



# THAT'S WHAT SHE SAID

Explore the work of contemporary female artists across Australia  
Women of the World Festival, WOW Katherine

**15 SEPTEMBER – 29 OCTOBER 2016**

KAYLENE WHISKEY | JAYNE DYER | THERESE RITCHIE | KIRRILY HUMPHRIES  
TANYA LEE | FIONA FRASER | CAITLIN FRANZMANN | MAREE CLARKE

Curated by Sophie Rayner



*Joni*, Therese Ritchie, photograph. Image: Therese Ritchie

Alarm bells rang instantly as the invitation was put to me: produce a visual arts exhibition to coincide with WOW (Women of the World) Festival, Katherine 2016.

I am a young female curator, too young to have seen the first or second wave of feminism roll past, but old enough to know every word (and dance move) to each Spice Girls' girl-power anthem, and think in contemporary western society the F-word ("Feminism) is outdated. Here was my predicament: what do I know about women, what do I know about gender equality and how on earth was I going to represent this through the visual arts?

My generation, be it Gen Y, is beyond girl/boy stereotypes; we are pro gay marriage, pro stay-at-home mums and dads, and open to an incredibly diverse future, one including hairy armpits and tiaras (shock horror). *That's What She Said* is a selection of artwork by female artists nationwide, from young graduating artists to senior artists at the top of their game. Their work is broad in medium and intent, some exploring the female body and mind, others exploring completely polarising themes, because they can. These artists can explore whatever they want. By selecting such a spectrum you must know there is no intention of feeding the audience anything.

There was no use of the F-word in the curation of this exhibition, generations of artists and curators before us have done the hard work to allow this exhibition to simply be what it is: a show of practicing female artists, communicating whatever they want to whichever audience they please.

An artist whose work encompasses communication is Jayne Dyer. Dyer's practice simulates two people having a conversation. Each person then recollects

what was said and what was meant. Two people, two stories, common yet separate, simultaneously connected and disconnected. Dyer's neon word-works shape this miscommunication in everyday spoken and written language. Her insistent fascination between visual art and language, with *She* (2010) a key sample of her work, questions the audience; what is the meaning of the word? And is that meaning a universal one?



*She*, Jayne Dyer, neon, perspex light. Image: Anna Pappas Gallery, Melbourne



Personal Space, Tanya Lee, video projection. Image: Tanya Lee

Tanya Lee produced *Personal Space* (2013) with no thought of gender, or its definitions. Lee's video work highlights the level of protection and isolation our suburbs provide from controversial and fundamental social and political landscapes alike. The fence of our front yard strikes a balance between the act of welcoming and the act of barricading. The demarcation of territory softened by aesthetics, camouflaged by herb gardens and weekends at Mitre 10. Lee is seen moving in a fenced 'bubble', unaware of the greater world.

This theme of non-gender specific isolation is explored similarly by Caitlin Franzmann.

Franzmann's *Dissolve* (2013) is inspired by observations of urban environments and how people respond to space and social situations. In reaction to the fast nature and overstimulation of contemporary urban life, Franzmann uses light, sound and constructed spaces to encourage slowness, curiosity and reflection. Franzmann's helmets provide a private auditory experience for their wearers as they wander around the gallery. The

audio combines original compositions, spoken word, spatial recordings and found spiritual and ritualistic ponderings.

If we do however leap back to stereotypes and Spice Girls, Kaylene Whiskey has stumbled upon the forefront of contemporary Indigenous practice. Through iconographic references Whiskey is classic Gen Y, post F-word and looking into the future. She explores social themes affecting her small Indigenous community Indulkana; the influence of white popular culture on Indigenous Australia, and particularly herself. In *Fighting Diabetes* (2016) Wonder Woman and Rihanna are doing just that, irrelevantly female with tiara, hairy pits and all.

**Sophie Rayner**  
Curator GYRACC



*Dissolve*, Caitlin Franzmann, mixed media installation. Image: Museum of Contemporary Art



*Fighting Diabetes*, Kaylene Whiskey, acrylic on canvas. Image: Sophie Rayner



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*Kimberley wearing river reed necklace with cockatoo feathers, Maree Clarke, digital print on polypropylene. Image: Vivien Anderson Gallery*