

## Exhibition Report

<b>Exhibition</b>	<i>The method</i> by Mark Kleine
<b>Dates of Display</b>	1 December 2017 – 27 January 2018
<b>Number of days open for viewing</b>	58 days
<b>Visitor Figures</b>	Number of people who saw the exhibition: 1649 Attendees at the opening: 152 Total population of Logan City: 300 000 +
<b>Media/Promotion</b>	<ul style="list-style-type: none"> <li>• Logan City Council Website</li> <li>• Logan Art Gallery – 2017 Exhibition Program</li> <li>• Logan Art Gallery – <i>What's On:</i> to April 2017</li> <li>• Logan Art Gallery – <i>What's On:</i> May to July 2017</li> <li>• <i>Art Guide Australia</i>, March/April 2017, p.181</li> </ul>
<b>Attachments</b>	Exhibition opening night image Public Program images Exhibition installation images Invitation Media/Promotion Exhibition catalogue – excerpts Visitor book comments

### EXHIBITION BRIEF

Local artist Mark Kleine uses performance and photography to explore ways in which we construct our own identities.

### VISITOR NUMBERS

1649 people visited Logan Art Gallery while the exhibition was on display. Of that number, a total of 780 people were recorded as participating in the gallery's public programs.

### OPENING FUNCTION

The opening function on Friday 1 December was attended by 152 guests. Four exhibitions opened on the evening – *Ponyland: the big pony show*, Arthur Boyd and Peter Porter: *The lady and the unicorn*, Mark Kleine: *The method*, and Redeemer Lutheran College: *Family connections*.

The exhibitions were officially opened by Jennifer Thompson, Collections & Exhibitions manager, Bundanon Trust.



**EXHIBITION INSTALLATION – Gallery 3**









## DIDACTIC MATERIAL

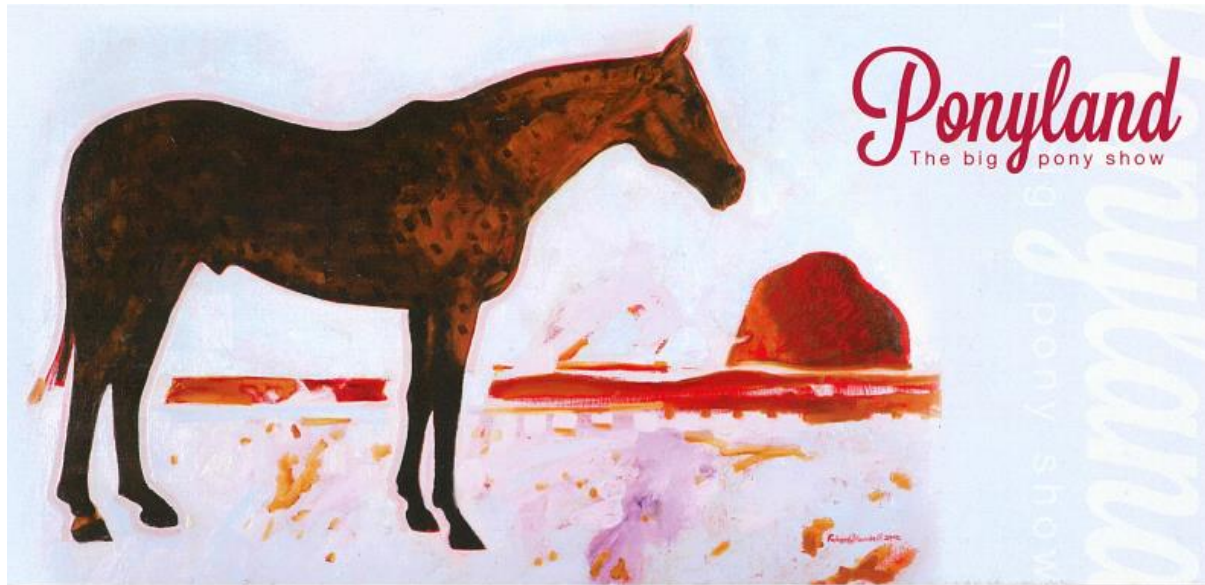
### Mark Kleine: *The method*

In this exhibition, local artist Mark Kleine explores the ways in which our identities evolve and change over time. The artist uses the self to explore this concept through photography, performance, video, costume and set design. The materials that the artist has interacted with (such as costumes and set design) constructs a diverse range of identities which the artist performs throughout the exhibition. Kleine challenges the idea that our own identity is fixed and finite, rather is developed and changed through many factors such as time, place and culture.

Throughout many of the works presented in the exhibition, Kleine has used motifs from famous historical figures such as Anne Boleyn, Marie Antoinette and Marilyn Monroe. In the series, *60 minutes with Anne Boleyn* the artist wears identifiers of Anne Boleyn, such as a Tudor style headdress and is photographed through a series of changing, contemporary scenes. Through connecting with these famous historical figures the artist is able to expand and re-affirm their own identity. Many of the art works presented in the exhibition evolve traditional ideas of male and female appearance into more ambiguous identities. This reflects the artist's rejection of modern gender roles and their identification with gender fluidity.

Kleine also explores the ways in which identity can be used to make political message. For example in the work *Boat lady*, Kleine uses several identities combined together to reference colonialist values in Australia and its connection to privilege and racism. Through playful imagery and performance, Kleine invites the viewer to contemplate the ways in which we construct and expand our own identities

## INVITATION



Mayor Luke Smith and Councillors of Logan City Council cordially invite you and a guest to the official opening of our December/January exhibitions.

**Friday 1 December 2017  
6pm for 6.30pm**

To be opened by **Jennifer Thompson**,  
Collections and Exhibitions Manager,  
Bundanon Trust

Free curators' talk 5.30pm  
Join Jennifer Thompson (Collections and Exhibitions Manager, Bundanon Trust) and Sophie Chapman (Exhibitions Officer, Logan Art Gallery) for a discussion of exhibitions *The Lady and the Unicorn* and *Ponyland: The big pony show*

**RSVP** (acceptances only) by  
Wednesday 29 November 2017  
Phone: (07) 3412 5519  
Email: [artgallery@logan.qld.gov.au](mailto:artgallery@logan.qld.gov.au)  
Website: [www.logan.qld.gov.au/artgallery](http://www.logan.qld.gov.au/artgallery)

**Light refreshments will be served**

**Exhibitions open until 27 January 2018**



### **Ponyland: The big pony show**

This delightful exhibition features a fantastical collection of paintings, works on paper and social history objects which capture the grace and playfulness of the pony as its subject.

**Image:** Grazo Costa, *Papa*, 2016.  
Photographed inside the Mount Stromlo Observatory, Australia. Limited edition Giclée photographic print

**Front cover image:** Richard Blundell, *Expedition Station*, 2012, oil on linen



### **The method MARK KLEINE**

Local artist Mark Kleine uses performance and photography to explore the ways in which we construct our own identities.

**Image:** Mark Kleine, *Rouge* from *Sticky rice* series (detail), 2013, digital photograph



### **Family connections REDEEMER LUTHERAN COLLEGE**

An exhibition of graphite pencil portrait drawings by Year 11 students from Redeemer Lutheran College.

**Image:** Rhiannon Power, Year 11, *Untitled* (detail), 2017, graphite pencil on paper

**Logan Art Gallery**  
Cnr Wembley Rd & Jacaranda Ave, Logan Central  
Open 10am to 5pm, Tuesday to Saturday

logan art  
gallery



Circulation: 550

## E-INVITATION

(Circulation: 1467 people)

logan  
art  
gallery



### Invitation

Mayor Luke Smith and Councillors of the City of Logan cordially invite you and a guest to the official opening of our December and January exhibitions

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Free curators' talk 5.30pm

Join Jennifer Thompson (Collections and Exhibitions Manager, Bundanon Trust) and Sophie Chapman (Exhibitions Officer, Logan Art Gallery) for a discussion of exhibitions *The Lady and the Unicorn* and *Ponyland: The big pony show*

Exhibitions open until 27 January 2018

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Logan Central QLD 4114  
Open 10am to 5pm, Tuesday to Saturday

[RSVP](#)

[Read more](#)



#### *Ponyland: The big pony show*

This delightful exhibition features a fantastical collection of paintings, works on paper and social history objects which capture the grace and playfulness of the pony as its subject.

Top image: Grace Costa, *Pepe*, 2016. Photographed inside the Mount Stromlo Observatory, Australia. Limited edition Ciclée photographic print

Image: Richard Blundell, *Expedition Stallion*, 2012, oil on linen



#### *The Lady and the Unicorn*

This exhibition showcases one of the most significant collaborations between artist Arthur Boyd and poet Peter Porter. A Bundanon Trust touring exhibition.

Image: Arthur Boyd, *Merric Boyd jug and unicorn*, 1979, oil on canvas. Bundanon Trust Collection.

This exhibition has been supported by the Australian Government through the National Collecting Institutions Touring & Outreach Program.



#### *Mark Kleine: The Method*

Local artist Mark Kleine uses performance and photography to explore the ways in which we construct our own identities.

Image: Mark Kleine, *Rouge from Sticky rice series (detail)*, 2013, digital photograph



# Logan Art Gallery – 2017 Exhibition Program



1 DEC - 27 JAN 2018



## The Method

MARK KLEINE

Local artist Mark Kleine uses performance and photography to explore the ways in which we construct our own identities.

Image: Mark Kleine, *Current affairs*, 2014, photographs

# Logan Art Gallery – What's On: October to December 2017

**1 December to 27 January 2018 – Exhibitions**

**Ponyland: The big pony show**  
The delightful exhibition features a historical collection of paintings, sculptures, and works on paper which capture the grace and playfulness of the pony as its subject.



Weekly openings, starting for General Public: 10am, 20th Oct to 10am, 27th Jan. Logan Art Gallery, viewed through the Bundanon Trust's entrance, 1000-1014, Ross, 2014

**Mark Kleine: The Method**  
Local artist Mark Kleine uses performance and photography to explore the ways in which we construct our own identities.



Mark Kleine, *Current affairs*, 2014, photographs

**The Lady and the Unicorn**  
Featuring a highly by well-known Australian artist Arthur Boyd together with poems by poet Peter Porter. In 1973-74 Boyd and Porter collaborated to create an illustrated poetry book, *The Lady and the Unicorn*. This exhibition displays the original etchings, poems, and archival material from the development and creation of *The Lady and the Unicorn*.

A Bundanon Trust touring exhibition. This exhibition is supported by the National Collecting Institutions' Touring and Outreach Program, an Australian Government program aiming to improve access to the nation's cultural collections for all Australians.

**BUNDANON TRUST**



Arthur Boyd, *The Unicorn and the Unicorn*, 1973-1974, pastel etching and drawing, Bundanon Trust

**Redeemer Lutheran College: Family connections**  
An exhibition of graphic pencil portrait drawings by year 11 students from Redeemer Lutheran College.

**1 December to 27 January 2018 – Events and activities**

These events and activities relate to current exhibitions. Bookings are required unless stated otherwise. Bookings open on Wednesday 15 November 2017.

**Exhibition talks with Jennifer Thompson, Bundanon Trust Collections and Exhibitions Manager, and Sophie Chapman, Logan Art Gallery Exhibitions Officer, will be held at Ponyland.**

**Friday 1 December, 5.30pm**  
*The Lady and the Unicorn* explores the myth of the Lady and the Unicorn through the words of poet Peter Porter, interpreted by artist Arthur Boyd in a print series. Join Jennifer Thompson, Bundanon Trust Collections and Exhibitions Manager for an informative tour through the exhibition. Ponyland: The big pony show is a delightful exhibition featuring a historical collection of paintings, sculptures, and works on paper which capture the grace and playfulness of the pony as their subject. Join Sophie Chapman, Logan Art Gallery Exhibitions Officer and curator of Ponyland for an informative tour through the exhibition. *Unlimited places. All ages welcome.*

**Friday 8 December, 10.30am**  
Join Logan Art Gallery Coordinator Michael Wardell for an informal tour through the current exhibitions and morning tea afterwards. *Unlimited places. All ages welcome.*

**Exhibition talk and morning tea**

**In print with *The Lady and the Unicorn***  
Participating schools with up to 800 Year 5 students

**Saturday 2 December, 10am to 3pm**  
View Bundanon Trust's touring exhibition *The Lady and the Unicorn* by Arthur Boyd, discuss the themes, observe composition and print techniques and afterwards create and print your own stylized printing. The workshop is conducted by Bundanon's experienced education team. *15 places. For adults.*



Viewing at *The Lady and the Unicorn* exhibition, Bundanon Trust

**VISITORS BOOK COMMENTS**

d: The big pony show  
 theme: The Method  
 ly and the Unicorn  
 at Lutheran College: Family Connections

*Visitors*

Name	Address	Comments
Gayle Rachelt	120 Wallandra Rd, Tallai.	Wonderful
KiSook Kim + Phoebe Chen	76 Kavanagh Rd Wishart	exhibition Wonderful activity Thank you.
1 CENTACARE - SUNNYBANK Group		Very mystical!!!
1 G. Archbold	Sydney NSW	Thank you!
Marty Frost	Lynington Ky, USA	
3 Bill + Sandra Thomson	(Richampton) with g/daughter Elizabeth (B.Aus)	Most enjoyable
David + Helen Newcombe	Buccoo with granddaughter Roseoj	
Belinda Carr	Beenleigh	Terrific.
Mary MacKuzie		The Lady & The Unicorn is fabulous! I loved it.

EXHIBITION ESSAY –

# Mark Kleine: *The method*



Mark Kleine, *Boat lady*, 2013, photography and performance

*The method* is an exhibition that evokes the construction of identity over time. By drawing on image culture, narratives from history and personal experiences, the artist dramatizes this process through depictions of the self in a range of performance work. This includes photographic series, video performances, costumes and set designs. In this context, the exhibition can address themes such as authenticity and fluidity while political and emotional aspects are intimated. These may include expressions that reflect systems of and the personal journey toward an empowered sense of self.

The leading characteristic of *The method* is the artist's portrayal of the self in a diversity of contexts. The artist enacts people from history, performs dialogue and wears costumes in images that contain several objects in various locations. In this way, the numerous materials interacted with can be considered together, allowing the viewer to realise, connect and thus develop the identities that they perceive.

Moreover, following the artist move through the works of the exhibition can allow the viewer to connect and develop more and more identities in their perception, emphasising the importance of time and the proximity of materials to an identity's growth. This process can reflect the development of identity in both the personal and collective conscience, such as the growth of one's reality and the development of language through cultural contact.



Mark Kleine, #1 from *60 minutes with Anne Boleyn*, 2015, photography and performance

The exhibition's emphasis on identity as something that evolves can raise several themes. For example, authenticity can become contentious as an identity's significance to certain contexts can be challenged. The features of an identity that define it, such as its visual appearance or sound, can become connected with other identities and therefore oscillates in significance to more and more contexts as time passes.

This can erode the sense of an identity's original – or more robust – state. For example, several of the works in *The method* allow viewers to construct identities typically associated with reality, such as photographs that depict realism, with those considered fantasy, such as theatrical settings and costumes. In this sense, authenticating an identity as real or fantasy becomes increasingly difficult.

As evident with authenticity, evolving identities can be a tool for making political messages. Specifically, the identities that can be perceived and connected in *The method* can shed light on the ways we discriminate people and the status quo that is responsible. For instance, the enactment of Marie Antoinette, national motifs and other symbols that compose *Boat Lady* (2013) can connect privilege, colonialism and “boat people” into a single image. In this way, the identities that are combined can reflect the historically complex and indoctrinated abuses of colonialist values that affect the Australian government's refugee policy.

Moreover, merging “cute” prints and a smartphone case with a Sailor Moon wig in *Dorothea-san* (2016) can emphasise the commercial appeal of Asian identities in a Eurocentric image culture. This combination can reflect the relationship between commerce and racism. Ironically, these works may also express the capitalist frameworks that require us to perceive identities as divided and thus commodifiable, conditioning harmful systems of discrimination to flourish.



Mark Kleine, *ロシアさん (Dorothea San)*, 2013, installation, costume and performance

Furthermore, the artist's use of the self in a political context can also reflect the importance of constructing a personal identity. Someone's self can be considered a battleground where political agendas can be asserted and in ways that can encourage or oppress their sense of agency.

In *The method*, the many identities that are adopted, intertwined and grown through the artist's self can reveal an identification with fluidity. In other words, they consider their identity as something that is blurs into others and is therefore indefinite.

For example, much of the work in *The method* can oscillate rigid ideas of male and female appearance on behalf of the artist's rejection of gender binaries in modern times. In this sense, presenting the self in ways that can express fluidity is as much a political statement as it is a form of self-validation, especially when people who do not conform to definite perceptions of identity are pressured by a status quo that requires it.



Mark Kleine, *Rouge*, 2013, photography and performance

As evident with self-image, the identities that people develop for themselves can also equate with their personal journeys toward emotional fulfilment. This can include attempts to connect experiences with identities as a form of closure. For example, the artist syncs their voice with Marilyn Monroe's in *Monroeism* (2014) as if the story told was a shared experience between them. As the story that Monroe relates has parallels in the artist's experience regarding happiness, this enactment can afford them a sense of validation.

Furthermore, the adoption of a Tudor-style headdress in *No more minutes with Mary Stafford* (2017) can connect the artist to the work's namesake through consecutive day to day scenes. In this way, Stafford's story under socially entrenched double standards can be symbolically connected to the artist's similar experience in daily life. This, in turn, can provide the artist with an imagined – and comforting – sense of mutual compassion.

Finally, the evolving portrayal of identity in *The method* can offer an alternative perspective of reality.



Mark Kleine, *Pieta*, from series *Sticky rice*, 2013, digital photograph

Understanding the political and emotional repercussions of viewing identities in an invariable light can create an incentive to view them as indefinite instead. Although this can cause conflict with ideas of authenticity as well as a divisive status quo, it is also possible that it can promote a deeper sensitivity to the complexities of our personal and collective consciences.

In this way, the idea that identities connect and evolve through time may help curb the many problems that come from definitive and divisive perceptions of them.



Mark Kleine, 昔々 (*Once upon a time*): *Mary and Chizu*, 2017, photography and performance

By Mark Kleine



Mark Kleine, *Current affairs*, 2014, digital photographs