

Lady
Girly
Female

Lady Girly Female

Organized by Katie Bode

March 28–April 12, 2015

Hammock Gallery, Los Angeles

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Tags

abstraction	appropriation	architecture
arugula	assemblage	cast
ceramic	collage	color field
color theory	cypher	detritus
domestic	dying	expressionistic
figurative	flesh tone	foam
gender	geometric	gestural
graphic	greyscale	hydrocal
installation	light and space	masculinity
motif	neon	nude
pattern	performance	photography
pop culture	portraiture	print
production	puff paint	quilting
rainbow	readymade	reflective
relief	repetition	resin
seriality	sensuous	silkscreen
site specific	skin	still life
styling	surface	textile
texture	tool	totemic
translucent	upholstery	wood

(click a tag to link to an artist)

Stats

92% + 8%
CA NYC

EDUCATION =

50% BA

50% BFA

8% MA

58% MFA

GALLERY

REPRESENTATION =
25%

12 ARTISTS
X 25 WORKS

100% WOMEN

Some notes on LadyGirlyFemale

Katie BODE

In the process of organizing this exhibition, it was brought to my attention that the decision to organize an all female group show in 2015 warranted some explanation. This exhibition is not intended as a separatist action. During the height of the Feminist Art Movement of the 1970s when institutional sexism was a nearly universal social and economic reality for women artists, there was a paradigm shift towards self-organized all-female group shows.¹ This tactic was incredibly powerful in giving voice and visibility to women artists for the first time, but quickly showed the limits of its utility. A secondary dialogue, outside of the mainstream, will never be fully satisfactory for the participants or for the culture at large.

A generation later, there is a growing track record of small inroads. Esteemed female curators such as Connie Butler and Helen Molesworth can finally admit that they've had an agenda of smuggling women's work into institutions, one exhibition or even one work at a time.² These are great steps in the right direction, but gross gender inequalities are still pervasive.³ "Bias, both conscious and unconscious, is, rampant throughout the world—down the hall, across the street, on the other side of that cubicle partition. It's in the umpteenth exhibition not featuring a woman. It's in the evening auction whose top winners are, well, male. It's in art schools the world over, germinating and putting down roots."⁴ Perhaps we have reached a point when

bolder action is not only permissible, but necessary.

As Linda Nochlin describes so deftly in *Why Have There Been No Great Women Artists?*⁵, the larger social implications of organizing an exhibition are actually paramount to the 'feminist problem'. In spite of the many myths about the artistic genius and 'great art', the stuff that survives in history books can only be created with the mentors, the cocktail parties, and the personal taste, all of which occur behind the scenes (or perhaps make up the scene). That which is eventually edited out for the neat historical narrative is actually what is crucial to its myth making.

I stole the title for this exhibition from a Spotify playlist created by my friend Gina Gordon in February 2013 of music performed by female singers. It is intended to act as a hashtag or search term for some of the thoughts behind the exhibition, but not as the main descriptor for the work included, a distinction that is perhaps lost in the ironic hyper speed of today's Internet culture. There is a difference between being a woman artist (in which gender has a determining role) and having a feminist art practice (in which gendered identity becomes a political position within patriarchal structures of power).⁶ This exhibition is intended as an expression of artistic merit as seen through the lens of my personal preferences and taste, not as a political statement, in spite of the strong political feelings I have for this subject.



Dear Art Collector, 1985/1986.
Copyright © Guerrilla Girls
Courtesy www.guerrillagirls.com

It would be remiss not to note that my current social milieu is overwhelmingly female. When I first moved to Los Angeles two years ago I made it a priority to meet women. This was a conscious attempt to replicate the incredible support network I had left behind in New York. As such, the pool of artists from whom I selected works for this exhibition reflects those personal biases. Many of the women in this show are friend conquests. Others introduced themselves to me because they were interested in the work that I do and wanted to work with me. Still others are women whose



Guerrilla Girls' 2015 Art Recount, 2015.
Copyright © Guerrilla Girls
Courtesy www.guerrillagirls.com

work I liked so much I art-stalked them all the way from the Internet to real life.

Even though the physical installation only lasted for two weeks, the social network that was developed over the course of planning and executing this exhibition not only lives on, but is growing and strengthening. The closing dinner consisting of the artists and a handful of female arts professionals was so successful, it has spawned a nomadic women's salon. This catalog, which provides a space for the representation and consideration of the work of these artists, exists as a testament to the talent and intentions brought together by this project, but more importantly, the work itself.

We are living in a time in which a female collector can tell me in one breath how proud she is of her daughter for reading *Lean In* and in the next explain that she doesn't generally collect female artists

because their market value isn't strong enough. This exhibition attempts to expose these works and artists to a targeted audience of women who are my elders, be they collectors, curators, or established commercial artists. "Studies have shown that if you submit work to a juried exhibit and the jurors don't know the gender of the person submitting, it ends up pretty equal in terms of who is selected. But as soon as the artist's gender is known, women drop back to one third."⁷ Acknowledging these realities also means acknowledging that women need each other now, more than ever, and that a professional network of support, camaraderie, and yes, boosterism is crucial to creating a more equitable representation of women in all aspects of the art world. With these facts in mind, I believe giving a venue and a voice to talented women is crucial in my role as an art professional.

NOTES

1. Sorkin, Jenni. "The Feminist Nomad: The All-woman Group Show." *WACK!: Art and the Feminist Revolution*. By Cornelia H. Butler and Lisa Gabrielle Mark. Los Angeles: Museum of Contemporary Art, 2007. 459. Print.
2. *Hammer Conversations*. Connie Butler and Helen Molesworth. Hammer Museum, 30 Oct. 2014. Web.
3. Saltz, Jerry. "Where Are All the Women?" *New York Magazine* 26 Nov. 2007. Print.
4. "We Asked 20 Women 'Is the Art World Biased?' Here's What They Said." *Artnet News*. 16 Sept. 2014. Web. 14 May 2015.
5. Nochlin, Linda. "Why Have There Been No Great Women Artists?." *ARTnews* Jan. 1971. Print.
6. Schor, Mira. "Contemporary Feminism: Art Practice, Theory, and Activism—An Intergenerational Perspective." *Art Journal* 58.4 (1999): 8-29. JSTOR. Web. 14 May 2015.
7. Bader, Eleanor J. "Women Artists Still Face Discrimination." *Truthout*. 10 May 2012. Web. 14 May 2015.

The Exhibit



Installation: Entrance

PICTURED FROM LEFT: Rachelle Rojany, Becca Lofchie and Emily Sudd. NOT PICTURED: Erica Mahinay and Pilar Tena



Installation: Entrance



PICTURED FROM LEFT: Becca Lofchie, Emily Sudd, Rachelle Rojany, Erica Mahinay and Pilar Tena



Installation: Hallway

PICTURED: Rachelle Rojany

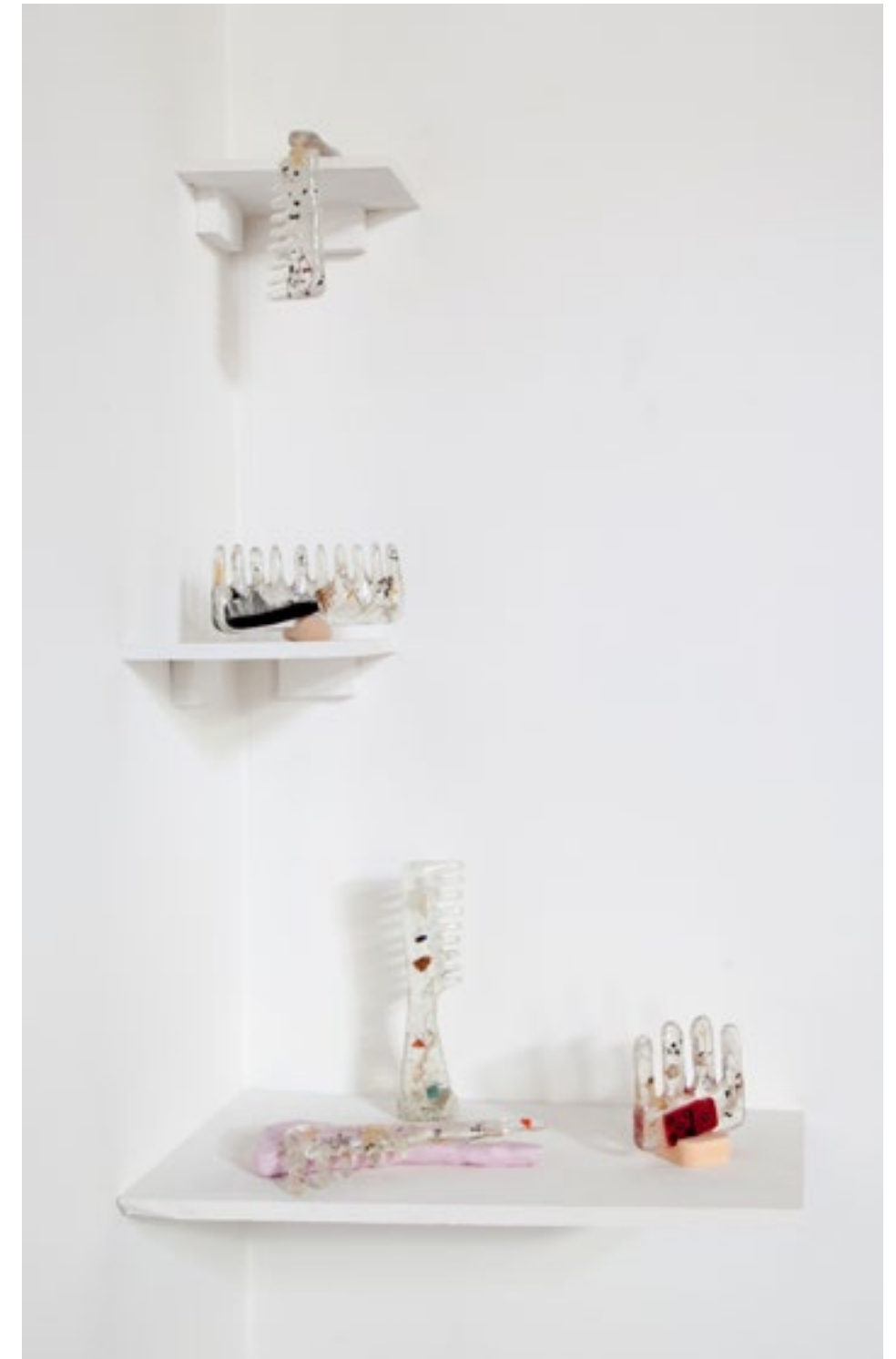


Installation: Main room

PICTURED FROM LEFT: Amy Garofano, Lindsay Preston Zappas, Cricket Lane, Erica Mahinay, Alice Lang and Rachelle Sawatsky. NOT PICTURED: Erin Morrison



Installation: Main room details



PICTURED FROM LEFT: Erin Morrison, Cricket Lane, Lindsay Preston Zappas and Erica Mahinay. DETAIL: Cricket Lane



Installation: Dining Room

PICTURED FROM LEFT: Molly Jo Shea and Alice Lang

The Artists

Amy GAROFANO

Kricket LANE

Alice LANG

Becca LOFCHIE

Erica MAHINAY

Erin MORRISON

Lindsay PRESTON ZAPPAS

Rachelle ROJANY

Rachelle SAWATSKY

Molly Jo SHEA

Emily SUDD

Pilar TENA

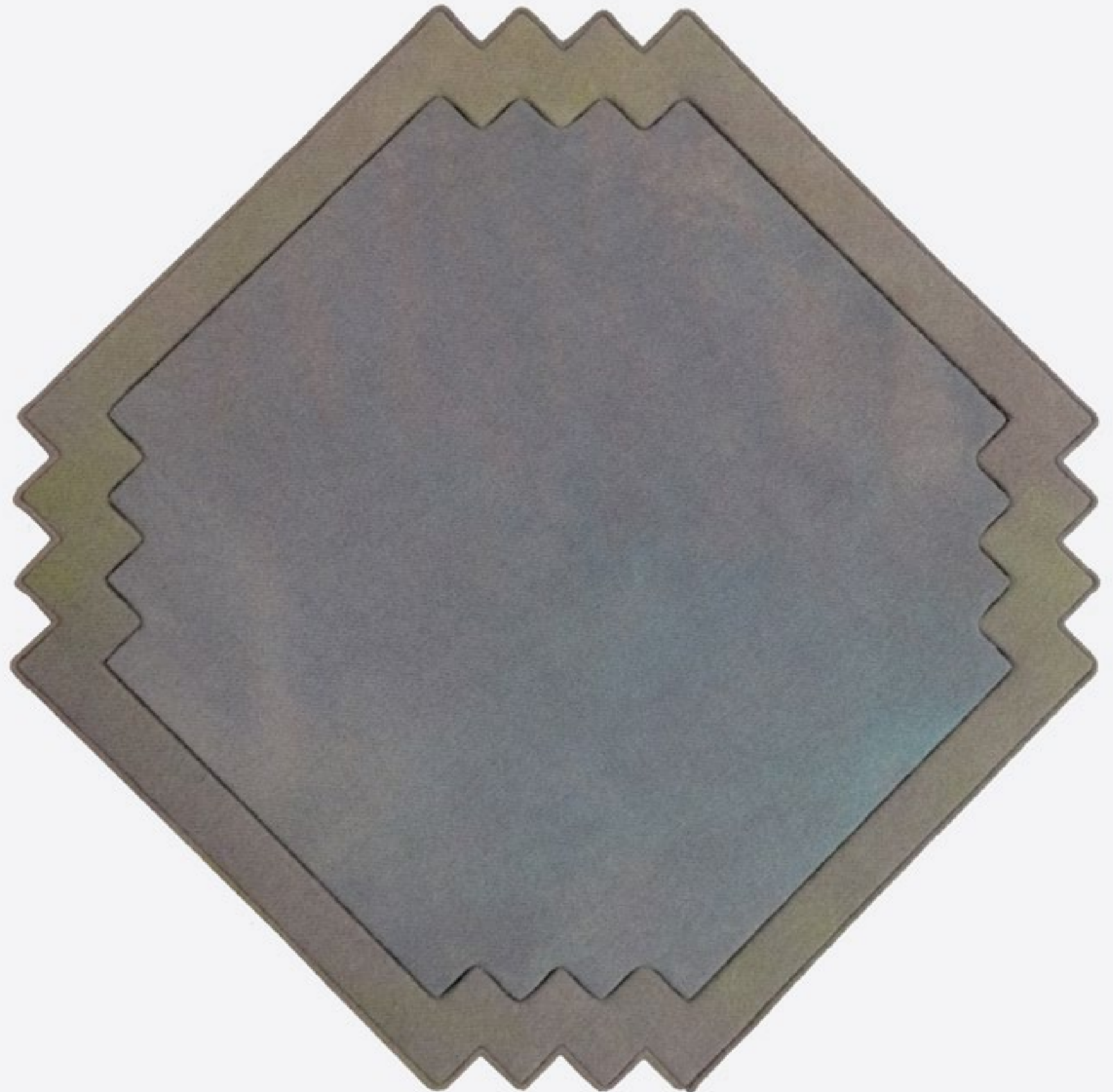
Amy Garofano

MFA CRANBROOK ACADEMY OF ART
BA GORDON COLLEGE

Garofano's work concerns itself with the designs and forms of architectural spaces. Sampling patterns and designs from across time and culture, she then isolates them into stylized, highly polished, upholstered forms. Her more recent work has taken particular interest in domestic spaces. *Lilith* translates a molding or border pattern into an abstract form simple and pure enough to become a symbol or glyph. The hand-dyed fabric pays homage to the beauty and subtly of a dusky sunset, adding nuance to the simple form of the work.

TAGS: textile, painting, architecture, dying, upholstery, domestic, abstraction, pattern, wood, color field, light and space, motif, surface, expressionistic

RIGHT: *Lilith*, 2015. Fabric and wood, 18.5 x 18.5 in.



Kricket Lane

BFA SMITH COLLEGE

Lane's artistic world is bounded by a color spectrum. Here fleshy pinks and nudes reign supreme and there is a tendency toward the drooping, the peeling, or the imperfect and oh-so-bject nature of bodies. For her series of cast *Combs*, Lane collects an assortment of detritus and ephemera suspending them in a prison of resin, lovingly shaped into primitive comb form and intended for actual use as well as aesthetic pleasure and tactile enjoyment, with perhaps a touch of squeamishness.

TAGS: sculpture, cast, resin, flesh tone, skin, detritus, readymade, tool, styling, collage, figurative

RIGHT: *Combs*, 2015. Cast resin and found objects, dimensions variable.



Alice Lang

MFA CALIFORNIA INSTITUTE OF THE ARTS
BFA QUEENSLAND UNIVERSITY OF TECHNOLOGY

The two panels of *Wanabe* proclaim, in rainbow bright puff paint, the opening lyrics of the Spice Girl's hit single from their eponymous 1996 debut album. Considering the phenomenon of girl power from the 20/20 perspective of hindsight, Lang's work manages to be both a send up and an homage to a problematic but still compelling period of pop culture past.

Also included in *LadyGirlyFemale* is the video work *Buffer Zone*, in which Lang puts on and takes off 10 successively larger handmade sweaters, mimicking an internet video trope called 'shirt cocking' in which the male subject puts on clothing and performs quotidian tasks while leaving their genitals exposed. The work also functions as an illustration of personal space and the efforts that women often need to undertake to maintain such personal boundaries.

TAGS: painting, textile, neon, girl power, rainbow, puff paint, surface, gender, pop culture

RIGHT TOP: *Wanabe*, 2014. Puff paint on canvas, Two panels, 32 x 20.5 in. each

RIGHT BOTTOM: *Buffer Zone*, 2014. Video, TRT 7:57



Becca Lofchie

BA POMONA COLLEGE

The majority of Lofchie's artistic output is books. As a graphic designer, she launched an independent press that will publish her own experiments with the printed form along with collaborations with artists and performers. When invited to take part in art exhibitions, Lofchie creates site-specific installations of printed material. Her piece for this exhibition, *stillifegridnotileyescoloruhuh* includes multi-hued Linocut prints arranged across the corner of one gallery and further integrated with direct application of the ink to the wall in an oscillating grid pattern.

Lofchie is also responsible for the design of the digital exhibition catalog currently filling your computer screen with *LadyGirlyFemale* magic.

TAGS: print, installation, geometric, graphic, color theory, repetition, abstraction, seriality, production, site specific

RIGHT: *stillifegridnotileyescoloruhuh*, 2015.
Linocut prints, dimensions variable.



Erica Mahinay

MFA CRANBROOK ACADEMY OF ART
BFA KANSAS CITY ART INSTITUTE

Mahinay's wall works from the *Thin Skin* series utilize sheer fabrics and plastics along with more traditional canvas in stretched and stitched compositions. The transparency of these works mimic the translucent nature of skin pulled taut and reveal the structures hiding just below the surface, acting as a uncanny abstraction of the human body.

Also included in this exhibition is an ongoing installation, *Studio Door*, which is visually represented in the walls themselves, as well as two handmade ceramic door handles. Hammock Gallery is Mahinay's home and studio, and this piece represents the work that she has done in building out the actual space, along with the administrative and organizational efforts that come with running even the most casual domestic gallery.

TAGS: skin, flesh tone, textile, abstraction, painting, translucent, surface, texture, figurative, installation, site specific, collage, sculpture, ceramic, expressionistic

RIGHT: *Thin Skin #58: Flora (Suspended)*, 2014



Erin Morrison

MFA UNIVERSITY OF CALIFORNIA, LOS ANGELES
BFA MEMPHIS COLLEGE OF ART

Morrison's low-relief cast panels straddle the border between painting and sculpture, but they began their lives as quilts. Drawing from the history of inventive abstraction in textile from Ghee's Bend, Alabama, Morrison first designs a composition out of fabric. This quilt then becomes the mold for a cast Hydrocal sculpture, which provides the ground for another layer of abstraction, painted in muted tones across the highly detailed surface. The final effect of this hybrid process provides an alternate thesis to the gendered binary of feminine craft and masculine modernism, willfully borrowing from both.

TAGS: textile, quilting, hydrocal, painting, abstraction, cast, geometric, abstraction, relief, sculpture, surface

RIGHT: *Crazy Quilt no.1*, 2015. Dyes, fabric, graphite on hydrocal, 42 x 66 in.



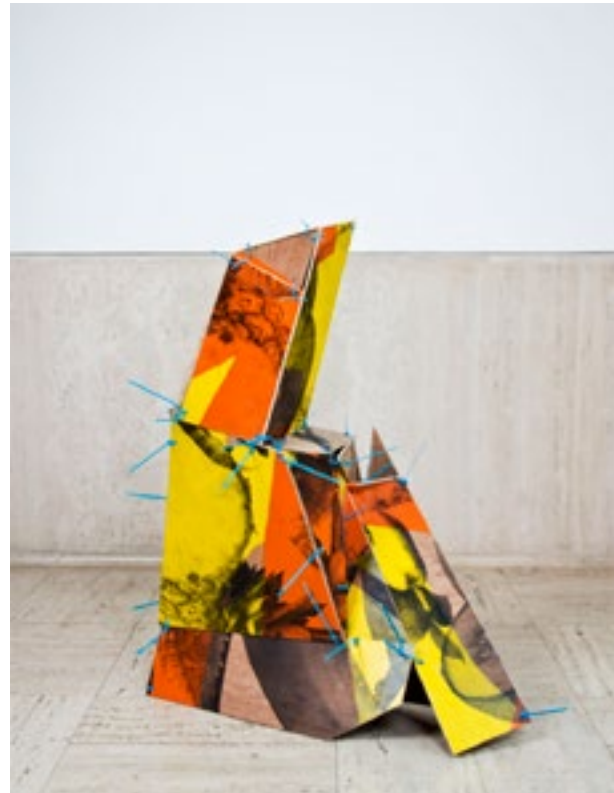
Lindsay Preston Zappas

MFA CRANBROOK ACADEMY OF ART
BA POINT LOMA NAZARENE UNIVERSITY

The untitled sculptures by Preston Zappas included in this exhibition come from her *Fruit Bowl* series, a hybrid work that encompasses screen print, sculpture, performance and photography. Each of these elements of the work functions fluidly and completely in it's own right. The screen printed sculptures begin as props for performances. These performances are then documented in photographs that become self realized objects in their own silk screened artist frames. The photographs are then included as part of an installation with the sculptures and further silkscreened surfaces, thus completing the infinity loop of fun house mirrors contained within the series.

TAGS: sculpture, print, silkscreen, graphic, wood, installation, photography, performance, still life, color theory

RIGHT: *Untitled (from Fruit Bowl series)*, 2013.
Paint and screen print on plywood and zip ties, dimensions variable.



Rachelle Rojany

BA UNIVERSITY OF CALIFORNIA, BERKELEY

The five Hydrocal wall sculptures by Rojany that line the hallway connecting the two exhibition spaces are three-dimensional cyphers. Utilizing a stripped-down formal language of grey scale circles and triangles, the works offer cryptic allusions: from the body to decorative motifs or perhaps even to ancient sculptures or friezes. The pieces are totemic in their simplicity and hand-hewn nature. A perpendicular layer of meaning is provided by their titles which taken together as an installation spell out the word 'vulva'.

TAGS: hydrocal, sculpture, abstraction, geometric, figurative, greyscale, totemic, architecture, motif, cypher, expressionistic

CLOCKWISE FROM UPPER LEFT:

Volvo. 14 x 11 x 7 in.;

Underman. 10.5 x 17 x 5.5 in.;

Less titled in Lapland. 13 x 16.5 x 5.5 in.;

Victoria. 13.5 x 11 x 3.75 in.;

Alleluias. 14 x 14 x 2.75 in.



Rachelle Sawatsky

MFA UNIVERSITY OF SOUTHERN CALIFORNIA
BFA EMILY CARR INSTITUTE OF ART AND DESIGN

Sawatsky is a material alchemist. Her painting practice includes a variety of non-traditional found materials, ranging from psychiatric doctor's stationary to denim, bleach and straw. *Untitled* incorporates as its base a found mirror, which was the artist's studio mirror for many years, used for self portraits and still lives. Now in its new life as an art object, it plays host to a playful, shimmying abstraction of fried eggs which drift across the foreground of the reflected interior and lend a spirit of surreal daydream to its surroundings.

TAGS: painting, readymade, abstraction, gestural, reflective, surface, expressionistic, sensuous

RIGHT: *Untitled*, 2014. Enamel, oil paint, resin, foil on found mirror. 36 x 24 in.



Molly Jo Shea

BFA SCHOOL OF THE ART INSTITUTE OF CHICAGO

Let's Do Something Cheap and Superficial chronicles, in lush, stippled yarn glory, the cultural landmark that is Burt Reynold's 1972 *Cosmo* centerfold. Shea's work has a particular obsession with masculinity, its qualities and charms as well as its pitfalls and the ways it can be manipulated and inhabited. Through performance and sculptural artifacts she channels these energies; prodding and stretching them into new contortions of her own devising.

TAGS: textile, masculinity, pop culture, nude, figurative, portraiture, appropriation, gender, performance

RIGHT: *Let's Do Something Cheap and Superficial*, 2012.
Yarn, 59 x 24.5 in.



Emily Sudd

MFA UNIVERSITY OF CALIFORNIA, LOS ANGELES
MA CALIFORNIA STATE UNIVERSITY, NORTHRIDGE
BA UNIVERSITY OF CALIFORNIA, SAN DIEGO

Sudd's ceramic works involve mixing of an assortment of scavenged ceramics along with glaze and other elements of ceramic production, such as kiln shelves and bricks. These separate materials are reimagined via high temperature firing, a process that is generally used to temper functional ceramics, but in this case causes the different types of ceramic material to slump and even melt together to create wholly new objects and compositions.

In her series *There's an Artist in You Who Feels for These People*, Sudd takes her scavenging one step further, basing the composition of the final ceramic works on that of paintings found during her various material gathering forays. The work included in this exhibition, *Painting of Me by An Unknown Artists Who is Probably Me Taken From a Photograph Taken by a Friend* has a slightly different genesis. The reference image is a painting found in the a friend's garage, of which Sudd believes she is the author, even though she does not recall the work's conception.

TAGS: ceramic, abstraction, readymade, figurative, sculpture, flesh tone, texture, painting, collage, surface, assemblage

RIGHT: *Painting of Me by An Unknown Artist Who is Probably Me Taken From a Photograph Taken by a Friend*, 2014. Collected ceramic objects, glaze, K26 soft brick, refractory concrete mortar, and epoxy resin, 23.25 x 18.75 x 6 in.



Pilar Tena

BFA SCHOOL OF THE ART INSTITUTE OF CHICAGO

Made out of disposable, quotidian foam goods, *QUA* is an unassuming sleeper cell of an object. Its small size and common materials allow it to slip almost unnoticed into a domestic environment, blending in with the slew of gadgets and mass produced objects that litter a modern abode.

For the opening of *LadyGirlyFemale*, Tena collaborated with chef Rocco Romeo on a drinkable work *A Touch of Dram*. Combining flavors such as arugula, pink peppercorn and tincture of Sherwood Forest, the work attempts to capture and share the taste of a fresh spring day.

TAGS: performance, food, sculpture, readymade, foam, arugula, domestic, abstraction, assemblage, collage

RIGHT TOP: *QUA*, 2014. Rigid Foam and Ultra Soft Foam. 4 x 6 x .25 in.

RIGHT BOTTOM: *A Touch of Dram*, 2015. Arugula, lemongrass, Tisane Sherwood Forest , lemon zest, pink peppercorn.



The Playlist

[Click to listen on MixCloud](#)

GINA GORDON

1. "Wild One," Those Darlins
2. "Modern Girl," Sleater-Kinney
3. "Raw Sugar," Metric
4. "Gypsy Death on You," The Kills
5. "California," Joni Mitchell
6. "He War," Cat Power
7. "Lloyd, I'm Ready to be Heartbroken," Camera Obscura
8. "Runs in the Family," Amanda Palmer
9. "Merry Happy," Kate Nash
10. "True Affection," The Blow

BECCA LOFCHIE

1. "Black Sail," Chastity Belt
2. "Running Up That Hill," Chromatics
3. "Sock it to Me," Colleen Green
4. "Paradise Girls," Deerhoof
5. "I Got the Moves," Habibi
6. "War Paint," Ex Hex
7. "Day Go By," Karen O
8. "You Can Never Know," La Luz
9. "Hey Darling," Sleater-Kinney
10. "Kool Thing," Sonic Youth

GWEN BODE

1. "As I am," Paper Bird
2. "Tying My Shoes," Caroline Smith and The Goodnight Sleeps
3. "Heartbeats," The Knife
4. "Wildewoman," Lucius
5. "Blue Ridge Mountain," Hurray for the Riff Raff
6. "Tales That I Tell," He's My Brother She's My Sister
7. "We the Common," Thao & The Get Down Stay Down
8. "Super America," The Bad Bad Hats
9. "Baby I Call Hell," Deep Valley
10. "Trees," The Oh Hellos

MAYA RUDOLPH

1. "I Feel The Earth Move," Carole King
2. "Shoop," Salt n Pepa
3. "I Want You to Want Me," Letters to Cleo
4. "Leavin' on Your Mind," Patsy Cline
5. "TKO," Le Tigre
6. "I'm Out of Drugs," Skip Skip Ben Ben
7. "Traveling Man," Little Punk
8. "Don't Call Her No Tramp," Betty Davis
9. "Sneaha," Pan Ron
10. "Lipgloss," Lil Mama

XIAOWEI R. WANG

1. "Stand Back," Stevie Nicks
2. "Henryk Gorecki, Symphony No. 3," Dawn Upshaw
3. "Rebel Girl," Bikini Kill
4. "Run Fast," Julie Ruin
5. "Salinas," Laura Marling
6. "I Hope You Die," Wye Oak
7. "Dazzle," Siouxsie and the Banshees
8. "Song to the Siren," This Mortal Coil
9. "Cherry Coloured Funk," Cocteau Twins
10. "Dreams," Faye Wong

KATIE BODE

1. "Off Our Backs," JD Samson, Men
2. "Celebrity Skin," Hole
3. "Q.U.E.E.N," Janelle Monae ft. Erykah Badu
4. "Werkin' Girls," Angel Haze
5. "Only Girl (In The World)," Rhianna
6. "Pass That Dutch," Missy Elliott
7. "Creep," TLC
8. "Sunshowers," M.I.A
9. "Hits Me Like A Rock," CSS
10. "Bang Bang," Jesse J, Ariana Grande, and Nicki Minaj

CARIS REID

1. "Sara," Fleetwood Mac
2. "Psychopath," St Vincent
3. "Dominic," Ramona Lisa
4. "Leather," Tori Amos
5. "Lover," Nite Jewel
6. "Kinky Love," Nancy Sinatra
7. "Ashes to Ashes," Warpaint
8. "Jolene," Dolly Parton
9. "Criminal," Fiona Apple
10. "Cactus Tree Joni Mitchell

BRIDGET MARTIN

1. "Secretly," Skunk Anasie
2. "Criminal," Fiona Apple
3. "Pendulum," FKA Twigs
4. "Ice Cream," New Young Pony Club
5. "Magic Man," Heart
6. "Blue Jeans," Lana Del Rey
7. "Little Bit," Lykke Li
8. "Sickasfuck," Tei Shi
9. "Run on Love," Tove Lo
10. "Hero," Mariah Carey

Acknowledgements

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Thank you to Erica Mahinay, Rocco Romeo, Lindsay Preston Zappas and John Zane Zappas for giving me the opportunity and exhibition space to organize LadyGirlyFemale. Thank you to all of the talented artists for entrusting me with your work. Thank you to John Emison and Gavin Bunner for you installation expertise. Thank you to Becca Lofchie for your graphic design wizardry. And a final special thank you to Ella Gold for always being my sounding board and most trusted editor.

This catalog is dedicated to my mother Jane Milauskas and my grandmother Jeanette Riley without whom I would not be the feminist I am today.

HAMMOCK GALLERY is an artist run space featuring quarterly exhibitions. The gallery is located in downtown L.A. in the shared space of Erica Mahinay, Rocco Romeo, Lindsay Preston Zappas, and John Zane Zappas. The exhibitions are largely focused on introducing emerging artists from around the country to the Los Angeles art audience.

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