

*HEY GURL*

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.

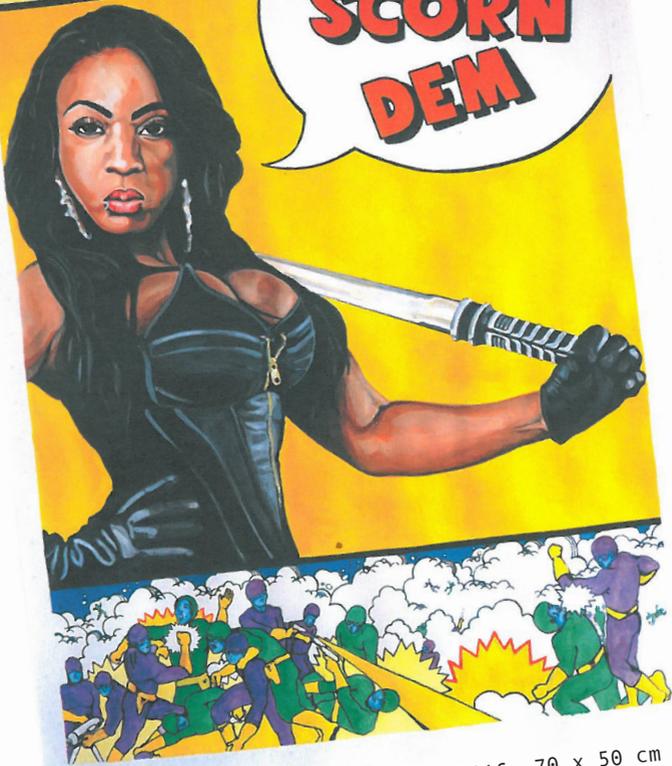
I hope that HEY GURL offered an opportunity for the participating artists to push and experiment in their practices. The result is an exhibition of raw, unfiltered and unrefined ideas.

- Kimberley Peel

Robin Clare!

SO SHE LIKE IT

SCORN  
DEM

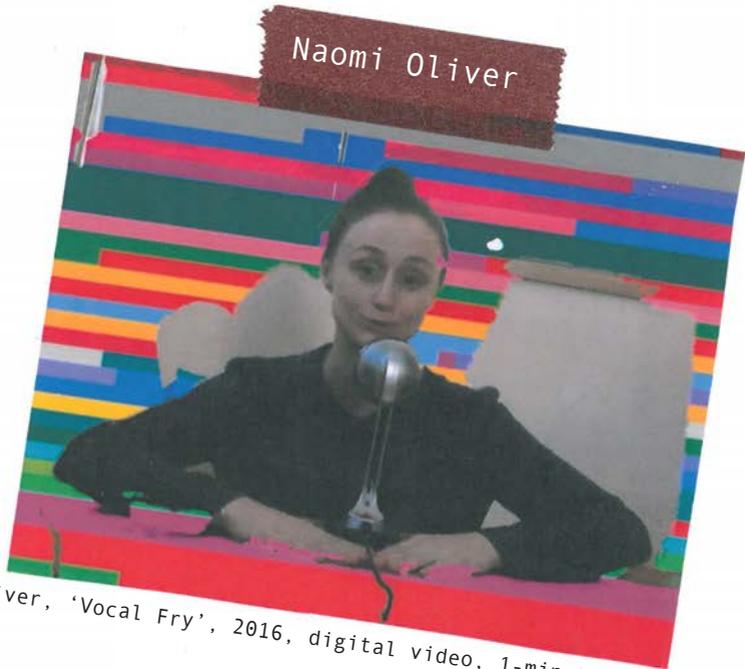


Robin Clare, 'So She Like It', 2016, 70 x 50 cm

'TRY IF YOU DARE'

- Naomi Oliver, conversation excerpt

'GET BACK IN  
YOUR BOX!  
But also, tone it down...'



Naomi Oliver, 'Vocal Fry', 2016, digital video, 1-minute looped duration

Rachel Honnery



Rachel Honnery, 'Lace: 19 plastic bags', 2017, (suspended installation), recycled plastic bag

## CRAFTIVISM

'craft as 'activism' to highlight the the detrimental impact of plastic on marine fauna'

Ala Paredes



'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



'WORDS HAVE  
POWER!'



- Zara Collins, conversation excerpt



Zara Collins, 'Sweet Nothing' (series), 2017, silver plated nickel silver, dimensions variable

Ella Judd



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

Alice finishes her drawings in one go - from start to finish.

- Kimberley Peel, in reflection on her conversation with Alice

A reflection on her state of being at that moment

Alice Fennessy



Alice Fennessy, 'Anxiety Rash', 2016, watercolour on arches paper

- Freya Black, conversation excerpt

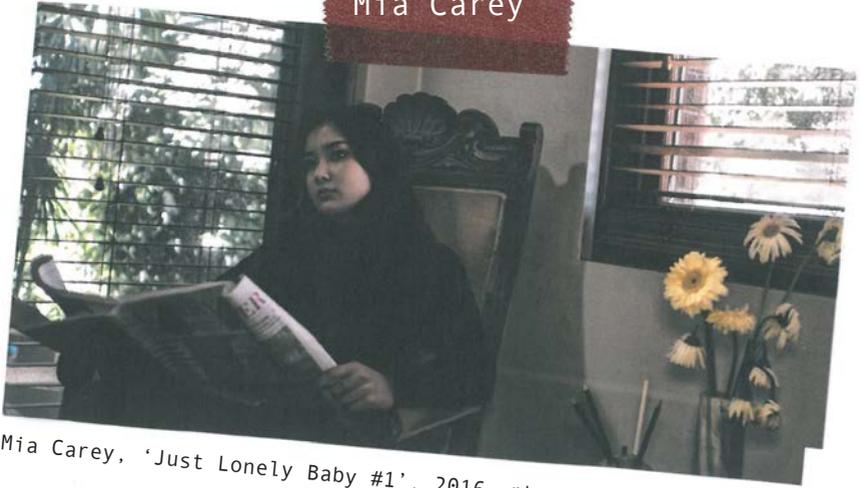
What if the scale of emotional well-being was systematically measurable (at) 1000ml, with 750ml being the optimal level in which to maintain a euthymic<sup>1</sup> placidity?  
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Freya Black



Freya Black, '750ml', 2017, video, 8 minutes

Mia Carey

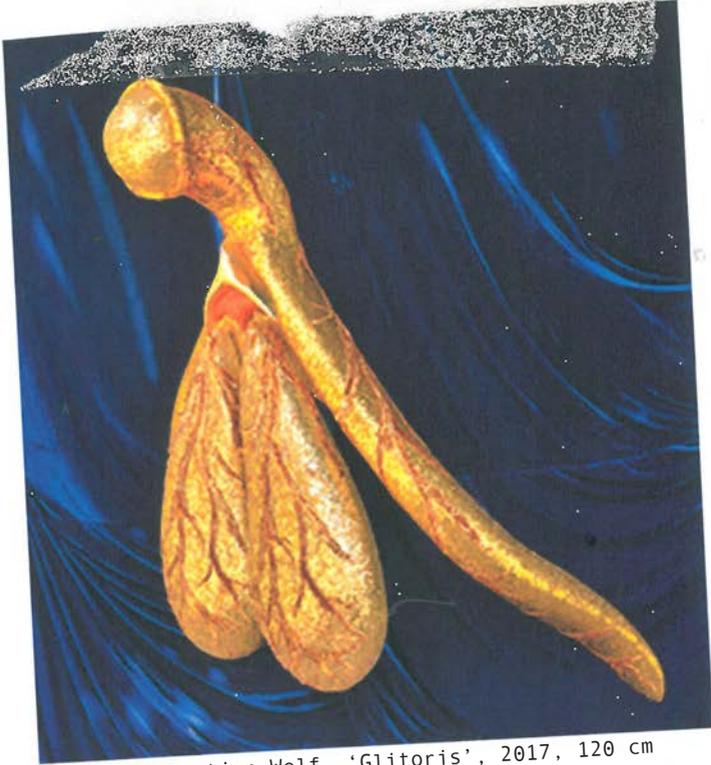


Mia Carey, 'Just Lonely Baby #1', 2016, photomedia, 40 x 26 cm

It's OK to feel lonely

- Mia Carey, artist statement excerpt

Alli Sebastian Wolf



Alli Sebastian Wolf, 'Glitoris', 2017, 120 cm

**'We can fight facism  
with glitter and  
sparkles!'**

- Alli Sebastian Wolf, artist statement

'MASTURBATE!! ... IT'S IMPORTANT!'

- Monica Renaud, conversation excerpt

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Monica Renaud

Monica Renaud, 'Dicta-irony #13', 2017, CMYK digital printed 'band' poster, 120 GSM, 85 x 120 cm

Melanie Coutts



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



Luisa Hansal, 'Victoria', 2016, paraffin wax, pigment and tassels,  
22 x 12 x 4 cm

- Yasmin Nebenführ, artist statement excerpt

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'Exploring self-portraiture and distorting imagery, the work investigates the connection between 'femininity' and 'mother nature'.'

Yasmin  
Nebenführ

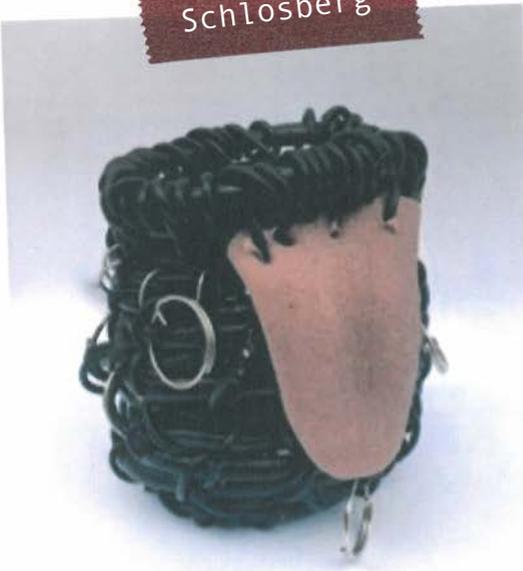


Yasmin Nebenführ, 'Fruit Flower Myself Inside Out', 2016, digital C-Type print on Fuji Flex, 150 x 100 cm

... '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



Valerie Schlosberg, 'Tongue Baskets', 2016, metal, leather wool, cotton, yarn, prosthetic tongues, dimensions variable

Am I only my parts?  
Am I my eyes,  
or my lips?  
My breasts,  
or my legs?

Paraskevı  
Begetis

That is Not the Skin I was Born in.

Shape-wear, control briefs, spanx, suckinerers,  
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.

ooo emotional, sexual, spiritual  
longing.

- Lorna MacRitchie, conversational excerpt

Lorna MacRitchie



Lorna MacRitchie, 'She is exactly what you want her to be (a perfect fit)', 2017, dyed cotton, silk, wool ceramic, polyester, matting, poly-fill, 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

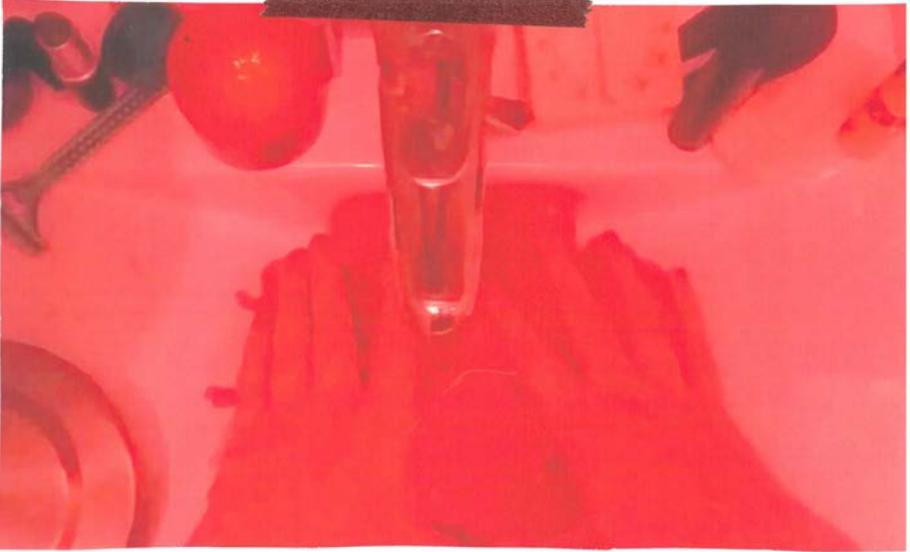
Connell



Bridie Connell, 'Chorus Line', 2016, digital video, dimensions variable

**"...performance, parody  
and pleasure."**

Gillian Kayrooz



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 Victorias Bitters advertisements:

A 'hard earned thirst' is not just a  
man's game

Anna Growden



Anna Growden, 'You could say it's a bit of a boys club', 2017, zinc plate etching on Hahnemuhle, acrylic overlay, (DIMENSIONS!)

Thank you!

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Emma Shinozaki-Langridge  
Felix Gill  
Eric Bennet

