

# ERINYS

CONTENT WARNING: This exhibition contains references to sexual assault which some viewers may find upsetting.

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Shame is a tightly woven thread that extends through the history of feminism and into the present day. The relationship between the emotion and movement is multifaceted, its complexities a product of their subjectivity. While we each hold our own unique feminisms, we simultaneously bear our own private and internal association with shame.

In her book *See What You Made Me Do*, Jess Hill argues that people of all genders experience shame under the weight of the patriarchy. Shamefulness is the root cause of men's violence against women, and is frequently felt by victims in the wake of abuse. This is an experience bravely shared by Sophie Collins, in her extended essay *small white monkeys: On Self-Help, Self-Expression, and Shame*. Like the Erinyes of the *Oresteia*, whose fury is extinguished by an unspeakable catalyst, survivors like Collins are left to navigate a path to recovery while carrying the burden of their trauma.

In the midst of the epidemic of violence against women, *ERINYS* seeks to provide a safe space to grieve the weight of shame and to examine its subjective qualities, so that we might collectively begin to heal. Within this virtual exhibition, six artists respond to the first two chapters of *small white monkeys: On-Self Expression, Self-Help and Shame*, by Sophie Collins.

*ERINYS* will be accompanied by a comprehensive study of the key individuals that pioneered the George Paton Gallery's involvement with the feminist movement from the 1970's to present day, with a focus on the feminist identities of said individuals.

For access to the text: <https://www.thewhitereview.org/feature/small-white-monkeys/>

Curated by Cade Burgess

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We acknowledge the Boonwurrung and Wurundjeri people of the Kulin Nation as the sovereign custodians of the land upon which we work. We extend our respects to ancestors and Elders past, present and emerging, and acknowledge that sovereignty was never ceded.

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Who beautifies breasts and who makes nipples evil?

The Nipple Monologue (partial) (2021)

Video

Wandi Cao

This story is based on my personal experience and discusses why women's nipples are such a taboo, compared with men's nipples. The first version of The Nipple Monologue was created in June 2020 during the Monologue Writing Bootcamp mentored by artist Anji Taratuta. This version is part of the original script, for ERINYS.



Respect all forms of mother.

Mother (2021)  
Oil on canvas  
Nicholas Currie

Men who say they don't like cats scare me. Feelings of uneasiness as the bitterness of the normalisation of hating cats, driven from a self-appointed value on whether you get affection without earning it. Mother is earthy with swirls and sways, the passage of time learning and achieving the respect of the cat.

In every hotel we stay in,  
My mother and I steal clean white towels from the bathroom;  
Sometimes we take bleached linen off the carts in the hallways,  
To match the cracked magnolia walls;  
Of a rundown house in the suburbs.

The soft towels have turned crunchy;  
and I pick small black hairs off the fibres that form ringlets in my palm.  
I live alone now and scrub the shower twice a week  
With thick heavy bleach.  
My mother cleaned it first,  
She scraped at the black mould  
but its residue lingers and I stare at it while I wash the sweat off my face.

Untitled (2022)  
Cade Burgess



When time is un-metered and soup-like, when the edge between eye and I cannot be found, I make my own delineations in ablutions. Here, in the bathroom, I am all that I am not.

Ablution Solution Triptych (2020)  
Cyanotype and ink-jet print on paper  
Skye Malu Baker

Influenced by the temporal slipperiness of the autobiographical and the active properties of the technologies and materials with which she collaborates, Skye Malu Baker's work is concerned with the narrative glitches in their many forms. Semiotic instability is seen as intriguingly undefined space that makes way for the poetic and the unsayable. Since completing a Bachelor of Fine Arts (Honours) at VCA in 2020, Baker has participated in group and solo shows at galleries including C A V E S, Trocadero, and Blindsight. She was awarded the National Gallery of Victoria Women's Association award in 2019 and 2020 and is deeply grateful to practise on Wurundjeri land.

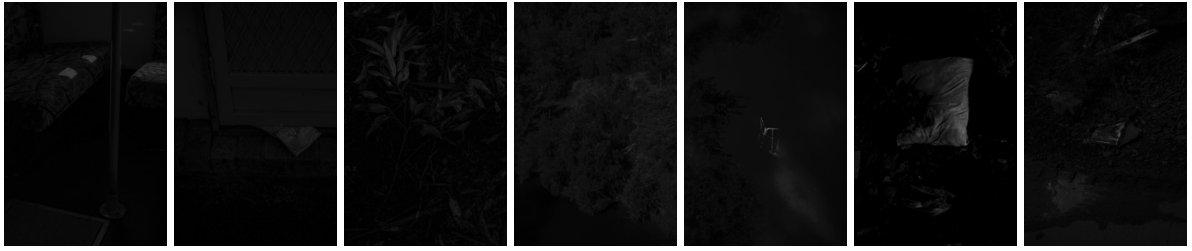




Time and Star (2021)  
Oil paint on board  
Lorna Quinn

In her practice Lorna Quinn considers the triangular relationship between landscape, inner experience, and painting. By travelling to a particular place, working on site, and then developing the work in her studio space at home, a tension is created as she distances and then attempts to re-connect across that distance. Visually, her paintings represent scenes that hover in-between real and imaginary, and this friction between the landscape and her creative projection onto it, in many ways becomes the subject of the work.

Images and memories associated with negative life events can 'haunt' a person. In certain therapies that treat this type of residual emotional pain, such as Imagery Re-scripting therapy, patients are invited to revisit the memory of a troubling event, and to creatively re-invent its outcome in a way that eases suffering. In the context of Erinys, she is interested in this process of creative re-invention as a means of nurturing collective healing from shared experiences of shame.



Night Walks (2021)

Ink-jet photographic print

Mia Carey

(This series contains dark images that are best viewed away from sunlight)

Mia Carey is fed up. Dwelling over an email reply by a Federal Member of Parliament in 2019 in response to a gendered violence rally she was organising, she has sought to finally reply in a way that feels most empowering for her. Working through a counter-archival basis Mia's practice compiles both the real and imagined experiences, through a range of digital technologies, of what it is like to walk home at night. Mia's practice is continuously seeking new mediums for community mobilisation that are able to critique systems of power and call for accountability on the erasure of experiences within the institutional archive.

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