

S X R V X V E

Designed Howlings

**UGLY
DUCK**

Art and (H)aktivism

19 - 22 July, 2018

47-49 Tanner St

Designed Howlings explores creation as a savaging of status quo, highlighting artists who use art and design to create secret communications, inside jokes, and hidden modes of resistance.

Named for the 'howlings' (as dubbed by their critics) of suffragettes and ensconced in a 19th century tannery, these current arts of resistance live in the context of women's suffrage, the industrial revolution, and the relationships between design reform, technical innovation, and the labor movement. Drawing on these predecessors, exhibited works grow and morph, encouraging active discovery and revealing themselves to the viewer in ambiguous, unfolding moments and bursts of clarity.

Working in product design, **Lia** see secrecy as a bodily right, innovating the first ever flushable pregnancy test - a development that reduced waste and environmental impact while providing women, particularly women in precarious or abusive situations, a chance at privacy. **Oya Tekbulut's** candied developments into industrial design are cheekier, poking fun at the U.S.'s violent and abusive Immigrations and Customs Enforcement agency.

Jill Laudet marries boldness and subtlety to signal the loss of public space, services, and social housing, combining enigmatic calls to action in the form of suffrage-style banners with perilous sand drawings of council housing.

Video artists **Courtney Beckett** and **Eleanor Turnbull** use the uncomfortable humor, absurdity and strange eroticism of anthropomorphism to disrupt notions of the female body and domestic space.

Subversive humor is also native to GIF artists, intrinsically linked to meme and net reaction culture. Exhibited GIF artists use the rapid-fire form to create absurdist critiques and visual puns nudging politics, gender, queer identity, and cultural hegemony. **Rubyetc's** similarly bite-sized gently, darkly humorous drawings draw on meme culture in illustrating flashes of contemporary existence.

Irigation Systems also create an analog experience of net humor and activism, providing a highly controlled yet ambiguous vigilante solution to online/IRL harassment and workplace abuse. Equally, **Dano Wall** and **Harriet Heath** see design as a direct solution to injustice, enacting hiding and covering as a course to healing. Wall's stamp erases Andrew Jackson (a presidency resulting in the forced marches and deaths of thousands of American Indians) from the \$20 bill, replacing with black abolitionist leader Harriet Tubman - an action announced by the treasury in 2016 but later walked back by the Trump administration. Following rape accusations against Brand New lead singer Jesse Lacey, Heath began covering up people's tattoos of Brand New lyrics - in exchange for a donation to Rape Crisis England & Wales.

Hannah Robin Baker, Jack Stiling, and Erika Tyson-Green share a tongue-in-cheek examination of action, agency, and the power of scale. Baker's uncanny fairytales explore the transformative properties of female agency and the terror of a woman's laugh. Stiling and Tyson-Green both challenge traditional gallery structures through the viewer's action; Stiling through inviting and humorous yet violent playthings, Tyson-Green through wearable sculptures that are miniature and adaptive to the point of rebellion, in opposition to staunch, oversized works by the male darlings of commercial gallery spaces.

Oliver Palmer and Sabe Llewellyn hide acts of resistance in plain sight, inserting ambiguous or aggressive objects into government buildings and gallery openings - battleground spaces for many.

Jennifer Harley, Evan Paul English, Falk Morawitz, and Kelly Toode hide and embed their radical actions into the process of their work. Harley folds the processing of generational trauma and a family's experience of the African-American great migration into the action of threading beads and cotton seeds. English explores gender politics and queer identity through research of traditional American quilting patterns, bending and translating the designs through used woodworking sandpapers, confusing and unifying traditionally feminine and masculine crafts. Morawitz explores past and current labor rights by fracturing and repurposing the sounds of the industrial revolution, while Toode collects our deepest secrets and worries, blurring internal and external by inscribing them into clothes for the secret givers.

Iliria Osum, Corporationpop, and Languor expose the hidden radicality possible when language itself is treated as an experimental medium - through poetry net games, performed sound poems, and revised histories of silent flower languages; when traditional language and historical/legendary narratives are tools of an oppressive class or patriarchy, subverting language itself is a method of resistance.

SXRXXVE is an interdisciplinary curatorial platform presenting artworks and projects interrogating political, social, and cultural systems of power.

Designed Howlings is a part of Ugly Duck's season of Art and (H)aktivism.

WORKS

1. Lia, flushable pregnancy test, 2017
2. Oya Tekbulut, *Lick*, 2017
3. Jill Laudet, *Womens Wear and Reclaim The Public Treasure*, 2018
4. Irrigation Systems, *Labor Dy(ck)tip*, 2018
5. Rubyetc, untitled drawings, 2018
6. Hannah Robin Baker, *The Frog Prints* and *The Frog Prince*, 2017
7. Oliver Palmer, *In This Together*, 2012
8. Harriet Heath, *Brand New Cover Tattoos*, 2017
9. Jennifer Harley, *Untitled*, 2018
10. Jack Stiling, *Cannonball Run*, 2016
11. Evan Paul English, *Unmoved and Ever-Changing*, 2018
12. Iliria Osum, *MAR/TEAR*, 2018
13. corporationpop, *The Chester Road Demos*, 2017
14. Eleanor Turnbull, *Crying Spoon* and *Strawberry Blond*, 2017
15. @colinraff, @ethan_1981, @feriel_illustrator, @giamfa, @gifprincess, @kamer_n, @shwalami, @thesarahshow, selected GIFs
16. Courtney Beckett, *House of Holes*, 2018
17. Dano Wall, *Tubman Twenty*, 2017
18. Jack Stiling, *Tin Can Tank-Eros*, 2018
19. Languor, *Love Language*, 2018,
20. Harlen Gray, *Baby's Puberty Duffel*, 2017
21. Erika Tyson-Green, *commemorative acts (pt ii)*, 2018,
22. Kelly Toode, *Vest for Nick* , 2018,
23. Falk Morawitz, *56Fe*, 2018
24. Caitlin Robinson, *Thunder*, 2017
25. Sabe Llewellyn, *How To Disrupt a Poncy Art Opening*, 2018