

# firstdraft

Gallery 3

2 December 2022 – 22 January 2023

## A(Di)pology

### Lucy Goosey Feminist Art Collective

*A(Di)pology* explores how fatphobia and discrimination shape perceptions of our own and others' bodies. Drawing upon their lived experience navigating our culture within a fat body, three members of Lucy Goosey Feminist Art Collective use sound, photography and film to reveal an intimate and vulnerable view into the deeply personal impacts of fatphobia.

The relational experience of larger-bodied people is explored in a film by **Katie Theodorus**. Struggling to don clothes that are too small, the artist is unable to assume an outer expression that matches their inner identity. The piece pushes back against the near universal belief in the fashion industry that fat bodies don't deserve to be treated equitably and clothed with dignity.

**Emma Armstrong-Porter** presents a photographic self-portrait that addresses the ideology that fat bodies, especially female presenting bodies, have been desexualised by western society. Fat bodies are taught to constrain themselves with shapewear under loose clothes. This work protests, bringing bondage to the outside, revoking the shame that forces fat bodies away from view. The artist asserts their sexuality in a large body.

An interactive sound artwork by **erincox** and **blackwd** redefines how bodies are represented and perceived. Transforming the body's form into a personalised sound composition, the piece challenges how the current dominant paradigm informs our judgements. An evolving soundscape composed of individual sound stamps unifies the exhibition, allowing for a fully immersive experience.

With no apology, the exhibition offers a different perspective, championing positive and inclusive social change for larger-bodied people.

Gallery 1

**Ngali Jugun Ganaree  
(Of Our Country)**

Curated by Stephanie Beaupark

Gallery 2

**I Cook A Lot Of All These Foods**

Monica Rani Rudhar

Gallery 4

**FUTURE NOSTALGIA**

Charlotte Haywood

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**Lucy Goosey Feminist Art Collective** is a fluctuating group of around 12 artists who create from within a feminist context. Lucy Goosey both describes the Collective's low-pressure approach, and names its shared Muse. Formed in 2019, the Collective brings together women and gender-diverse creatives living in the north of Melbourne/Naarm and surrounds.

Member artists are both emerging and established, and encompass all media, all abilities, and a variety of interests. The Collective provides mutual support and advice, encourages creative practice, and champions the participation of women and gender-diverse artists in the community. It aims to both preserve the past and expand the future of women's art.

Members use their collected strength and grassroots knowledge to empower women and gender-diverse artists, develop a culture of activism, heal their surroundings, and create change in the wider world.

Lucy Goosey Feminist Art Collective's inaugural show, curated by erincox, was held at NOIR Darkroom in Coburg, in January 2021. Since then, it has gone on to present multiple shows throughout Melbourne, and hold a residency at Incube8r in Fitzroy. The Collective's current intentions include expanding membership, and spreading its activism further afield.

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Artworks (clockwise from left)

**Emma Armstrong-Porter**

*Think Unsexy Thoughts, 2022*

pigment print on velvet

140 x 200 cm

Viewers are advised that this artwork contains reference to experiences of mental illness.

As a teenager I was anorexic. I was taken out of school for a year and was fed in a psychiatric hospital. Now my body is at its largest, doctors don't take my illness seriously. They tell me all of my problems will be cured with diet and exercise.

Fat bodies aren't taken seriously.  
Certainly not sexually.

Fat bodies, particularly female presenting bodies, have been desexualised by western society. We are taught to constrain ourselves with shapewear under our baggy clothes. This photographic self-portrait aims to protest this ideology, bringing bondage to the outside, revoking the shame that forces fat bodies away from view, asserting sexuality in a large body.

This work uses chemistry based and digital photographic practices to create a larger than life image which boldly confronts viewers. Showing two bodies intersecting with contrasting forlorn and commanding faces, the photograph illustrates both past and present. The artwork does not intend to be brave but instead aims to destigmatise sexuality in fat bodies by reclaiming power through positive exposure.

– Emma Armstrong-Porter

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**Katie Theodorus**

*Don't Fit*, 2022

silent film projection

12 minutes 50 seconds

*Don't Fit* is a non-narrative silent film. It shows a window into the private space of the artist, struggling to don clothes that are too small. This is a frustrating experience that's happened to everyone at some point, but for people living in larger bodies, it's particularly common, and particularly traumatic. The clothes don't fit, and this is a constantly reinforced reminder that our bodies don't fit. There is no space in our thin-obsessed world for bodies like ours.

The distressing struggle of trying and failing to find acceptable clothing to wear, while an everyday occurrence, is usually hidden away in private. *Don't Fit* explores the relational experience of larger-bodied people by exposing this shame-inducing trauma publicly.

The fashion industry juggernaut is targeted in the film, which shines a stark spotlight on larger-bodied peoples' lack of access to attire which allows personal expression and aligns with our inner identity. Simultaneously invisible and hyper-visible, we are locked out of access to the adornments that those with thin privilege enjoy. Many of us have not just a lack of options, but are excluded entirely – labelled with a size higher than an arbitrarily decided-upon "acceptable" number.

More profoundly, we are barred from participating in social, cultural and spiritual groups to which clothing acts as a signifier of membership.

*Don't Fit* turns the tables, reflecting the shame back onto the fashion industry. The piece challenges the belief, near universal in this space, that fat bodies don't deserve to be treated equitably and clothed with dignity.

Lack of access to suitable raiment may seem a trivial issue, but it represents a microcosm of the human rights that are denied to fat people: non-biased healthcare, successful careers, social participation, fulfilling relationships, and a complete experience of life.

– Katie Theodorus

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**erincox** and **blackwd**

*Our bodies are the instruments*, 2022

interactive sound art installation

The artists would like to thank musicians Mandy Connell and Miss Jones for contributing to the sound library.

Please note this artwork does not capture any identifiable features. The modified image captured by this artwork will be utilised in the installation and retained by the artist. Copyright is retained by the artist. Participation in this installation implies consent.

*Our bodies are the instruments* by erincox and blackwd is an interactive sound-artwork that redefines how bodies are represented and perceived. Transforming the body's form into a personalised sound composition, challenges how the current dominant paradigm informs our judgements.

(How does the perfect body sound?)

Commonly, bodies are assessed visually. Cultural indoctrination results in our relating body size and shape with moral judgements. Interpreting the body as sound acts to invalidate our impulsive bias and ingrained stigma.

(Do you sound lazy?)

It's not possible to completely eliminate judgments and bias. Many of us relate sounds with shape and size, envisioning deep bass sounds with larger forms and high sharp sounds with slight.

(Do I sound fat in this?)

Humans no matter their cultural backgrounds also have relatively narrow preferences for sounds, rhythms and harmonic progressions.

(Do I sound pretty enough ?)

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(cont.)

The contemporary zeitgeist, that dictates our musical preferences and our allurement with idealised bodies is given consideration and informs this work's language of sound.

Invited to participate and directly interact with the machine the individual becomes integrated. The process is conventionally familiar (being photographed) yet may evoke concurrent feelings of intimidation, reminiscent of medicalised assessment and playful festivity of an arcade game. The personalised sound stamp created dismantles the norm of perceptions and representations. An alternative is prescribed that is an entirely new set of 'rules' that one may or may not conform to. This presents a dualism of comfort and discomfort to be navigated.

The evolving soundscape composed of the individual sound stamps encourages us to further probe our prejudices; are we all unique? Is there beauty or vulgarity in comparison? Is power held with the individual or the collective?

With such self reflection and communal speculation we can begin to ponder what bodies (selves) may be 'allowed' to be when stigma is detached from the status quo.

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**Emma Armstrong-Porter** is an Autistic, Queer artist who lives and works in Melbourne. They were born in 1986 and are known for their work across many disciplines, most notably printmaking and chemistry based photography. Much of their work aims to destigmatise mental illness.

They were the co-founder of NOIR darkroom, a gallery and photographic darkroom based in Coburg, Victoria. They were the recipient of the 2021 Midsumma Australia Post Arts prize, were a finalist in the 2020 Bowness Photography Prize and have exhibited in Melbourne, regional Victoria and interstate, including the upcoming 2023 Melbourne Now Exhibition at the National Gallery of Victoria.

**Katie Theodorus** works in varied media including paint, textiles, and multimedia sculpture. She takes inspiration from sources as varied as internet culture, nature, history, dreams and spirituality. Many of her works act as medicine, reconciling her experiences as large-bodied, neurodiverse, mentally ill and chronically ill. In the last few years, she has explored themes including consumerism, the nature of work, and the decreasing relevance of factuality. Recently she has extended her practice to include her own body as a medium to explore fatness, physical presence and materiality.

**erincox** is a multidisciplinary artist who creates assemblages to form vibrant and often provocative pieces that explore feminism and its intersection with capitalism and other contemporary oppressions.

**blackwd** is a nerdy system administrator and automation designer who is interested in seeing what humans can do with all this technology we have built.

As a fat activist, erincox has been championing fat representation for the past decade. This collaboration with blackwd is an ambitious work that converges community activism and artistic exploration of technology that echoes Haraway's cyborg feminism.

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