Life*), and for the Bunbury Biennale (*We/Us/Ours*).

## Artist Statement

This body of works explores Judith Butler's conception of gender performativity through creative exploration of the material self.

In these works, the performatively gendered body is represented by the materiality of the inner tubes: having no internal structure, they respond in their own unique and compelling ways to the tensions of external constraint and restriction. They become a means for expressing other ways of being gendered. Transgression renders the self-ecstatic, undone, at risk of becoming impossible. It also exposes the contingent nature of gender performativity and in doing this, begins to bridge the gap between the possible and the impossible. It is in this space that norms become transformable, because the self is empowered to imagine more possibilities than those it exists under.

What the inner tubes represent is the ways in which bodies are coerced into responding to constraining social norms and how some embodied selves become, to paraphrase Butler (1990:2004), 'unrecognisable' under those conditions. They maintain stable identities, they persevere, because they are subjected to constraint, but they are not gendered under the normative conditions of the heterosexual matrix. The 'bodies' that the tubes metaphorically incorporate are the impossible, unrecognisable, imagined bodies connected with gender transgression and ecstasy.

3

**Untitled**, 2021, installation of inner tubes, wire, cable ties, video projection, dimensions variable.

## Theo **COSTANTINO**

### Biography

Theo Costantino is a queer non-binary artist based on Whadjuk Noongar Boodja / Perth. Their practice includes drawing, sculpture, video, photography, written works and performance. They have exhibited and undertaken residency projects within Australia, Europe, the UK and USA both in a solo capacity and collaboratively.

Broadly, Theo's work investigates the representation and memorialisation of the past: the use and abuse of history, the continuing influence of the past on the present, and the ways in which repressed or forgotten material can resurface in daily experience. They often explore the talismanic power of objects including photographs, which despite their ubiquity often have intense personal significance and are intimately tied to rites of memory.

Theo holds a PhD from Curtin University and undergraduate degrees in Fine Art and Literary Studies. They received a 2015 Visual Arts and Craft Mid-Career Fellowship from the WA Department of Culture and the Arts, the 2013 Hutchins Art Prize, a 2011 Qantas Foundation Encouragement of Australian Contemporary Art Award and the 2012 Artsource/Gunnery Artist Exchange. Their work is held in collections including the Art Gallery of South Australia, Art Gallery of Western Australia, The Cruthers Collection of Women's Art, Murdoch University, John Curtin Gallery, City of Perth, and City of Joondalup.

They have written prose, libretti and dramatic text; their short story 'Meniscus' was published in *Global Dystopias*, a special issue of The Boston Review edited by Junot Díaz in 2017. In 2009 they wrote the musical theatre work *Heart of Gold*, which appeared at Perth Institute of Contemporary Art Performance Space and was produced by *Hold Your Horses*. They have also written critical texts including the book chapter 'Ruin and Recollection: Plumbing the Colonial Archive', which appeared in *Visual Arts Practice and Affect: Place, Materiality, and Embodied Knowing*, edited by Ann Schilo for Rowman & Littlefield in 2016.

### Artist Statement

Since 2010, Theo Costantino has used sculpture to explore anxieties regarding the ambiguous body—bodies suspended in time, between binaries such as life and death, health and sickness, pain and ecstasy, real and fake, classical and grotesque.

The ornate leather objects that comprise *Deliquesce* draws from the artist's experience of hormone replacement therapy and social transition as a non-binary person.

4

**Deliquesce**, 2021, Leather, fabric, beads, freshwater pearls, dimensions variable

## Ryan NAZZARI

### Biography

Ryan Nazzari is a Western Australian mid-career queer artist who lives and works in Perth. He has shown his work both locally and interstate and also uses social media as a gallery.

Ryan primarily creates watercolour drawings and paintings, however, he has worked with multiple medias since graduating from Curtin University in 2004.

Central to the artist's practice is the constant and prolific making of images that chart the subjective realities of his everyday experience.

### Artist Statement

Ryan Nazzari will present a series of watercolour paintings/drawings that illustrate the prolific production of his practice, which is imbued in expressionism and personal nuisances.

Primarily delivering a snapshot of works that seek to demonstrate the fun, humour pathos, slippages and contradictions of his queer identity, the work will focus on memory and lived and imagined experiences. The watercolour paintings/drawings created, will incorporate a diverse range of styles and comprise creatures and animals that haunt memories and blur quotidian boundaries. These creations exist in Nazzari's world, one that is both fantastical, pretty and poetic and, at other times, confusing melancholic and monstrous.

5

**Untitled**, 2020-21, mixed recent watercolour paintings and drawings, dimensions various.