Thank you!

Jenny Du
Emma Shinozaki-Langridge
Felix Gill
Eric Bennet
Everyday in the office, my colleague greets me by saying, “HEY GURL!”. There is an implication of ‘hello, how are you?’ ‘What have you been doing?’ This greeting implies a sense of care, a genuine interest in my well-being and also an invitation to complain to if I have a shit day. HEY GURL was inspired by this sense of support that I share with my colleague, (my friend!).

I ran HEY GURL as an open callout for female-identifying artists to submit work that related to their lived experiences. I was interested in meeting artists to talk about how their perspectives inform their artistic practices.

The exhibition shows the artists’ responses to the original callout. The exhibiting artists work across a range of media and practices, as diverse as we could possibly get!

My curatorial intention was to facilitate the freedom I experienced when I was at art school. I didn’t want to interfere with their processes too much – but rather offer my support. Some of the artists spoke with me about the show acting as a catalyst to incorporate these ideas into their practices. Others came in to play around while installing their work.

I hope that HEY GURL offered an opportunity for the participating artists to push and experiment in their practices. The result is an exhibition of raw, unfiltered and unrefined ideas.

- Kimberley Peel
Robin Clare, 'So She Like It'. 2016, 70 x 50 cm

"TRY IF YOU DARE"

- Robin Clare, conversation excerpt
"GET BACK IN YOUR BOX!"

But also, tone it down...

- Naomi Oliver, conversation excerpt

Naomi Oliver. ‘Vocal Fry’, 2016. Digital video. 1-minute looped duration
Rachel Honnery, 'Lace: 19 plastic bags', 2017, (suspended installation), recycled plastic bag

'Craft as ‘activism’ to highlight the detrimental impact of plastic on marine fauna'

- Rachel Honnery, artist statement excerpt
Ala Paredes, 'Power Pose (Vessel)', articulated paper doll, watercolour on cotton paper, 39 x variable cm

"I began to make these dolls to come to terms with my own feelings of awe, wonder, and occasionally distaste and ambivalence as my body prepared to give birth."

- Ala Paredes, artist statement excerpt
Zara Collins, ‘Sweet Nothing’ (series), 2017, silver plated nickel silver, dimensions variable
Ella Judd, ‘Diamonds are a Girl’s Best Friend’, ultrasound X-rays, sterling silver, 29.5 x 29.5 x 6.5 cm (individually)

Women need access to health care!

- Ella Judd, conversation excerpt
A reflection on her state of being at that moment

- Kimberley Peel, in reflection on her conversation with Alice

Alice Fennessy, ‘Anxiety Rash’, 2016, watercolour on arches paper
What if the scale of emotional well-being was systematically measurable (at) 1000ml, with 750ml being the optimal level in which to maintain a euthymic \(^1\) placidity?

\(^1\)
Mia Carey

Mia Carey, 'Just Lonely Baby #1', 2016, photomedia, 40 x 26 cm

It's OK to feel lonely

- Mia Carey, artist statement excerpt
Alli Sebastian Wolf

We can fight facism with glitter and sparkles!

- Alli Sebastian Wolf, artist statement
'MASTURBATE!! ... IT'S IMPORTANT!'

- Monica Renaud, conversation excerpt

Monica Renaud, ‘Dicta-irony #13’, 2017, CMYK digital printed 'band' poster, 120 GSM, 85 x 120 cm
Melanie Coutts, ‘Skirt, 2017, oil on canvas, 40 x 60 cm

‘Is being a female determined by gender or physiology?’

- Melanie Coutts, artist statement excerpt
My work is a way for me to be able, despite my anxieties, to explore sexuality and the body simultaneously through desire and ironic distance.

- Luisa Hansal, artist statement excerpt

Luisa Hansal, 'Victoria', 2016, paraffin wax, pigment and tassels, 22 x 12 x 4 cm
Yasmin Nebenführ, ‘Fruit Flower Myself Inside Out’, 2016, digital C-Type print on Fuji Flex, 150 x 100 cm

‘Exploring self-portraiture and distorting imagery, the work investigates the connection between ‘femininity’ and ‘Mother nature’.’

- Yasmin Nebenführ, artist statement excerpt
... ‘the works reflect on the many incompatible truths held together by my experience as a queer person, and the complex relationship I have with gender identity and my body.’

- Valerie Schlosberg, artist statement excerpt

Valerie Schlosberg, ‘Tongue Baskets’, 2016, metal, leather wool, cotton, yarn, prosthetic tongues, dimensions variable
That is Not the Skin I was Born in.

Shape-wear, control [briefs, spanx, suckerinerers],
Call them what you will
What do these undergarments control?

Remind me again

That I need to keep the unacceptable bits of me restrained
That only some of my lumps could be considered beautiful
But other bumps need to be tamed
Smoothed like a real life ‘Photoshopping’
Careful lump muffin-top cropping to ‘normalize’ the bits and stop them from popping...

Out of sight, they must be hidden, flattened and stuffed into the constricting skin

That is not the skin that I was born in.

- Poem by Paraskevy Begetis
Lorna MacRitchie, ‘She is exactly what you want her to be (a perfect fit)’, 2017, dyed cotton, silk, wool ceramic, polyester, matting, polyfill, 88 x 165 x 20 cm
smalltime magic, 'Distance Dialogues', 2017, audiovisual installation: rotary phones, voice recordings of long-distance conversations, dimensions variable

...The safe space of female friendship...

- Alexandra Spence, conversational excerpt
Bridie Connell, ‘Chorus Line’, 2016, digital video, dimensions variable

“...performance, parody and pleasure.”
Gillian Kayrooz, ‘Mince’, 2016, single-channel digital video, colour, sound, 00:02:40

'Between the kitchen and bathroom'

- Gillian Kayrooz, conversation excerpt
On the topic of Victoria’s Bitters advertisements:

A ‘hard earned thirst’ is not just a man’s game

Anna Growden
Thank you!

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