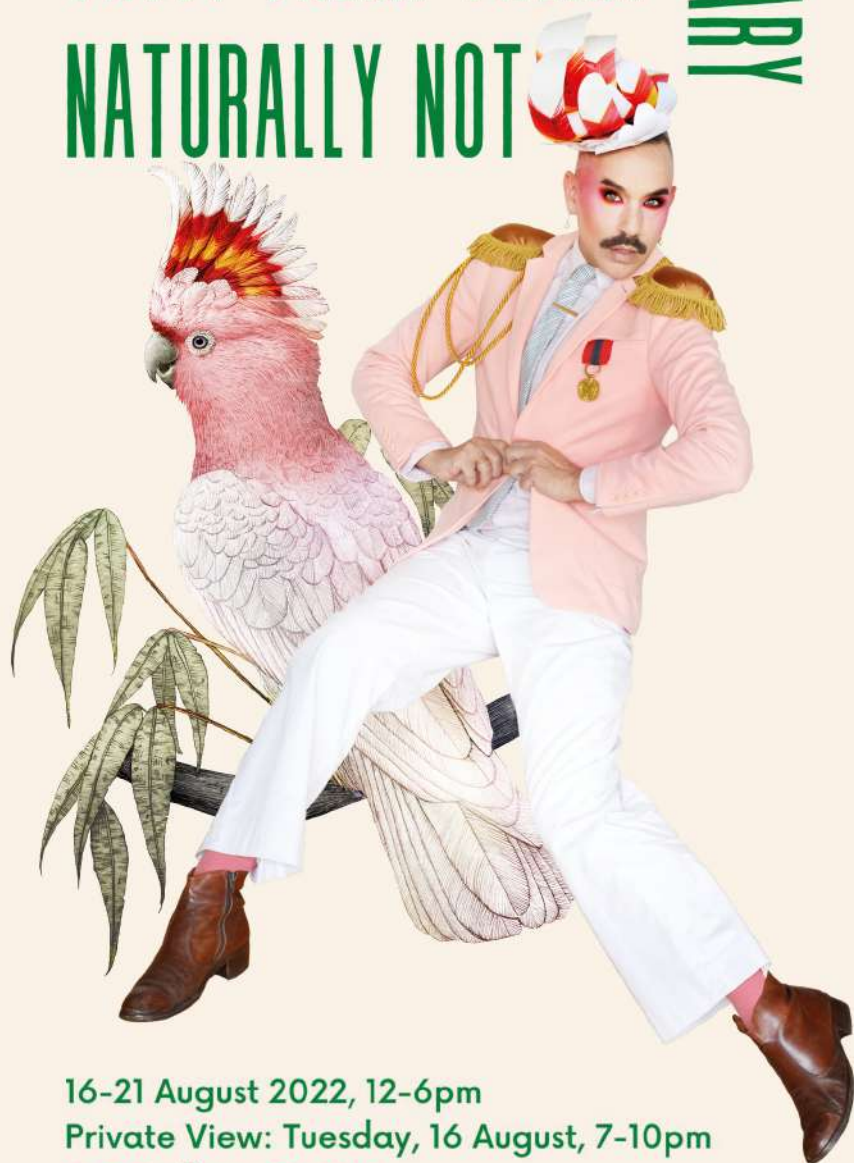


# THEY / THEM / THEIR: NATURALLY NOT

# BINARY



16-21 August 2022, 12-6pm

Private View: Tuesday, 16 August, 7-10pm

IMT Gallery, E2 9NQ

# WELCOME FROM ANETT



Anett Kiss, curator

This exhibition is extremely close to my heart. **They/Them/Their: Naturally Not Binary** is my research project on how to curate an exhibition on queer ecology, how to turn a white cube gallery into a queer space, how to support emerging artists and create something new, something really interesting.

Supporting nature, emerging artists and the queer community is very important to me. I am extremely proud of the 128 submissions we have received to our open call. We spent a huge amount of time selecting the artworks that would eventually make the shortlist. Our guiding principle was the realisation that there are no gender boundaries; everyone should express themselves in any form and way they would like to. Throughout the exhibition, we will guide our visitors with this in mind and help them find beauty and freedom in a broad range of mediums.

**They/Them/Their: Naturally Not Binary** could not exist without my lovely co-curator, Cas Bradbeer and my supervisor, Pippa Catterall. A huge thank you also to the IMT Gallery Team and Lindsay Friend. A big shout out to our families, friends and partners, and everyone else who supported us with our project.

Thank you for being on this journey with us,  
Anett

# WELCOME FROM CAS



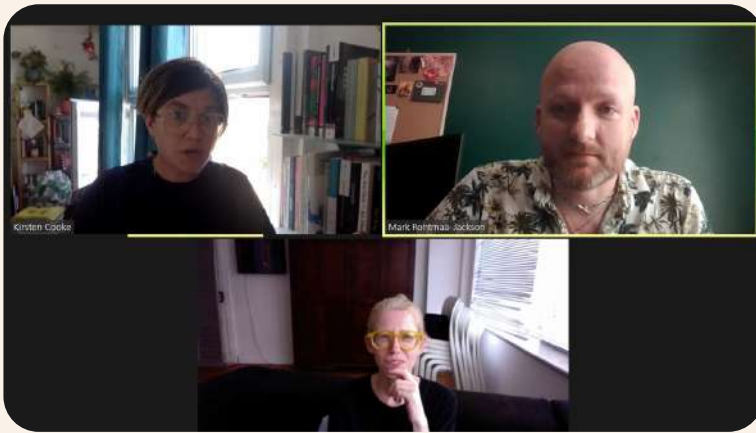
Cas Bradbeer, co-curator

In a time when we are facing an ecological crisis and queer spaces have been closing at a terrifying rate, it feels so important to have exhibitions like this. They offer us an opportunity to reimagine our futures as queer people and as part of nature. And by making space for ecosystems of queers, they can provide the connective tissue through which artists can collaborate, while also establishing platforms to raise the visibility of their practice. In this way, **They/Them/Their: Naturally Not Binary** allows us all to share the queer ecological issues that matter dearly to us.

I was very keen on choosing queer ecology as a theme because the submissions for my last queer exhibition had mostly explored nature. And so, in the spirit of making space for queer artists to share what is important to them, I thought let's listen to the queer community around me and mount a show all about this topic!

Queer ecology also felt like a good fit for me personally, as a queer and trans person who has been involved with environmentalist groups such as Extinction Rebellion for the past 5 years. And the decision to make a specifically trans-inclusive environmentalist space was at least in part driven by the exclusion my friends and I have sometimes felt as trans people in environmentalist organisations. With my desire for inclusion in mind, as well as seeing queer artists wanting to show their work with nature, it has felt both personally and collectively rewarding to make this space for queer ecological art.

To everyone who has made this possible - I can't thank you enough!



### IMT Gallery Team: Lindsay, Kirsten and Mark

How do we feel about the exhibition? Well, firstly we want IMT to be a resource, but also the possibility that the space can be taken over. We are very keen to support more of our audience's use of the space. We like difference and have always had an invited programme of curatorial voices, as we know we don't have all the skills and perspectives. We are very keen on IMT being a fluid, flexible polyphonous authorship and independent curators are so important for this. We don't want to be a monoculture so we can speak with difference not over the top of difference. So, it's about wanting our space to be used by people but also having the opportunity for us and those we work with to learn through the research of others. We get excited working on things that we are concerned about. It's clear to us that the global approach to our relationship to our environments is failing, we know that it's failing, and it seems to be a predominantly heteronormative relationship. So, it feels important to us to support projects like **They/Them/Their: Naturally Not Binary**, which are concerned with artistic research into non-normative approaches to these issues. It builds on our previous exhibition Thomson & Craighead: No Escape, as well as past projects that looked at feminist post-humanism and our forthcoming exhibition with Ra Tack which we see as reimagining a more horizontal relationship to the landscape.

Image credit: Kirsten Cooke, Mark Rohtmaa-Jackson and Lindsay Friend of IMT Gallery (2022)

# WHAT IS QUEER ECOLOGY?



Queer ecology is an interdisciplinary collection of terms that provide a framework for articulations of nature in terms of non-normative gender and sexuality. Queer ecology has the potential to reconfigure the material world and can provide new answers to the social and environmental questions that face us all.

Queer ecology combines “the confrontational thrust of queer” (Nicole Seymour) with the interest in biological relationships – mostly through a more cultural than scientific lens. In essence, queer ecology explores the relationship between humans

and non-humans (i.e. landscapes, flora and fauna). Yet, through its practitioners, it often engages more specifically with topics such as politics, urbanism, and disabilities. Queer ecology can thereby be applied as a framework to critique cis-heteronormativity and to explore how queering spaces (both literally and figuratively) can help to stave off cultural, political, or ecological destruction.

Anett Kiss

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# EVENTS AND PROGRAMMES



## **Embroidery: 16 August, 4-6pm**

Skye Kember will be delivering a clothes mending/embellishing workshop, so bring along your torn clothes and join us for an afternoon of embroidery!



## **Private View: 16 August, 7-10pm**

Featuring live performances from some of our incredible artists, such as Ric Stott. We will also have mural co-creation and placard-making activities on offer.



## **Guided Tour: 17 August, 4-6pm**

Come to hear directly from many of our artists!



## **Healing Session: 21 August, 12-2.30pm**

Join us for a relaxing afternoon featuring meditative activities, collaborating as a queer ecosystem to heal one another through sharing together in care and creativity. The event includes embroidery, a discussion with Marta Ilaqua about plant sensitivity, and a sound bath experience with the sound therapist Carlo Volpi.

# FEATURED ARTISTS



## ALBERTO MAGGINI

Alberto is an Italian visual artist. He holds a BA in Biology, an MA in Botany and Restoration Ecology from Sapienza University in Rome and an MA in Fine Art from the Chelsea College of Arts. Alberto fuses scientific knowledge with popular mythology as a methodology that enables him to unpack the healing power of metamorphosis; the process of transformation that connects humans to nature.

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## AMELIA FRASER

Amelia is currently studying medicine at St. George's Hospital and hopes to graduate in 2025. She has an interest in gender-affirming surgery and has previously worked to increase LGBTQ+ representation in medical teaching resources. Amelia's artistic practice began as a creative outlet during her transition.

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## ANNA CANDLIN

Anna Candlin had a successful career as a classical violinist before changing direction. She did an art foundation course at Oaklands College in St Albans before pursuing a degree in Fine Art at the University of Hertfordshire. She supports her artistic practice by teaching and examining in the music profession. Her practice is informed both by the close scrutiny of nature and by the philosophy of post-humanism and its respect for otherness and for nonhuman beings.

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# FEATURED ARTISTS



## ANYA BLISS

Anya Bliss's practice is concerned with the relationship between humans and nature through folklore and spirituality, sustainability, and technology, with a focus on micro-infrastructures and non-human systems. They work across sculpture, painting and performance as a way to connect with ecosystems. Methods include natural dyeing techniques using plants and natural fibres to produce textile-based outcomes.

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## AYSHE-MIRA YASHIN

Ayshe-Mira Yashin is a 19-year-old illustrator, originally from Istanbul and Nicosia, currently living in London, studying Illustration at Camberwell College of Arts (UAL). Her aim is to celebrate raw feminine power through an empowering representation of women's bodies, and to imagine possibilities of what queer love and intimacy could look like in a peaceful world, free of capitalism and of the patriarchy.

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## BUNNI

Bunni is an Eastern queer screenwriter and animator currently based in London, focusing on matters of mental health and illness, feminism, queerness and body positivity. Their art tries to empower and comfort marginalised communities through colourful moving images. Bunni's biggest aspiration is for their stories to translate complex issues into human experiences and emotions for audience of any age or origin.

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# FEATURED ARTISTS



## CHANG GAO

Chang Gao is a visual artist and a PhD candidate at the Royal College of Art. She uses multiple media in her practice, such as sculptures, hologram installations, robotics, AR interfaces, films and photographic prints. She previously worked for the Public Art Research Centre of China and has exhibited in many Chinese galleries, as well as platforms in the UK like the London Art Biennale.

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## CHEN YANG

Chen Yang practices sculpture, video, and painting. In her work, she critiques contemporary gender discrimination. She completed her BA in Digital Media Art at Lu Xun Academy of Fine Arts in China in 2020. In 2021, Chen exhibited at the Shanghai Himalaya Art Museum. She achieved her MFA with Distinction at Central Saint Martins (UAL) in 2022.

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## EMMA PLOVER

Through their creative practice, Emma Plover explores their relationship to the spaces and landscapes they call home. They're interested in the ways they share these spaces with those around them, especially those who aren't often seen. Emma seeks to explore how their ADHD and unique connection to the natural world influences their practice as an artist.

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# FEATURED ARTISTS



## DINH NHUNG

Đinh Nhung is a Vietnamese artist and curator who collects all kinds of stories, objects, artworks and slang terms. Almost all of them are either sent to online LGBT archives, her 'Unstraight' projects or pasted into her queer lexicons. For the last 5 years, Nhung has been trying out her 'Bàn Lộn-Vagina Talks' and 'A Queer Museum' as participatory exhibitions.

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## GIDEON HORVÁTH

Gideon Horváth is an interdisciplinary visual artist based in Budapest, working with sculptures, videos, photos and installations. Conceptually he is mainly dealing with queer, ecological and new materialist theories. Gideon's works question anthropocentrism and binary worldviews, always giving space to the sensual and intuitive ways of presenting ambivalence, intangibility and fluidity.

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## HEATHER RENÉE RUSS

New York-based artist Heather Renée Russ works across photography, projection, installation, sculpture and bio-art. She blends organic marine materials with queer femme signifiers to engage with themes of grief and displacement, celebrating the queer activist artists that have historically formed vibrant communities by the sea. They have recently taken up a residency at the Massachusetts Museum of Contemporary Art.

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# FEATURED ARTISTS



## IMOGEN MANSFIELD

Imogen Mansfield is an artist practicing mostly as a writer, director and photographer. Recently she has been working with the likes of Queer Botany and Chelsea Physic Garden. Their practice explores the symbiotic relationships of nature, cultivating connections of refuge and sexuality, while deconstructing historically reinforced boundaries.



## JAKE WOOD

Jake Wood works in performance, sculpture, installation, collage and photography. Drawing on a culture that is concerned with debunking the idea of fitness, work and exercise, he explores this by integrating his own use of the gym and physicality, employing slapstick comical gestures. In particular, Wood has recently been exploring the relationship between bodybuilding and queerness.



## JAMES CHANTRY

James Chantry is an artist, researcher and Fine Art Tutor at Loughborough University. They have exhibited internationally and he's currently undertaking a PhD in Fine Art by Practice in Fine Art at De Montfort University, Leicester. Their practice explores the links between the supernatural and queer identity.

# FEATURED ARTISTS



## JEAN-FRANÇOIS KREBS

Jean-François Krebs's practice concerns aspects of vegetal metamorphosis, identifying new forms of transhumanism. They use glass sculpture, textile, and living installations in his work, employing plants as co-creators. Ecosexuality, queerness, and toxicity are important elements in their practice. Jean-François is currently finishing an MFA in Fine Art at Goldsmiths University of London

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## JENNY CAMP

Jenny Camp is a Croydon-based visual artist working primarily through sculpture. Their work focuses on material experimentation in order to make objects that embody thoughts and feelings through their forms. Jenny employs a non-hierarchical approach to making, working collaboratively with materials and letting them lead the way. They have exhibited previously at the likes of the London Design Festival.

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## JORDIE HENNIGAR

Jordie Hennigar is most known for her creative approach to portraits. She works to evoke emotion, authenticity and timelessness through her work. Jordie has always been an ally of the LGBTQIA+ community from a young age, encountering queer people in her mum and stepdad's tattoo and piercing studio. In her work, she aims to create visibility for underrepresented people.

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# FEATURED ARTISTS



## MARTA ILACQUA

Marta Ilacqua is an interaction designer whose practice orients towards exploring audiences' perception of nature and intelligent lifeforms. At the intersection of bio-art and anthropology, her work employs ethereal sensory experiences to remould our relationships with nature. Marta has graduated from BA Interaction Design Arts at the London College of Communication (UAL) and is currently exhibiting and freelancing in London.

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## MOLLY GRAD

Molly Grad is an interdisciplinary artist and writer, working across the mediums of drawing, painting, performance, sculpture and textiles. By enacting radical empathy towards those underrepresented, Molly investigates personal, ancestral, and collective trauma. She holds an MA in Fashion from Central Saint Martins (UAL) and now, after some time working in the luxury fashion industry, is researching at the Royal College of Art.

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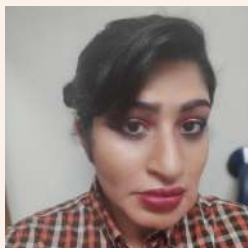


## MORGAN SWARTZ

Morgan Swartz is an emerging artist and designer from Pittsburgh, Pennsylvania. He graduated from Vassar College and spent time abroad studying at Glasgow School of Art. Their work tends to deal with themes of queer and trans bodies and expression, the natural world, traditional craft, pattern, and fantasy. Their queer ecology work is heavily influenced by the Queer Hunky Ecology Project which first opened in Pittsburgh in early 2020.

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# FEATURED ARTISTS



## MYLA CORVIDAE

Myla Corvidae explores the discovery of the self in his work, dissecting their own views on the world, his brain and body and how that interacts with politics, racism and identities. Myla sees a queer body as being an ecology in itself. In this way, by exploring gender dysphoria as a landscape he's living within, Myla finds acceptance of themselves.

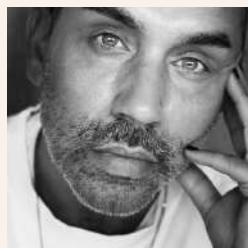
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## PATI STARZYKOWSKI

Pati Starzykowski is a London-based transdisciplinary artist researching and producing at the intersection of art, ecology, and politics. They recently graduated with an MA in Art and Science from Central Saint Martins (UAL), where they have been exploring weeds as queer ecological models.

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## PAUL HARFLEET

Paul Harfleet is showing work from his Birds Can Fly project, which employs illustration, drag and photography to encourage an inclusive community of bird lovers. On his blog, he uses an intersectional perspective by exploring both queerness and colonialism in the study of birds throughout history. Before launching this project in 2020, Paul had been working for 15 years on their Pansy Project (planting pansies at sites of homophobic and transphobic abuse). Since then, he's worked with the likes of the RSPB, the Scottish National Portrait Gallery, and Queer Britain.

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# FEATURED ARTISTS



## RIC STOTT

Ric Stott is a multimedia artist, writer and ritual performer who derives inspiration from their diverse experiences studying medical science, theology and art psychotherapy. Ric's creative flow emerges from sessions of meditation and shamanic journeying as embodied artefacts of souls' experiences.

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## RIVER MANNING

South London based lino print artist River Manning's collection of "Transfloration" prints explore the parallels between transness, growth and beauty in the natural world, as well as the history of queer pride and protest. Each print is handmade from the initial design to the final press making each one unique. River is a fashion graduate of the University of East London, and he currently runs queer makers' markets.

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## SARAH JAWORSKI

Sarah is a genderqueer artist living and working in Ottawa, Canada (the unceded territory of the Algonquin Anishnaabe people). They have exhibited work in Ottawa, Toronto, and Montreal. They have a BFA from Concordia University and an MSc in forensic art and facial identification from the University of Dundee. Sarah shows the complex intersections of their genderfluid identity with domestic labour, fibre art, and the human body.

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# FEATURED ARTISTS



## SIMON OLMETTI

Simon Olmetti is an Italian artist who is completing their PhD in Fine Arts at the University for the Creative Arts. His practice-based research focuses on queerness and spirituality in land art, by employing sculpture, poetry and film. Simon has a photography MA from the University of Westminster and has exhibited work at the likes of Bow Arts and Brighton Photo Fringe Festival.

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## SKYE KEMBER

Skye Kember is an artist who runs craft circles at the Queer Emporium in Cardiff. Recently, they have been learning to cultivate and forage for food, spending lots of time at a local community garden. Skye feels the most like themselves when they're surrounded by green, they can dance, stim and talk to the world around them.

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## TAMÁS ÁBEL

Tamás Ábel graduated from Moholy-Nagy University of Art and Design in Budapest, Hungary, where his studio is currently based. Ábel's work uses geometric forms and an array of colours to deal with equality, tolerance, and the intangible. His works are of various scales, from small glass sculptures and mirror wall pieces to site-specific installations. Ábel's work have been exhibited in the USA, Germany and China.

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# INTERVIEWS




## RIVER MANNING (HE/HIM)

South London based lino print artist River Manning's collection of "Transfloration" prints explore the parallels between transness, growth and beauty in the natural world.

 **What drew you to your work's intersection of transness, plants and fungi?**

I think there is so much to be gained from looking at the three together. There are so many plants and fungi that have trans characteristics when you look at how they reproduce, Ash Trees are one of the many plants that can be viewed as intersex due to having both "male" and "female" reproductive systems! Also, I think the entire mycelium network is so fascinating. It's like the nature version of mutual aid in the ways it sends signals and gives nutrients to the plants most in need! I could go on for ages about this, I think there is so much to be learned from the ways that plants and fungi interact with each other in such a cooperative manner, and it really does remind me of the trans community.

 **What have you found most rewarding about your queer makers' markets?**

I have loved seeing how much of a need there is for it, when my colleague (Cinthia from ManosQueer) first mentioned the idea to me I was immediately super eager. But to actually do the markets and to have so many queers tell us how grateful they are to have a regular market to either attend or sell their work at is really fulfilling.

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# INTERVIEWS

## RIVER MANNING



I think for a lot of us small queer makers it can be quite hard to find an audience and customers who actually appreciate the craft. I have also really loved the feeling of community I, and others, have got from the markets. It's very wholesome!

 **I know you've been enjoying camping recently. What's your favourite thing to do in nature?**

I have, I just got back from an amazing camping festival, Camp Trans! It was so gorgeous being surrounded by 99% trans people, watching people slowly socially bloom as they made connections was amazing. A lot of the time when I am in nature I tend to just sit and listen to the sounds, I think there's something really peaceful and idyllic about it. Especially when I am so used to the loud chaos of London, just hearing a quiet birdsong or the rustle of leaves as the wind moves through the branches, it's gorgeous.


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# INTERVIEWS




## PAUL HARFLEET (HE/HIM)

Paul Harfleet is showing work from his Birds Can Fly project, which employs illustration, drag and photography to encourage an inclusive community of bird lovers. On his blog, he uses an intersectional perspective by exploring both queerness and colonialism in the study of birds throughout history. Before launching this project in 2020, Paul had been working for 15 years on their Pansy Project (planting pansies at sites of homophobic and transphobic abuse). Since then, he's worked with the likes of the RSPB, the Scottish National Portrait Gallery, and Queer Britain.

 In regard to your Pansy Project, what has been the most rewarding part to you personally?

I have been doing The Pansy Project for almost twenty years. Over that time there have been many rewarding moments. Overall, though, what appeals to me is the ability that The Pansy Project has had to traverse serious conceptual ideas of art, resistance and homophobia whilst also bringing communities together. I've hosted many events where pansy planting tours create a sense of community and protest. Miraculously this idea has the ability to turn a location of violence and hate into one of healing and hope. This is incredibly rewarding.

 How did you come across Edward Lear in your queer ecological practice?

Edward Lear has always been a presence in my life, though I didn't necessarily put a name to his work until relatively recently. My interest in bird illustration has developed since I began this body of work (Birds Can Fly).

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# INTERVIEWS

## PAUL HARFLEET

JJ Audobon is an aesthetic influence, though I'm especially drawn to the work of Edward Lear, he combined serious studies of birds with a love of the absurd in his nonsense poetry, this sensibility is something I try to echo in my own work.



**What does the future look like for a queer artist?**

I'd like to think it's more positive now than it was when I started my career. I feel like the language and context for queer work has developed and expanded to enable us to embrace more complex notions. I'm fascinated by the evolution of the language and terminology that young queer artists are embracing in terms of gender expression and identity. My main concern (as ever) is how accessible a career in art is for anyone, especially queer artists.




# INTERVIEWS




## ALBERTO MAGGINI (HE/HIM)

Alberto is an Italian visual artist. He holds a BA in Biology, an MA in Botany and Restoration Ecology from Sapienza University in Rome and an MA in Fine Art from the Chelsea College of Arts. Alberto fuses scientific knowledge with popular mythology as a methodology that enables him to unpack the healing power of metamorphosis; the process of transformation that connects humans to nature.

 Did you encounter anything while studying Biology that drew you toward queer ecology and art?

I have always been fascinated by the extravagance of nature, by its richness of forms and colours. But during my biological studies, I have also come across the western approach to nature and its hierarchical ranking of other organisms. This strict/straight vision never suited me as I always thought about nature as a matrix in which humans are just part of a whole. This narrow and conventional system of classification pushed me, as a young queer guy, towards a research of my “personal ecology” that is a queer ecology.

 You mentioned that your work, *Crocodile Tears Mask* references Francisco Goya’s ‘Saturn Devouring His Son’ – can you tell me more about this?

In my work I always love to fuse scientific knowledge with popular mythology as a methodology that enables me to unpack the healing power of metamorphosis, the process of transformation that connects humans to nature. For this work I was inspired from Goya’s painting in which Saturn perfectly represents the patriarchal culture that has, for centuries, devoured our land, biodiversity and bodies with the excuse of a supposed superiority of human culture of nature.

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# INTERVIEWS

## ALBERTO MAGGINI



In my view, the rift between humans and nature is what caused the rise of man's dominance over nature through colonial practices, capitalist economy and patriarchal culture. Through my work, I attempt to unpack this "three-headed monster" of contemporary society and offer ways of reconnecting with others and our environment. This work in turn draws from the visual language of advertisement to unpack and critique global capitalism and its never-ending emphasis on consumption. Global capitalism has been responsible for today's loss of biodiversity, ecological catastrophe and the experience of distancing or isolation that one may experience when they are not in tune with their natural self.

Goya's painting depicts the Greek Titan Saturn as he grotesquely tears apart and devours his own child after Gaea prophesied that one of his children would overthrow him. The fear of losing their position of power is one of the main motivating forces behind colonialism and social exclusion against minorities, and through 'Crocodile Tears' I whimsically present the catastrophic results of the toxic need to cling to a false sense of power over others. We, as a community, have to abolish the supremacist ideas that "eat" our bodies, minds and lands away and isolate us from the natural world.

The title of the work refers to the disingenuous tendency of patriarchal, colonial and capitalist ideologies to seemingly demonstrate their regret for the disasters and tragedies that they have caused, without acknowledging their share of the responsibility.

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# INTERVIEWS

## ALBERTO MAGGINI



"Crocodile Tears" is a way to say in Italian, but also in English, that "If someone is crying crocodile tears, their tears and sadness are not genuine or sincere."



### How does your queerness affect your artistic practice?

As a queer guy I have always been pushed to research a broader view of societal structure. My studies as a biologist first and as an artist later have given me the tools to broaden this view and to pursue my interests.

Through my practice I scramble notions of gender, sexuality and the human form in order to unveil their underlying meanings. By embracing and questioning how it is to live as a plant or exist in the wild as an animal, I employ natural forms to connect with a universal intelligence that transcends human intervention. Through this exploration, I break apart the dominant dualisms that divide rather than unite us and thus seize my own social agency.

This process disrupts the normative paradigm of beauty and idyllic masculinity that is prevalent throughout the history of art, science and western society. I also disrupt through exploring my interest in the study of disidentification (i.e. to re-configure an object's encoded cultural meanings), as described by José Esteban Muñoz. Through disidentification, imitation, ornamentation and metamorphosis I aim to reimagine the visual archetypes that define the dominant, hegemonic cultures of our time in order to subvert them.


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# INTERVIEWS



## DINH NHUNG (SHE/HER)

Dinh Nhung is a Vietnamese artist and curator who collects all kinds of stories, objects, artworks and slang terms. Almost all of them are either sent to online LGBT archives, her 'Unstraight' projects or pasted into her queer lexicons. For the last 5 years, Nhung has been trying out her 'Bàn Lộn-Vagina Talks' and 'A Queer Museum' as participatory exhibitions.

 **How did you meet the people who collaborated with you on your works?**

There is no special method. In Vietnamese, we have a concept of “duyên”. It is not fate or destiny but we meet each other by duyên and continue to work with each other. Rather than by our talents or people skills, it is through duyên that we are able to open up something that is significant to glue us together. Because of duyên, I met some people who have remained my friends for many years, continue to help each other and help us connect with each other. For example, I met Lam, Viet'D and Hai in 2009-2010, and they continue to play very important roles in many works of mine. After reuniting unexpectedly in 2018, Lam and Viet became not only my friends but my editors, working with me on different projects. Hai—who was started as a participant in a project I did 12 years ago called 'Untold Stories'—became my guide, helping me enter the nudist colony. Hai now plays an important role in my daily life, as well as my queer lexicon and nude photography projects. He is my 'courgette' (a platonic queer partner).

 **What barriers do you face sharing these works with the world?**

All my works have some issues considered “sensitive”. Sometimes, because of sexuality, nudity or explicit language. Sometimes a combination of all.

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# INTERVIEWS

DINH NHUNG



It's tangled up with Vietnamese discourses of what is appropriate to express and considered worthy to discuss, share, and educate others. That makes it difficult to share my work without being censored. I've found this a particular problem recently when trying to find publishers for my lexicon. The other problem is my own background as a self-taught practitioner. I am an amateur with limited resources and I sometimes find my work and myself unfit and unsophisticated—a part of me thinks this way. I also realise that if I continue my practice, the work will only be marginalised and may have just a small impact. Yet, I am stubborn and keep trying.



**These works have been shown in your Queer Museum in the past.**

**What's next for the Queer Museum?**

I have done two events for A Queer Museum. One was done at San Art, Saigon 14-18 July 2020 and the one was in Babau-AiR, Hanoi 1-30 April 202. The two events/shows were approached differently. One was done in Saigon when I came to the space without having anything but me and Luu An and the staff from San Art. In contrast, we brought many artefacts to the one at BaBAu-AiR, as well as making works there. The various spaces, funders and local queer communities played important roles in how A Queer Museum turned out. As a result, I do not know how A Queer Museum is going to be in the future. It depends on duyên.





## MARTHA HINE



Martha is a queer non-binary interdisciplinary artist specialising in the written and spoken word, drawing and painting. They have always had an affinity with nature due to their unorthodox upbringing in a forest. This, combined with the strong female familial presence, created a safety in the company of nature and women/non-cis men. Martha chooses to link the two, women and nature, to explore branches of ecofeminism and the occult. As a child, the flora and fauna of her home offered both entertainment, comfort, happiness and healing which continued into adulthood. The witchiness of their practice was born intuitively and now is becoming a larger part of her identity as an artist. Based in South London, their practice explores our relationship with nature, with a strong sense of practice-led intuition, meaning their exploration of identity is often intertwined. Alongside a challenging relationship with health (physical and mental), her work takes well-being into consideration. Much of their work has a therapeutic element which is aimed to radiate from the making into the viewing. This can be through the time taken to make a piece, the colours used, textures expressed or materials chosen. Currently, they are creating more sculptural pieces out of found materials.

"My artwork consists of 9 ink drawings [three of which are shown on the next page] which illustrate the narrative of the poem accompanying them. The poem tells the story of a woman who finds a cat in her garden and follows it. She is led to a group of women who celebrate their relationships with each other and the earth. The woman dances, talks, communicates verbally and non-verbally with these women along with the nature around them. At moments, the women and nature blend into one. At the end of this ecofeminism, queer, sisterhood inspired poem the woman ventures home. You are left not knowing whether this was reality or not. It demonstrates the relationship between womanhood and nature. The Paula Rego-inspired drawings tell this story visually. I plan on making very small books with the poem and drawings inside to accompany this."

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# MARTHA HINE: SISTERHOOD CROSSING SPECIES

DRAWINGS PRODUCED ON RECYCLED PAPER WITH INK



# MARTHA HINE:

## SISTERHOOD CROSSING SPECIES

DRAWINGS PRODUCED ON RECYCLED PAPER WITH INK

