

ANNA CHURCH

SCULPTOGRAPHER



Girls, This Way

Anna Church annadaltonchurch@gmail.com www.annachurchart.com

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Girls, This Way Framed

SPECIAL EDITION

36.5 high x 26.5 wide x 3.25 Deep inches

Limited Edition fine art print framed in a custom NEON YELLOW ACRYLIC FRAME with dimmable LED Lightning Strike (LED comes with power cable plug and Adjustable dimmer switch).

Limited Edition Of 10



Girls, This Way Unframed

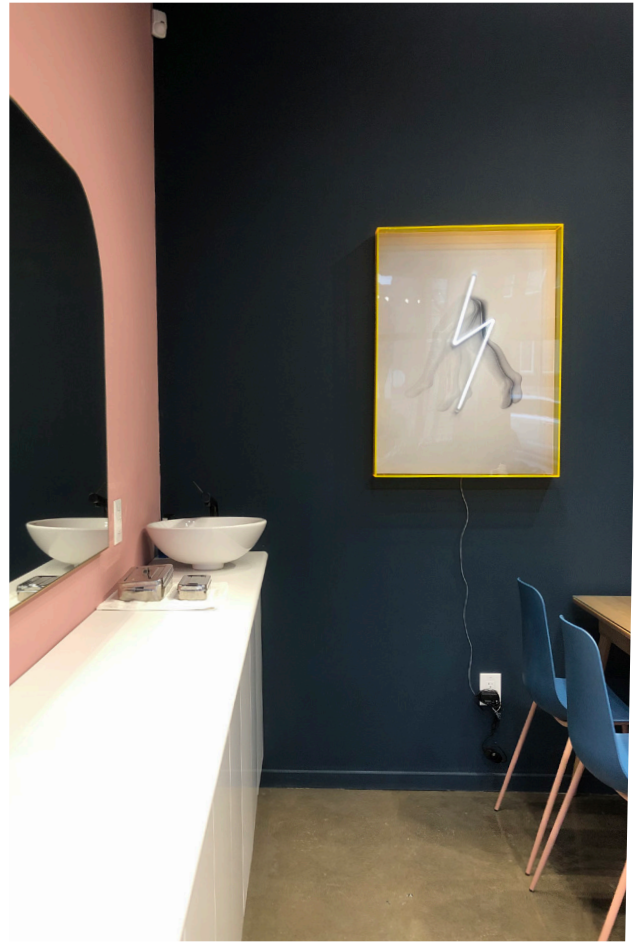
Small (Unframed Only) - 15.5 x 19.5 Inch
Edition of 100

Medium (Unframed Only) - 23 x 28 Inch
Edition of 40

Sizes are designed to be framed in a; CB2 16 x 20 inch Gallery white frame (with & without mat boarder).

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In Situ

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Thesis behind the Series

The male gaze has been prevalent throughout history. Throughout the **history** of art specifically, and despite the female form being one of the most popular and frequent subjects, women have long been depicted by and for men. It is subtle but critical changes in storytelling, representation and depiction that shift that gaze back to the possession of female artists, for women creators to reclaim their own narrative.

That is the nuanced theme of Anna's '**Girls, This Way**' artwork. The subtle shift of a deliberate pun in the title, the works highlight the misogynistic history of the bygone slang while changing the language in order to reclaim the outdated phrase.

The alteration invites the viewer to look twice at the works. The familiar visual of a women's leg rendered in neon, with the accompanying 'GIRLS GIRLS GIRLS' or 'GIRLS THIS WAY' signage has historically had seedy connotations. A neon sign featuring women's legs, often depicted upside down to convey that the unnamed female was on her back, was the indication of a seedy motel or cocktail bar. Thus a very simplistic semiotic was heavily imbued with the sexualization and subjugation of women.

With the simple insertion of a comma 'Girls, this way', the language becomes a collaborative call to action, a conversation amongst peers or even a token of guidance and leadership towards a future generation of young women and artists. Anna's subtle visual approach to the classic iconography of legs x neon further subverts this pairing in the work. Says Church:

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“I love how the one stationary leg itself looks like a lightening bolt. The long-standing rendering of women’s’ legs in neon gave me the idea of placing a neon lightening strike over top of the image. I do believe we are also witnessing a lightening bolt moment of feminist history as well, as women quite literally renegotiate their footing in society – another pun intended.”

Like the pun in it’s title, the image is intentionally approachable and easy to visually consume. The graphic image may appear simplistic but its multilayered connotations depict the subtlety of its rendering. Using soft lighting in her photography and a black and white treatment as a deliberate rejection of colour references, the retro hosiery and the neon lightening bolt provide the historical associations from which Church invites the viewer to review the work.

At this juncture in history, during the era of #MeToo and the Time’s Up movement, we are witness to the efforts of generations of women dismantling a systemic patriarchal system that has marginalized women for centuries. While there is much more work to be done, creating a dialogue, reclaiming female narrative and throwing off the male gaze abounds; in conversation, on social platforms, in works of art. It is the time for subversion, discussion and Girls.