



RE//CONSTRUCTING

International Women's Day Exhibition

HR Gallop Gallery
Charles Sturt University
Wagga Wagga
22 February – 11 March 2016

Introduction

From Sarah McEwan/ /Co-Curator

The Cad Factory

Welcome to RE//CONSTRUCTING. This exhibition marks the second year, of a three year commitment, The Cad Factory and Charles Sturt University, Wagga Wagga campus have to presenting an exhibition from female Riverina artists in the HR Gallop Gallery for International Women's Day.

The theme this year for International Women's Day is Pledge for Parity. The IWD committee is asking people to fill in an online pledge, where you promise to act without gender bias, as an urgent call to highlight the slowing of gender gains in many countries and the need for more action to make equality a reality.

The art world is not exempt from gender bias and Australian artist Countess, along with American collective, The Guerilla Girls, have provided great statistics over the years that confirm the lack of representation of female artists in Western art history, in large and small galleries and in solo exhibitions.

For example, Countess calculated that in 2011 across Australian art schools 65% of graduates were women and 35% were men. In that same year, 65% of artists who held solo exhibitions in galleries that are part of the Australian Contemporary Art Organisations, were men and 35% of solo shows were by women.

These kinds of statistics make me think about infrastructure; the systems people build to create order out of chaos. Infrastructure 'is by definition invisible, part of the background for other kinds of work.'¹ You are never really aware of these complicated chains of structures unless they fail to work.

Infrastructure is not just bound to the invisible practical tasks that make our contemporary lives comfortable. These complex chains of order and structure extend to how we form meaning in an equally complex visual, linguistic and haptic world.

In January this year, leaders from around the world converged in a small town in Switzerland for the World Economic Forum, 'Mastering the Fourth Industrial Revolution.' One of the sessions held focused on gender parity in

1 Star, Susan Leigh, The Ethnography of Infrastructure, <http://www.imtfi.uci.edu/files/articles/Star.pdf>

business and featured Facebook's Chief Operation Officer Sheryl Sandberg, who promptly stated that we have a toddler wage gap. Sandberg explains that this gap begins in the home and how we allocate household chores to our children. She sees this as the starting point of valuing labour according to gender. For example, boys taking out the trash, takes less time than girls being given the task of washing dishes, and they can be rewarded inequitably.² She continues:

This may sound trivial, but such reflexive biases build up into barriers that have profound effects in the workplace. We attribute success differently. We attribute a man's success to his skills, while for women, we attribute it to working hard, help from others and getting lucky. Men are promoted based on potential, women on what they've proven.

Sandberg's powerful critique illuminates the invisible infrastructure in all domains of our lives and questions how we might challenge gender inequality by recognising the subliminal cultural assumptions behind the differentially valued roles of men and women, boys and girls.

If we are indeed falling backwards in gender parity as the IWD committee suggests, then it's time collectively, we start to be aware and possibly fix the infrastructures we are creating in our homes, with a vision of how this intimate environment we create, affects and plays out in broader society.

As you can see, the title RE//CONSTRUCTING aims to focus our attention upon significant thinking about how we revise, reconsider, rearrange, rebuild, rewrite, rewire and revalue what we think and how we act that promotes a platform for a multitude of different voices to be heard and valued.

With regional women in a more marginalised position due to distance, and often conservative patriarchal traditions upheld in smaller towns, it seems crucial to be providing professional exhibition opportunities, along with supportive and nurturing environments for regional women to present and explore their arts practice.

This year marks an exciting development in the narrative of this series of exhibitions, as Dr Jacqueline Millner from Sydney University and the Contemporary Art and Feminism Network (CAF) will open the exhibition and give a lecture. This connection to a city-based institution and prominent academic thinker, places the RE//CONSTRUCTING artists in a broader and bigger conversation focused on the place and history of female artists. After all, Julie and I developed this project idea from attending the first CAF event, so we are delighted to have Dr Millner here to see what the CAF network has inspired amongst regional women.

2 <http://www.weforum.org/agenda/2016/01/we-have-a-toddler-gender-gap-says-sheryl-sandberg>





Introduction

From Julie Montgarrett/ /Co-Curator
Charles Sturt University

Not what they expect ...

Feminism has fought no wars. It has killed no opponents. It has set up no concentration camps; starved no enemies; practised no cruelties. Its battles have been for education; for the vote; for better working conditions; for safety in the streets; for child care; for social welfare; for rape-crisis centres; for women's refuges; for reforms in the law. If someone says I am not a feminist. I ask why what's your problem

Dale Spender, Man Made Language

The Pioneer Women's Hut near Tumbarumba, NSW, a museum celebrating the lives of rural working women of the past hundred years, has a sign with the words 'Never Done'. It refers, of course, to women's domestic labour but also echoes as to a women's place fraught and bound by sexist conventions, which are difficult and painful for all women and in the world of a conservative, patriarchal authority, are never done; never over. Despite a hundred years of active Feminist efforts to ensure equality and human rights for all human beings regardless of gender, race and religion, the conservative business-as-usual model of a disenfranchised majority social order remains little changed despite evidence of some gains and achievements through Feminist debates and activism.

As the second of three annual exhibitions that address the limited exhibition opportunities for emerging female artists in regional Australia, RE//CONSTRUCTING takes its place in this history of feminist strategies for change. By focusing on women's Art, it presents examples of emergent, on-going difference between women's arts practices. However, these are not what you might expect. These are not Feminist works that address simplistic gendered binary oppositions nor are they 'bossy threats' or 'hysterical accusations of patriarchal oppression' as frequently dismissed by the

mainstream media. Rather these are reminders that feminist voices take many forms beyond the academic conjectures of 'serious' Feminist intellectuals like Steinem and Barad, or alternatively the opinions of young women, often demeaned, who many believe lack genuine, legitimate feminist credentials because of the way they dress, act or speak via a twitter feed. Feminism aims to report the lived experiences and circumstances of all women and consequentially of all people's lives. These works echo the often invisible experiences of regional Australian women Artists with an aim to furthering the ambitions of Feminist activism of the past 40 years towards equality for all individuals. Such practice has also been vital in generating the largely unacknowledged and significant new forms of contemporary arts practice associated with Feminist achievement, through collective dialogue and social networking as generative tools of creative practice; representation of the body as central vehicle of subjective experience; deconstructing hierarchies of high and low art through collaboration especially as pertains to art versus craft and of course, through landmark performance practice.

While the works in RE//CONSTRUCTING do not claim to be on the cutting-edge of innovation in contemporary practice, they remain vital and significant. These are not the heirs of Modernist large-scale gestures of the kind we often expect to encounter as Art. They are by and large quiet, fragile, small scale and unassuming. They require some time and quiet reflection to uncover their meanings; to see past the expectations we bring to them. They reflect the particular quality of time the artists' spent in sharing, mutually acknowledging and incubating their on-going practice – importantly the confidence gained to claim this time despite the obligations and routines of lives under pressure indebted intimately to others. These works are related to those from RE//ASSEMBLING 2015 and attest to the value of on-going practice and an increasingly critical eye. They will be different again and even stronger next year for the final exhibition. They are testaments to the vitality of regional women's arts practice when granted exhibition opportunities to share these valuable documents of lived experiences with us all.

Adele Packer & Kate Allman

1992 & 1990

Both live in Wagga Wagga

Adele Packer's art practice encompasses mediums as diverse as design, photography, collage, textiles, needlework and most things in between. She makes things because she wants to; for her friends and for herself.

Kate Allman is a North Carolina native who has called Wagga Wagga home for the last 3 years. She has always had an interest in art and artists, but has only recently found the courage to explore her own creativity. She holds a Bachelor Degree in Art History from the University of North Carolina- Wilmington and is currently working toward a Master of Information Studies from CSU. Kate loves dogs, Beyoncé Knowles and grits.



Salad Days is an experiment in creativity, collaboration and self-realisation. We aim to dissect our experiences and feelings as members of contemporary society. We frame our work around feminism, popular culture and humour in the hope that it will make sense in one way or another.

Take your time, sit down and read our first three issues. If you like what you read, you can buy *Salad Days* for \$5 from Katrina in the SCCI office or at saladdayszine.bigcartel.com



List of Works

Salad Days Issue 1, 2, 3
2015 - 16
Zines, bookshelf, chair

Angela Coombs Matthews & Julie Briggs

1975 & 1954

Lives in Temora and Narrandera

Landscape underpins Angela's creative output which is evolving across a range of media including photography, printing, painting and drawing. Over the past 17 years of Angela's art practice, her work has evolved from bold abstracts to semi abstract landscapes and subtle linear pieces. Angela works as a teacher of art through her own workshops and casual employment, and will undertake a 7 week residency in Spain in November/ December this year to create large photogravures and explore carborundum printing.

Witness has been at the heart of much of Julie's writing and her occasional making to date. Themes have been the natural environment and social inequality and poetry and vignette are her favoured forms. An area of exploration for Julie is creation of entirely new works through pairing an existing visual work with written word in an Ekphrastic response. The future definitely holds further collaborations with visual artists.



The works exhibited in this exhibition are made up of multiple photographic images that Angela has manipulated to convey an imaginary somewhere, from somewhere familiar, to bring about thoughts and feelings into the mind of the audience. Julie has responded to these images with words.

Angela and Julie met during the first exhibition RE//ASSEMBLING and immediately saw the creative possibilities in working together by fusing their images and words.



The dark matters as we become
our juddering hum our being
held in the great sky our
cold hands on teacups in warm rooms
our bright hearts rendering us
until we become then mist the mystery
a brightened light as we fall back
into the great night



We have risen unaware of our
entanglement adopters of hubris and
wonder we name gods for thunder
our playground is mystery we fall
together we huddle we struggle
to know where roofline meets universe and becomes elemental
even the artist discovers a world in her work
as it becomes itself

List of Works

Bright Hearts

2016

Pigment Inkjet Prints

Casey Ankers

1973

Lives in Uranquinty

With a background in metal work, community cultural development and environmental education, Casey's art now predominately consists of installation and design.



This artwork is considering the messages that women pass on to one other and understanding how what was and what came before informs what now is.





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the small things that save us

2014-2016

Light boxes, soil, plant tags, perspex

Corrie Furner

1970

Lives in Wagga Wagga

Corrie Furner is a Fine Arts graduate, Queensland College of Art, Griffith University. Her work has been exhibited in Brisbane, Melbourne, Wagga Wagga and Germany. Corrie was awarded the Survey Co. Art Award, Highly Commended, 2014.



Constructed from objects collected over ten years ago, *ego (non)*, is a process driven work responding to excessively large-scale sculptures and/or monuments. The pursuit of the monumental has become a modern day ritual whereby the ego supersedes all else. Galleries and museums around the world have collections referencing the found object and by re-contextualising these, the most 'mundane' objects can be transformed into something significant, something monumental. This work investigates how fragile objects can bring forth a moment of the monumental (or not)?

ego: maintain and enhance favourable views of oneself; inflated idea of ones importance.

monumental: having the quality of being larger than life, heroic scale, imposing, exceptionally great, of quality, enduring significance.



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ego (non)

2016

Driftwood, plaster, gold, bronze, silver leaf

Emma Piltz

1981

Lives in Narrandera

Emma Piltz is an emerging artist who is interested in the collection of objects to suggest a greater and deeper meaning of the intangible. Her work involves installations created from these collections often ephemeral in nature, making the work temporal and subject to change and decay over time.



This work is reconstructing, building and playing with pieces from previous exhibitions in an organic process. This artwork is reflecting on how through our journey and life experiences we make connections and become intertwined with other people; finding comfort in conversations and silence.





List of Works

Entangled

2016

Apple wood, olive wood, pear wood, leaves, organic dyed cotton, silk

Gail Manderson

1952

Lives in Wagga Wagga

Aunty Gail Manderson is a Wiradjuri Elder who has been a practicing artist her whole life. She teaches Wiradjuri cultural arts and weaving in local schools as well as being an Aboriginal support person with the Wagga Wagga Police.

Aunty Gail began weaving in 2010, when the Wagga Wagga Art Gallery had an outreach program that helped revive traditional weaving practices within the Wagga community for local Aboriginal Elders and young women. Since then, Gail has exhibited in five major exhibitions at the Wagga Wagga Art Gallery. Her works are included in the collections of the Australian Museum, Sydney and Bunjilaka, Museum of Victoria as well as weavings in private collections in Australia, New York and Seattle, USA.

Aunty Gail is currently studying a Graduate Certificate in Wiradjuri Language, Culture and Heritage and continues to share her knowledge with community.



Yabunyalang narrbanggalangga, or language on dilly bags, were made as a teaching tool for students in primary schools to share Wiradjuri language. Students had to match the name on the card to the name on the basket. The baskets feature animal names and colours, along with the Wiradjuri and Moari word for sharing.



List of Works

Yabunyalang narrbanggalanga

2015

Rope, jute, bush dyed raffia, emu fethers, paper

Hayley Wheaton

1986

Lives in Wagga Wagga

Hayley Wheaton's art practice encompasses drawing and photography with a focus on the environment that we live in. Environments shape who we are and can create intense emotions and thoughts that ultimately lead to what we become. Environment is not only our physical surroundings; it includes the people and society that surround and teach us and also includes our inner world, the psychological, emotional and subconscious. Creating art is continual exploration of the interactions we have with the world around and within us.



This series depicts the homes of my own and my family's past. Working from a photographic series I continue to explore spaces that I and my family have lived in - familiar objects, smells, colours, light coming together reshaping memories long forgotten. Through drawing I create a new world - playful, engrossing and calming.



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Woodlorn #2
2016
Ink, pencil, paper

Jacko Meyers

1982

Lives in Wagga Wagga

Jacko is an artist who is interested in painting, drawing, textiles, paper craft and performing. Jacko has played leading roles in the All Ability Theatre Company productions. She has featured in the film 'Love Ability' created by Zeb Shulz, Real Art Works and in the SBS 2 story 'Living With Down Syndrome.' In 2013 Jacko was part of the 8 Artists exhibition at Wagga Wagga Art Gallery and was an ambassador for Don't Dis My Ability.

During 2016, Jacko is an artist at The Art Factory; Wagga Wagga's first supported art studio



This artwork is about all the TV shows and movies I like, such as The Golden Girls, Blue Heelers, Home and Away, Harry Potter and The Lion King. It also includes our local MP Michael McCormick, Mayor Rod Kendall and my work supervisor Cathy Boydon



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Inspiring People

2016

Paper, acrylic paint, watercolour paint, pencil, markers

Jo Roberts

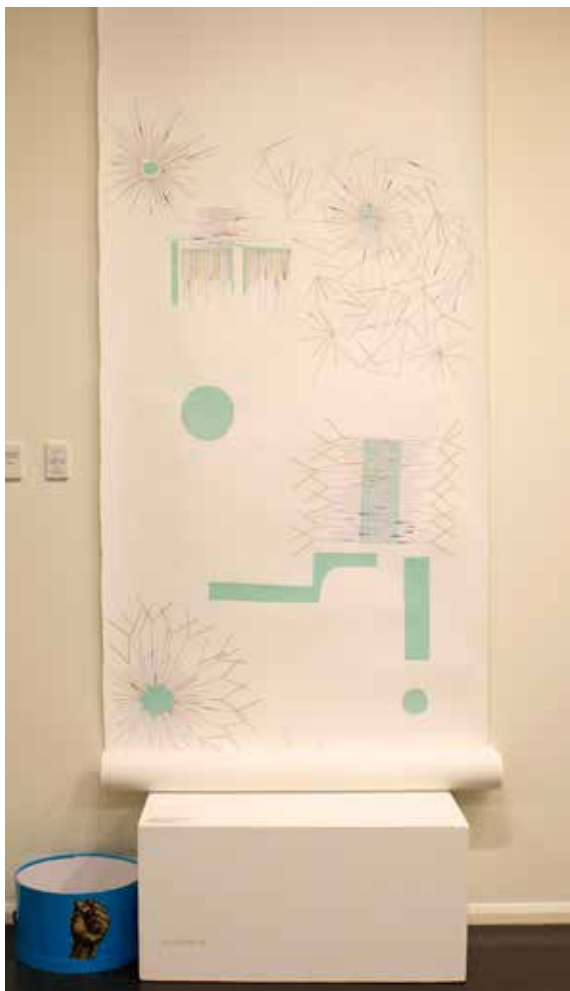
1973

Lives in Leeton

Jo Roberts makes collage and installations inspired by Dada, surrealism, situationism, feminism, kitsch, the sublime and the absurd.



Femanifesto explores the intersection between mainstream feminist theory and the subconscious archetypes that inform gendered reality of women's lives. I have used the cut up method to create fragmented and self contained automatic manifestos.



List of Works

Femanifesto

2016

Paper, cut up feminist text, automatic terror machine

Julie Montgarrett

1955

Lives in Wagga Wagga

Julie Montgarrett is a textile artist and lecturer in Creative Arts and Design at Charles Sturt University. She has exhibited in solo and group exhibitions throughout Australia and internationally since 1977. She is particularly interested in the ways that textile and drawing, both ancient art forms endure as vital contemporary languages for individuals and communities in every culture and society.



Bridget was a swimmer. Anonymous and largely undocumented in the historic records aside from a marriage certificate and death notice, she is defined, genealogically, as a swimmer as there is no means of ascertaining how she came to be in the tiny Colonial outpost of Van Diemen's Land between 1803 and 1829. She is one of 3 women whose lives intersected, who are currently the focus of my on-going research into the unacknowledged frontier wars of colonial Australia. They lived out their lives in the cross-fire of the escalating violence of the war zone that was the British invasion of Van Diemen's Land. This array of scraps and fragments, like an unfinished sentence, is not a portrait but a challenge to imagine who she might have been; to reimagine Bridget beyond the simplistic binary opposites of wife, servant, convict or first Australian without agency. The fragments, worn and contradictory are a reminder of the value in keeping an open mind as William Kentridge notes:

'To say that one needs art, or politics, that incorporate ambiguity and contradiction is not to say that one then stops recognizing and condemning things as evil. However, it might stop one being so utterly convinced of the certainty of one's own solutions. There needs to be a strong understanding of fallibility and how the very act of certainty or authoritativeness can bring disasters.'



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She is not what you assume; expect; decide...

2016

Found object, various textiles, papers, photographs, drawing, acrylic paint

Kath Withers

1949

Lives in Wagga Wagga

Kath Withers known to many as Aunty Kath is a Wiradjuri Elder. An accomplished artist, Kath often creates through painting, printmaking and weaving to tell the stories of her life and dreaming. She has work held in numerous collections internationally and nationally including the Melbourne Museum, Australia Museum and Museum Victoria. In 2015 Aunty Kath's weaving was selected to be part of the NSW Parliament Aboriginal Art Prize.

Kath is passionate about sharing her culture and helping her community. She is currently in her sixth year of teaching art to inmates and their children in the Colourful Dreaming Program at Junee Correctional Centre.



My arts practice is always evolving and *Wild Brush Dreaming* is exploring mark making using hand made brushes from materials I have gathered off country.



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Wild Brush Dreaming
2016

Found wood, grasses, reeds, kangaroo fur, emu feathers, possum fur,
twine, assorted fabric

Lindie Mannion

1962

Lives in Wagga Wagga

Lindie Mannion is a textile artist whose arts practice revolves around rural life, being heavily influenced by growing up on her family farm called "Munsterfield", located in the district of Methul, half way between Coolamon and Ariah Park. Her work explores the deep relationships rural people have with the land; investigating and probing the issues of physical, spiritual and emotional connections.



This work contains found objects from the family farm, revealing a strong historical perspective containing past memories of rural life. Memories such as snippets of an old Wagga rug made by my mother who is now aged 93, contain fragments of garments worn by my late father. The ethos of "making do" was strong with women on the land, being extremely resourceful and inventive.

Old bits of layered 'paint washed' newspaper which formed the coating of the walls of the "old house" that my parents first lived in (originally built in the 1890's) have been melded into the piece. Several images that were randomly found relate to the financial and emotional cost of being on the land - both for past generations and for the present.

Images of my late father and grandparents working on the land are stitched on embedding stories and memories. A poignant image of my grandmother on a horse and dray standing in front of her farm dam ("Dyason Farm" located in the district of Mimosa near Methul) resonates strongly with me, as she was a strong, determined and resourceful woman who worked hard on the land.

The screen print of my family farm "Munsterfield" shows the surrounding districts and familiar roads, laneways and property names.



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Munsterfield

2016

Hand dyed natural silk, dyed muslin, found objects, various textiles, screen print, photography

Lorraine Tye

1950

Lives in Uranquinty

Lorraine Tye is a Wiradjuri Elder and artist using basketry techniques and other fibre practices. Lorraine has exhibited widely and is involved in sharing her love of making with people from around Australia and beyond. She has artwork currently on display in the Sauntering Emu at the Museum of the Riverina, Botanic Gardens Site. Lorraine is one of four artists involved in the current public art work at the Wagga Wagga Airport celebrating the Wiradjuri Nation.

Lorraine has just completed the Graduate Certificate in Wiradjuri Language, Culture and Heritage at Charles Sturt University.



In Wiradjuri culture there is a belief that everything is transforming. You are brought into being, such as a seed. Then you are a young tree. Then you are a tree that fruits. Then the seeds are dropped and the cycle recommences. This idea of transformation is represented here in my insect. It starts off as an egg, then a caterpillar which turns into a larva, then it emerges from the larva as a butterfly who then lays eggs to start the life cycle once more.



List of Works

Life Cycle

2016

Found wood, grasses, reeds, kangaroo fur, emu feathers, possum fur, twine, assorted fabric

Melanie Evans

1973

Lives in Wagga Wagga

Melanie Evans was born in Darwin with family from the Jingalee people. Melanie has been a practicing artist for 18 years and works across a number of mediums including painting, drawing, mixed media, weaving, textiles and bush dying.

Melanie is passionate about Aboriginal culture and education and has taught Aboriginal or Torres Strait Islander Cultural Arts at TAFE. Melanie has been the Indigenous Emerging Curator at Wagga Wagga Art Gallery where she curated three major exhibitions that showcased the revival of traditional weaving practices with Wiradjuri, Aboriginal and non Aboriginal woman in Wagga Wagga. She has also coordinated cultural exchanges between other Indigenous women weavers from Victoria and Gapuwiyak, Arnhem Land, NT.



My practice is primarily working on an intuitive level with a basic vision of the final piece. Mistakes can be made and are inspiring. They can become an interesting aspect of each artwork. *Silk Story #3: Women Hold the Knowledge* is a work in progress, combining silk screen images of healing. I have collaborated with another Aboriginal women healer, Amanda Reynolds.



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Silk Story #3: Women Hold the Knowledge
2013 - 16
silk and found objects

Melinda Schiller

1971

Lives in Wagga Wagga

Melinda is an Aboriginal artist who grew up in Wiradjuri country on a farm near Temora and relocated to Wagga in 1993. She is a self taught artist who began painting in 2012 and has since participated in exhibitions in NSW and Victoria. Melinda's work is looking at social themes in society such as care, community and treatment of the natural world. Her art stands for fairness, openness, empowerment, acceptance, respect and family.



I have created three canvas's using acrylic paint. The top painting represents the fiery sky. The middle painting represents paddocks of Patterson's Curse. The bottom painting represents paddocks of Canola crops.

The middle layer is rice paper and I have gone to a scar tree at Wallace town 20km north of Wagga and rubbed the tree using charcoal. I have torn the rice paper in a shape of that scar tree. I used bark from that tree to glue the rice paper onto it.

The front layer I have used is metal entwined onto branches to form a similar form of the scar tree. Scar trees are trees which have had bark removed by indigenous Australians for the creation of bark canoes, shelters, shields and coolamons. I have created this piece for the exhibition to connect me to my Aboriginal heritage and to inform others.



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Whispering Scar Tree

2016

Acrylic paint, canvas, wood, wire, ricepaper

Natalie Louise Power

1974

Lives in Wagga Wagga

Natalie is a contemporary, conceptual visual and performing artist and educator. She has lived and worked all over Australia and overseas, but continues to always find her way back to the Riverina area where she grew up and studied. Natalie graduated from CSU with a Bachelor of Visual Arts in 1998 and a Graduate Diploma in Secondary Education in 2006. In 2009 she opened her own business “Eilatan Enterprises” Empower Emerge Emancipate, that combined her passion of the Arts and Education.



Natalie’s art making practice is always evolving and revolving old and new elements from previous works and found objects. The central images, motifs and narratives in her work circle around life/death/life cycles. Her work is processes driven constantly experimenting using paper and fabric to cut, incise, print, stitch and burn. What might seem soft and delicate can also be strong and powerful. Natalie’s work is often ephemeral, emerging over periods of time and then submerging only to resurface and recreate a new cycle of emerging and submerging; Life, Death, Life.



List of Works

Tellus II

Deconstructing works from 1997 *Names Will Never Hurt Me* & 2007 *Yirayin*.

Reconstructing in 2014-2015 *Tellus*

Paper, thread, needles, pins, stones, fabric, acetate

Sarah Mifsud

1989

Lives in Wagga Wagga

Sarah currently holds a Bachelor of Arts (Graphic Design/Photography) and Master of Arts Practice with specialisation (Photo-media) while also working as a freelance designer and photographer for over seven years with a focus on design for not-for-profit organisations as well as a practicing artist, exhibiting work in Sydney, Melbourne and Wagga.



Intoxicated men (and women) are, indeed a unique species. From offhanded remarks including, "you're not what most guys would find typically attractive," to, "go and eat a burger," or, "but no women wants to be single," and, to the somewhat questionable, "you should come round for cuddles... no sex... lol," all indicate to me that my self worth and value as a person should be intrinsically tied to the male gaze.

This artwork raises questions and concerns, with no fixed answers, around pre-conceived notions surrounding the ideal body. Ideal for whom? And is the ideal body inexplicably tied to a beautiful body? This artwork is retelling my lived experience and my response to those encounters and individuals.



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Guy Like You
2016
Photograph

Sarah McEwan

1979

Lives in Birrego

Sarah McEwan is an artist and musician. Sarah's artworks are informed by new materialism and feminist concepts and often incorporate painting, drawing, video, installation and textiles. Sarah creates music under the pseudonym Her Riot; an 'anti-band' creating gallery installations rather than performing live gigs.

Sarah is the Creative Producer of The Cad Factory; an artist led organisation creating an international program of new, immersive and experimental work guided by authentic exchange, ethical principles, people and place.



2133 (I'll be dead and gone) is inspired by the World Economic Forum's latest statistic that gender equality will be a reality by the year 2133. Each red cross symbolises one year that we will have to wait until this day. I will be dead in 117 years, and the figure represents this fact by the knotting and tying off of my material thoughts. The formal qualities of this artwork are referencing new materialist interpretations by art critic and curator Amelia Jones and her concept of the artists' labouring body. These concepts intra-act with the weighted history of female representation by exploring how to depict a female body without using traditional modes of external bodily signifiers, such as the face.



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2133 (*I'll be dead and gone*)

2016

Fabric, acrylic paint, vinly, MDF, wood



The Cad Factory is supported by the NSW Government through Art NSW