

# FAT FEMINISM



Opening Sep26 @ Noir Darkroom  
Exhibition Sep25-OCT6

**Fat Feminism, a group art exhibition curated by erincox explores the intersection of fat and feminism; the why and how fat is a feminist issue in today's society.**

**The show aims to not only include art that positively showcases fat persons but also art that speaks directly to how gender politics and size influences discrimination.**

**Themes of fat shaming, obesity stigma, media portrayal, diet culture, sexuality and gender discrimination specific to fatness, along with personal and individual reflections are tackled.**

**VIEW THIS CATALOGUE ONLINE**

**<https://erincox.art/fat-feminism-exhibition-catalogue/>**

# Acknowledgements

Firstly, thank you to each and every artist that has trusted and invested in this exhibition. It is an incredible body of work that will make a lasting and important contribution to fat liberation. The support of Lisa Hursburgh is appreciated as is her effort with the Rad Fatty life drawing group, which served as inspiration for this show. Noir Darkroom and Jess, have been a stellar support offering a fabulous safe space for us all, and considerable encouragement. Thank you to Dr. Jenny Lee for both her persistent resistance to fat bigotry and the honour of her formally opening this show. Personal thanks to my friends and family for their support, with a special hat doff to Cameron for his technical know how and emotional support monkey efforts.

## About the artists and artwork

erincox

[www.erincox.art](http://www.erincox.art)

IG: [thechickwhodraws\\_ /](#)

**Fat Hairy Dyke, 2019. mixed media collage. Various multiple \$69 each**

**Man eater, 2019. mixed media sculpture \$69**

**#allcocksaregoodcocks, 2019. pen \$150 each incl.frame**

**Real men don't hit women, 2019. acrylic paint on canvas \$250**

**Keys of Resistance, 2018. Screen print (edition of 9) \$100 framed**

erincox is an art school drop-out who has a Biology degree. Creating and exhibiting consistently throughout the past two decades erincox is recognised for her quirky gestural drawings, though she is accomplished in a wide variety of media. With her work in fat fashion (A Plus Market and Curvy Couture Runway) erin has actively contributed to Melbourne's fat activism community. Branching out as a curator seemed a natural step. Fat Feminism - a group art exhibition being her first foray.

Though each piece included offers layered and nuanced commentary, all have a central theme of fatness and sexuality. The work uses tawdry humour to mock the insults that are the namesakes; both to empower the artist and the audience by pointing out just how silly such bigotry is. There is also the nature of the food being 'bad', highlighting that fat people are portrayed as unhealthy gluttons. The food being portrayed as genitalia, highlights the madonna/whore complex that is consistently used to oppress women but particularly fat women. Policing of bodies is bullshit. Policing sexual expression is too.

## Emily Amaryllis

[IG: emilyamaryllis/](#)

**Fat femme, 2019, nylon stockings, polyfil, earthenwareclay, twine, hair, embroidery floss, rope. \$100**

**Desire/Disgust, 2018, oil on canvas, \$250**

**Lavender Embrace, 2019, canvas board, tissue paper, acrylic. \$85**

Emily Amaryllis is fat femme queer artist new to Melbourne. Her honours work detailing the personal flux in queer identity and group membership to a subculture was completed in 2018 at Newcastle University. Emily explores abstract body bits and the dichotomy between desire and disgust.

The works Fat Femme and Desire/Disgust depict a semi abstract fat body with tit bits and rolls. It's texture lends itself to the 'feminine' and desire while the rolls and hanging saggy breast inspired forms make the audience experience a feeling of visceral disgust.

Lavender Embrace is an illustrative piece that celebrates fat lesbian love. It's light hearted, joyful and the colours are a take on the 'lavender menace'

## Jessie Smith

[IG: @JessieSmithArt](#)

**Full. 2019, ink and pastel, \$200**

Jessie Smith is an American artist living in Melbourne. Their artistic practice is heavily rooted in both feminism and psychology. Their work aims to break down the physical and psychological barriers imposed on feminine bodies by patriarchal social constructs. The process of creating them is an exercise in self-acceptance and social deviance.

# Jo Massey

[@johandylove](#)

**A lot of cops are overweight though, so you probably shouldn't give them lollies.  
2019 wood block print \$100**

Jo did a degree in Visual Art back in 2004 and since then prefers practical making and creating; only turning to art during extremes.

“A lot of cops are overweight though, so you probably shouldn't give them lollies” is about fat phobic comments that are heard by the artist in climate change activist spaces. Even in ideally politically progressive spaces fat phobia is rife. It does not go without saying that there's nothing wrong with being fat, not all people who eat lollies are fat and not all fat people eat lollies.

The work is a self portrait showing the personal and physical jolting experience of fat phobic comments and the following reduction that occurs as time slows over the next few days while the artist processes and contemplates what action to take.

# Shannon Bowes

IG: [shannonulation/](#)

**Untitled, 2019 embroidery. \$50 for the set of 3**

Shannon Bowes is a fibre artist and a fat lesbian who lives in Canberra. She loves many things including (but not limited to) dogs, unions, Tom Holland's 'Umbrella' routine, and plants. She's described by a friend as an “all-round good guy” and the same friend's cat is also Shannon's #1 fan. She loves all forms of fibre arts and is particularly interested in the politics of fibre work and how it's been devalued as an art medium because it's seen as “women's work”.

The three small embroidery pieces, black fabric with white thread, outline different parts of a fat woman's body. One is a side on view of a torso with tummy rolls, one is a pair of legs with thick thighs, lacy socks and body hair, and the last is a neck and double chin.

# Rachel Elizabeth Jones

[www.rejartcreativity.com](http://www.rejartcreativity.com)

IG: [rej\\_artist](#)

**Laid Bare, 2015. digital image, archival pigment on Platine Fibre Rag \$350  
unframed (5 available)**

**Stripped Back, 2015. digital image, archival pigment on Platine Fibre Rag. \$550  
unframed (5 available)**

**Not That Bad, part of the On a Scale Series. 2019, Found object (analogue  
bathroom scale) and digital print on copy paper. \$250**

Rachel Elizabeth Jones is an emerging artist who works across mediums, predominantly creating sculpture, installation and performance works.

Conceptual interests include arts participation, gender issues, and exploring facets of anxiety. In regards to this show Rachel says “this exhibition opportunity has made me aware that I am an activist for fat feminism, I see this in various artworks I have created over time but also by just inhabiting the societal space I do as an 'overweight' 'fat' 'big' etc woman with attitude”! In recent years Rachel has become more vocal about gender inequality, and recognises more and more how society, by pressure and opinion, has shaped her and others' identities.

The two photographic works Rachel has contributed to this exhibition ‘Laid Bare’ and ‘Stripped Back’ are personal explorations, one allowing her to reflect acceptance, the other the opposite a darker image exploring feelings of worthlessness and rejection of self.

The third work of Rachel’s works, ‘Not That Bad’ is part of her On a Scale Series which has been growing slowly. These works use basic line drawings and text in various mediums to make commentary on the way women, as well as others who are not cis white male, are oppressed by being told 'It's not that bad'. Looking at what someone is experiencing via a lens of 'it's not that bad' tends to diminish their experiences, telling them that others have it worse so it's time to be quiet. This silence is one part of a very big problem of social conditioning that can be dangerous for those who are vulnerable. ‘Not that bad’ is an interactive work that will allow the audience to gain an appreciation of what a fat woman hears and sees in this world, on an instrument that can dictate the lives of many of these people.

# Lisa Horsburgh

IG: [l\\_m\\_h\\_arts](#)

**See us, 2019, ink on paper, \$80**

**I dare you, 2019, ink on paper, \$80**

Lisa's love for life drawing and a frustration with the constraints of mainstream life drawing classes (i.e. she wanted to draw people who had fat bodies) led her to create a life drawing group for fat folks. This group brought together people interested in exploring life drawing as sketchers, models or both. It ran for almost two years from 2017-2018.

The group's life drawing sessions provided a safe space for members to explore their creativity and their desires to be muses and models for each other. The group turned out to be a powerful example of fat feminism in action: the power and solidarity in community and the empowerment that comes from seeing the strength, beauty and value in our fat bodies. Seeing oneself as art is an amazing thing. These pieces are inspired by the sketches Lisa made during these life drawing sessions.

# Ziggy Firth

IG: [babywithanailgun](#)

**Toxoplasma 2019, gauche and pen, \$70**

**Obitchuary 2019, gauche and pen, \$70**

**Rough as Guts 2019, gauche and pen, \$70**

Ziggy Firth is a visual artist interested in exploring ideas revolving around their relationship with womanhood and experiences with mental illness, fatphobia and misogyny. With a background in zine making and Ziggy often creates works which pay homage to the aesthetics and themes of horror cinema.

The trio of film posters ("Toxoplasma", "Obitchuary" and "Rough as Guts") explore issues the artist faces on a daily basis such as fatphobia, misogyny and mistreatment due to mental illness. Ziggy has turned these themes into would-be horror movies, each poster featuring a self portrait as the leading actress. They take heavy inspiration from 70's and 80's horror, with hints of violence and vengeance, but they ultimately end in the actress regaining her agency.

## Brett Walker/Brettybobetty Art

IG: [brettybobettyart](#)

### **'Women of Woolendorf' 2019, acrylic yarn figurine stuffed with polyester filling inside display case \$200**

Brettybobetty Art is a self taught queer Melbourne artist, who is inspired by the uniqueness of humans. Working from a diverse mix of mediums, including pen and paper, watercolour, digital, polymer clay, weaving and crochet, he creates various 2D and 3D artworks. Themes of body positivity, queerness and sexuality are often seen within his art.

'Women of Woolendorf' is an amigurumi (crochet stuffed toy) version of the 'Women (Venus) of Wilendorf', an 11 cm tall stone figurine made around 30,000 years ago. There are several theories regarding the purpose of the figurine, one of the most interesting being that it is a self portrait by a women of that time. This is due to how the proportions of their bodies would seem when looking down at themselves since they would not have had mirrors, along with there not being a face present also supports this hypothesis. 'Women of Wilendorf' is essentially a prehistoric nude selfie of a woman comfortable enough with her larger body type to commit that image to stone. 'Women of Woolendorf' replicates the 'Women of Wilendorf' but with the addition of a modern way to capture her self portraits, a smart phone.

## Lauren Cameron/Wavey Abs Art

IG: [Wavey Abs Art](#)

### **Hysterical, 2019, Gouache, \$150**

Lauren Cameron is a self taught artist, drawing a lot of her inspiration from the strong women in her family.

This work, 'Hysterical' is about reclaiming words that have been used against women for hundreds of years.

# M. Sunflower

<http://msunflower.com>

IG: [msunflowerartist/](#)

## **Fearless Fat, 2019, Video Installation, Price on application**

M. Sunflower is a culturally diverse Australian artist who identifies as having disabilities. Her ancestry is of the Aboriginal Warmuli Clan, Darug Nation; Lebanese post-war migrants; Chinese gold rush miners & English convict heritage. She is a graduate of Sydney College of The Arts, & an inaugural member of the Front Up Emerge Program, collaborating with the Art Gallery of NSW.

Her interdisciplinary work focuses on photography, video, multimedia installation, drawing, painting, collage, sculpture, social media & craft. She uses these tools to explore identity, trauma & disability, to make visible the invisible. She explores art as activism; mental health society, human rights, body politics, feminism, the gaze, ways of seeing. pop culture, the nature of being and the universe itself. She uses her work to seek and to give hope, support and inspiration.

Art is the lens through which M. Sunflower interacts with the world, the brush she uses to paint change, one viewer at a time. Mental illness limits her physical world so she uses art and the camera to expand the boundaries; to explore the past, present and future. And as a form of self scrutiny, using light as a form of therapy or self examination – a paradigm of the human condition encased in the frame.

In her work, 'Fearless Fat she tackles issues that can help move society forward in terms of social justice and inclusion for people who have been historically excluded. Asking questions about feminism, identity, trauma, mental health, disability, first nations, people of colour and ultimately the securing of human rights for all. M.Sunflower says "I fight for basic human rights for fat people. Fat people are systematically oppressed based on ancient junk science that has been debunked time and time again, yet most people think we are fighting to be thought of as 'beautiful'."

Believing aesthetics are a red herring, that fat activism isn't about beauty, it's about human rights, that visibility is a key strategy in all human rights campaigns. M.Sunflower wants the viewer to watch the visceral, mesmerising, confronting fat bellies she has captured and reflect on the mantra 'basic human rights for fat people'.

## Gabrielle Fawkner

[www.gabrielle-fawkner.format.com](http://www.gabrielle-fawkner.format.com)

IG: [gabbi1919\\_art](#)

**A chalk pastel of Jade pregnant at 38 sitting a chair \$250**

**High tea, a digital painting of Jada \$300**

**Self portrait in the shower \$200**

Gabrielle Fawkner is a New Zealand artist currently residing in Melbourne. Gabrielle has substantial and sustained art practice spanning twenty-seven years scaffolded by working full-time as a creativity and art teacher in the early years sector for 30 years. Gabrielle's current media of choice are chalk pastel, charcoal and handmade paper and is exploring integrating digital drawing and photography. Her work shows evidence of economic lines, colour and pattern.

In Gabrielle's pastel work both life drawing and plein air she is exploring the importance of line, light and colour. She is influenced by the expressionist use of colour in depicting light and Matisse's use of economical line. Using figurative models Gabrielle is aiming to capture a feeling reflecting the models personality, and tell a story by placing importance on the background. 'To be naked is to bare one's soul to the world and covering the patterns that we hide behind" Fawker, G.(2019)

In Gabrielle's digital work she's exploring patterns, figures and scenery to tell a narrative exploring her sense of self. The art includes figurative art, self portraits, 60s and 70s patterns and using scenery from everyday life from around her home and surrounding community. 'Pattern's are the wallpaper of my life' Fawkner, G.(2019)

Gabrielle is currently exploring incorporating texture and photography into her digital art. Her works in the Fat Feminism exhibition explore body image, they celebrate the feminine form, loving the female body in all its fatness. But also explore societal attitudes to fatness in relationship to food and pregnancy.

## Hayley Metcalfe

[hayleyscometoz](https://www.instagram.com/hayleyscometoz)

**Enough. 2019, photo of body paint in frame, \$80 inc frame.**

Hayley Metcalfe is a face and body artist. She operates her own company: Hayleys Comet Face and Body Art. In 2017 she won in her very first body art competition the title of 2017 ABAA Novice Body Artist. This has led to many more body art competitions and creative pieces. Hayley enjoys face painting, belly art and body painting. In her spare time she is a Kindergarten teacher.

Hayley would like you to experience her work as follows:

“Take a breath in... pause for a moment... and allow this image, to make you stop, think, reflect and feel. Now breath out and make the decision to Be Enough.

As a pleasantly chunky person I invite you to take on the two options this piece encourages. 1# Be enough! Be enough for yourself and no one else. And 2# Enough is enough. You are enough inward and outward and no one can take that from you.

I spent a great deal of my life thinking and hoping over and over ‘am I enough?, will I be enough? Am I good enough?’ and what I’ve learnt is that it is up to me to truly ‘Be Enough’ enough to love myself; enough to care for myself and enough to accept and appreciate whom I am no matter what size, sexual identity or preference I am.”

## Katie Theodorus

IG: [katiethedorus](https://www.instagram.com/katiethedorus)

**You're Not My Doctor, 2019, toner on paper NFS**

Katie Theodorus is an emerging artist working in canvas, paper, and soft sculpture media. Her work uses play and irony to address subjects and issues facing our world. Recently she has been interested in truth, perception and conspiracy, and is exploring this through the creation of mock documents and artefacts.

Her contribution is a piece that challenges the assumptions made about the health status of fat people just on appearance alone.

## Catchycoo (Cass Campbell)

IG: [catchycoo](#)

**Now serving: Hot babe Soup. 2019. Ink. \$110**

**Being soft is hardcore. 2019. Ink and watercolour \$110**

Catchycoo is a 30 something femme fat woman who is full of pride for every fat babe that makes their mark. Active in the Melbourne fat community, Catchycoo has found within it a space where she feels loved and supported. She has a keen interest in how fatness rubs up against politics, race, disability, poverty, values and inclusion and what we can do to soothe that chafing.

Catchycoo's work explores her absolute joy in others bodies. How beautiful, how sensual, how fucking cool they are. It questions how different it can feel celebrating those same delights in ourselves. How can the fat babe full of self love in every glorified crevice still have room for self doubt?!

"I have decided that instead of society getting to decide when we are invisible and when we are okay to be seen. That you will see me. Even if I don't look at you." Catchycoo.

## Felix Perigrie

IG: [Abracadamart/](#)

**Finally! A guide for the rest of us. 2019, Digital art on paper, \$150**

**Dressing for the Holidays. 2019, Digital art on paper, \$150**

Felix Perigrie is nonbinary, bisexual artist-wannabe trying to add the people who were missing to the old school art they love. Their art focuses on returning fat bodies, gender diversity, queer identities and people of colour to pinups, fashion, and fantasy art. Day to day, Felix works in suicide prevention and preaches body positivity and queer rights in their free time.

The contributed works are a parody of "dress for your shape" magazine articles based on vintage fashion and women's health illustrations. Featuring a series of fat women in various outfits, some tight, some loose, some revealing, some not- telling the viewer to wear whatever

the fuck they want.

## Georgia Laughton

[www.georgia-laughton.com](http://www.georgia-laughton.com)

IG: [@georgia\\_laughton](https://www.instagram.com/georgia_laughton)

### **Mermaid's revenge, 2019. Hand coloured photograph. \$200**

Georgia Laughton is a mostly-Melbourne-based artist working in a wide range of media, with a focus on fine-art and social-documentary photography, lithography and painting with oils. Raised in country Victoria, Laughton is now a self-described 'inner-city soy-latte-sipping greenie' whose subjects include animal rights, the environment and interrogating traditional notions of beauty.

While Laughton strongly believes in art as a form of activism, her work remains personal, grounded and sometimes whimsical as she explores her own place in the world. Expressing the tension between the didactic and the intimate in her paintings, she points to her recurring theme of birds; 'sometimes it's a metaphor and sometimes it's just a bird'.

Georgia's Fat Feminism contribution is explained with this story:

"They shouted "whale" hangs in the air long after the car and its people-with-loud-voices-and-opinions-about-my-existence has driven off. They are long gone and too distant to hear my reply: "thank you, whales are some of my favourite creatures on the planet, I am especially fond of the beluga whale, but really, I adore them all. Thank you for the comparison.

Honestly, I think I need to work on a snappier reply..."

Smashing myths and cultures together, this tongue in cheek image sees modern punkesque mermaids take the sirens place upon the car wrecks to lure all those who feel the need to just shout hate out into the world from the safety of their moving vehicles.

Hand printed and hand coloured – splashing with the developer in order to evoke the splashes of water from these mermaid's former watery lives, whilst the colour is all derived from foods, because Georgia states "I am a fat artist, and according to people-with-loud-voices-and-opinions-about-my-existence, it's something I am obsessed with and need for it to be involved in all facets of my life."

## Georgia Laughton and Fox (collaborative piece)

### **Consumption. 2019. Mixed media. \$150**

Fox is a queer, feminist, fat, socialist, collage artist born in Kalgoorlie and residing in Melbourne. Fox is interested in building safer spaces and challenging violence in communities through art.

Georgia and Fox have collaborated to make the piece: Consumption. It is about fat bodies being seen as the abject, diseased and destined for death - consumed by society as objects for entertainment and projections of shame. The subjects defy the narrative of ravenous monsters they are so often portrayed, and instead are tender and soft towards one another.

Fox has also included two other works:

**I don't need ur fat shaming, \$35**

**My body is my body \$45**

## Jemima Jones

[jemima\\_jones\\_artist](#)

### **For the Woman Who Birthed Me, 2019. Acrylic paint, Posca and Ink on Brown Paper. \$480**

Jemima's artwork often explores the micro that forms the bigger picture of the "larger" things found in life, nature and the body on a cellular level.

Their experience in being a 'Fat life model' has often felt like a political statement in itself, whilst their art making practice is an expression of their emotions and experience of life by giving space to the things that words cannot fill....

Jemima presents her piece with this poem:

"this piece explores the many layers of what grief looks like...  
all those cells of DNA that run thru your veins...  
passed down thru the generations of those who came before us...  
my body, a vessel that holds all past, present and the future...  
a never ending ebb and flow...  
The source of life running thru my veins  
The growth and self-discovery  
A rebirth..  
The unknown..."

## Brooke Edwards

IG: [thebee93/](#)

### **Frustrated desire, 2019, Acrylic on canvas board \$80**

Brooke completed an Honours degree in fine art in 2017. Working in mixed media, painting and collage her artistic practice revolves around the personal journey of being a woman. This is expressed through portrait works of the female form with reference to both internal and cultural archetypes that can be empowering as well as confining to individual woman's identities.

The work frustrated desire is about the Sexual confinement that society places upon the fat female form. Pushing woman both into sexual isolation but also into others own fetish desire. The idea that fat females are to be gazed upon in desire but forbidden to physically engage in their own raw sexual prowess. The work portrays a woman frustrated by the constraints that society and in turn herself place on sexual expression.

## Grace Ware (with Kaitlyn Frances)

<https://gracewareartist.bigcartel.com/>

IG: [thewarehouse\\_art/?hl=en](#)

### **Blue Pits, 2019, timeline of digital prints on silk, \$100.**

Grace Ware is a queer femme artist based in regional Gippsland Victoria, her pieces display a surrealist and quirky flair, focusing on topics of feminism, gender identity, LGBTQ subjects and women empowerment. Her artwork explodes with bold subject matter giving attention to taboo and 'embarrassing' topics, taking them head on. Grace is a visual arts student at Federation University and dabbles in multi-faceted works from prints, textiles, sculpture and performance.

Grace discusses the piece: "There's something really special about sharing a space with another body. Whether that be intimate or not... A bitter cold bathroom can soon become a warm and comforting space when filled with shared experiences... This was a space that Kaitlyn and myself have found ourselves in multiple times before. From drinking wine and tea together in the greenhouse bath to boogying around in her wholesome Footscray bathroom... It's these spaces that allow us to be vulnerable and raw... yet also goofy and carefree... It's these spaces that used to feel cold and uncomfortable for me when sharing it with other bodies... Like the

shared bathroom at the local pool or the changing room after P.E at school...We often kept to ourselves, hiding behind our towels or waiting for a bathroom stall to be free...Avoiding the person who always said "We're all girls here!"

In this piece Kaitlyn and myself decided we wanted to dye our armpits blue and capture the process of this shared experience...stripped down to our knickers in her chilly bathroom, with some bleach , cheap blue dye, along with a 60s rock playlist and we discussed our experiences with our bodies and our hair...The photographs are screen grabs from our recorded experience, capturing our carefree collaborative process together and our powerful, fun energy when taking up this space."

## Other artists in the exhibition

### Natasha Kapsutic

Untitled 1, 2 and 3. Paint on board. POA

### Jessica Schwientek

Of flesh #23, 2016. Silver gelatine print \$80 unframed (2 av.)

### Empire of Stuff

IG: [empireofstuff](#)

Equality is all we ask, 2019. Plate. \$180