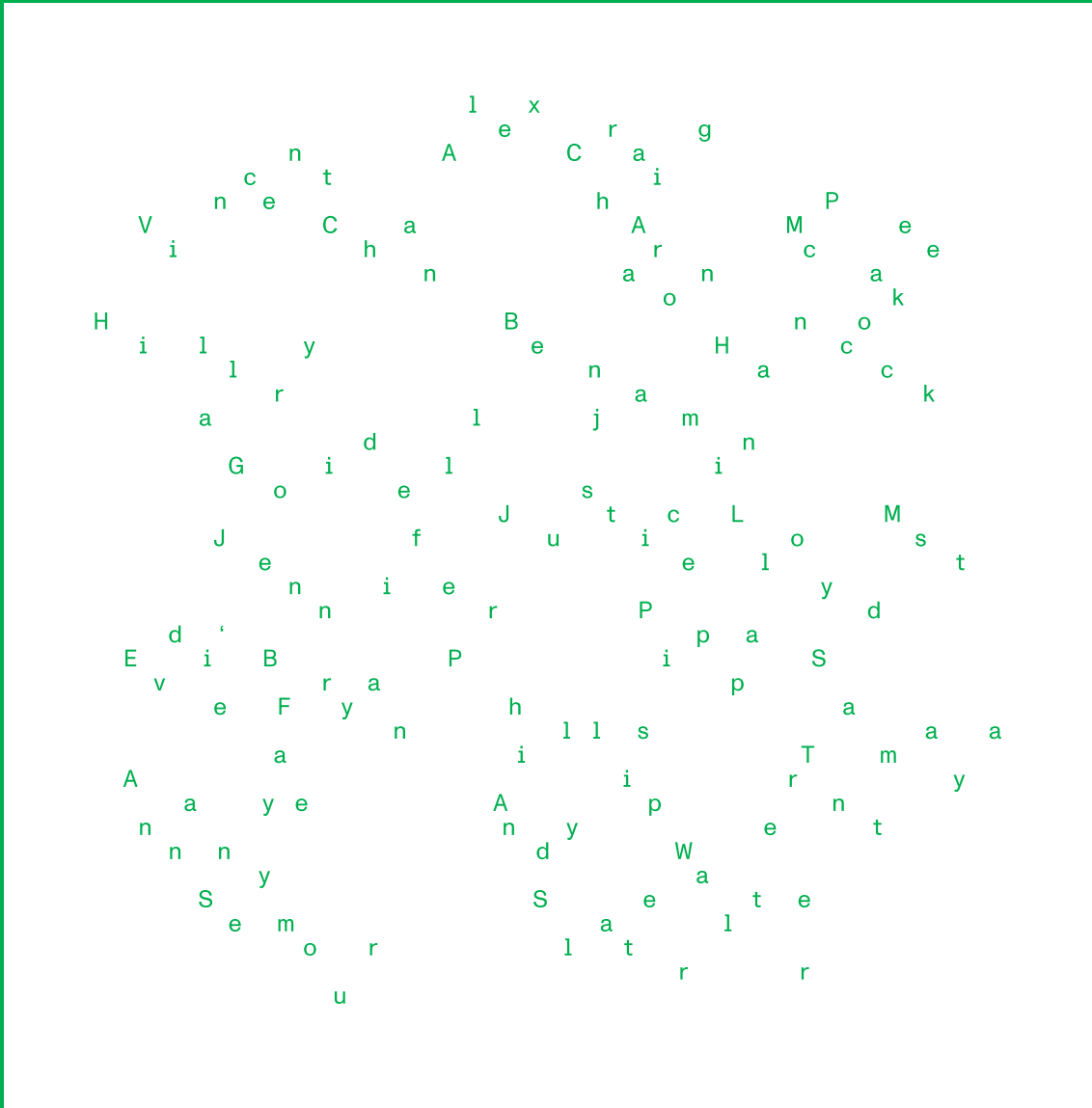


I brave a whirlwind of dust, while those about me close their eyes ...



I brave a whirlwind of dust, while those about me close their eyes ...

Fayen d'Evie

In collaboration with:

**Vincent Chan
Alex Craig
Hillary Goidell
Benjamin Hancock
Jennifer Justice
Aaron McPeake
Lloyd Mst
Bryan Phillips
Pippa Samaya
Anna Seymour
Andy Slater
Trent Walter**

**Curated by James Lynch
Deakin University**

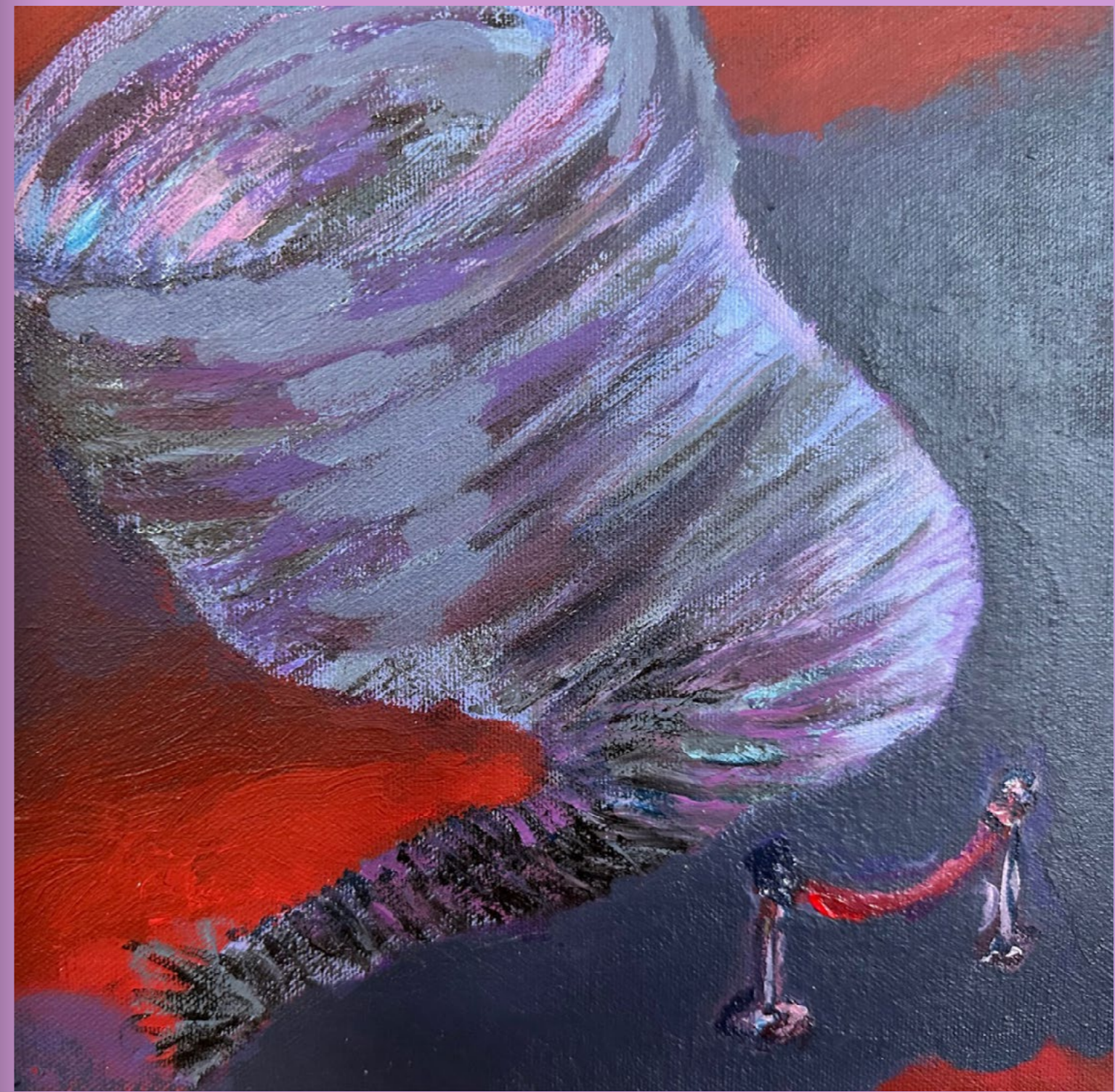
**Deakin University Art Gallery
10 July–11 August 2023**

Alt text descriptions are available for all images in the digital version of this publication. They are accessible using a screen reader. They can also be accessed via the “Object Properties” dialog box in Adobe Acrobat, click the “Tag” tab. You can read the alt text in the “Alternative Text” field.

Alt text descriptions written by Lloyd Mst, James Lynch, and Fayen d’Evie.

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[FIG. 01] Jennifer Justice
Tornado 2023, acrylic on canvas

How to paint a tornado — for all we ever are (as with the paintings, for that matter) are patterns of dancing particles, but fortunately for us pigments move slower than storms. Waxy-textured blood red canvas the weight of an open book. Against this atmospheric disturbance, a fat funnel cloud careens left. Frenetic freeze frame reed-to-smudge-thin lines in violet, dove gray, mauve, and black churn into form, trailing dusty squiggles in its wake. In the immediate path of the storm, a red velvet rope has been hoisted between two posts, a distant gleam against a barren blue plain.

JJ

[Of Winds and Touch, James Lynch]

On any given weekend when the young players at junior footy take a mark and want to slow the pace and chaos of the game down a little, they enact a curious ritual. After fixing their socks and taking out their mouth guard, they wet their fingertips on their lips and then hold them high up to the sky. Mimicking footballers on television, they touch the air and feel for the wind, intuitively trying to sense the invisible air currents and space around them, like it is all just second nature. This suburban everyday image comes to mind as I grapple with thoughts of how we sense, feel and experience the world beyond sight.

It is with great honour that I am pleased to present *I brave a whirlwind of dust, while those about me close their eyes ...*; an exhibition that surveys the creative practice and research of artist Fayen d'Evie, spanning recent years and her expansive and inclusive approach to the making and reception of art. The title of the exhibition is attributed by d'Evie to Melanie de Salignac (1741-63), a young, blind woman whose achievements significantly influenced the Enlightenment philosopher Denis Diderot. Long before the invention of Braille, de Salignac taught herself to read, write, create and perform music using touch. In his text *Addition to the Letter on the Blind*, Diderot recalls de Salignac's influence on his understandings of how individual perception and description form new types of knowledge.¹

Born in Malaysia, Fayen d'Evie was raised in Aotearoa/New Zealand and first studied physics at the University of Canterbury, Christchurch before completing a PhD at the Australian National University, Canberra in Resource Management and Environmental Studies. This led to work for the United Nations based in Costa Rica in international peacebuilding, education and sustainability. Returning to Melbourne, d'Evie studied painting at the Victorian College of the Arts, University of Melbourne and this in turn led to her current candidature for a PhD in Curatorial Practice at Monash University. In 2009 d'Evie began *3-ply*, an artist-led publishing entity promoting experimental and critical approaches to the archiving and distribution of texts.

The last few years have been a particularly productive period for d'Evie with major projects coming to fruition that were developed and delivered during the pandemic and through the difficult periods of Melbourne's long lockdowns. While others were challenged by issues relating to access and safety, d'Evie seemingly gathered forces, energising her creative research, collaborative projects and influence. In recent times d'Evie has written significant texts that contribute to international dialogues around the visual arts, museology and access, including essays for Sternberg's *Art Writing in Crisis* (2021), Routledge's *Curating Access: Disability Art Activism and Creative Accommodation* (2022) and an introductory provocation piece for *Post-humanity, Routledge's Companion to Audiences and the Performing Arts* (2022). At the same time, d'Evie developed major new projects for the Museum of Contemporary Art, Bella Room commission, Sydney (2022); at West Space, Melbourne (2021); and a project as part of the Adelaide//International at the SAMSTAG Museum of Art, Adelaide (2021).

The Deakin University Art Gallery is delighted to have this opportunity to feature d'Evie's ground-breaking creative research in depth and to place issues of inclusivity front and centre. d'Evie's practice urgently addresses the most primary issues around the nature of our aesthetic appreciation, perception and the value of art. By being so inextricably bound to the visual with our artistic encounters, we exclude many potential audiences and diminish the possibilities of shared experiences for all.

Central for d'Evie is to reconceive the way we historically have and continue to conceptualise blindness as a form of darkness. Rather than imagining a black void, a physiological diagnosis of blindness implicates a multitude of light and perceptual variations of sight. In this way, blindness introduces:

A complexity and diversity of embodiments and relationships to perception, imagination, and consciousness that offer an array of alternatives to the ocular standard of 20/20 vision.²

d'Evie therefore advocates blindness as a critical position that radically agitates ocular normative biases, offering instead methods for navigating many different multi-sensory conversations. Her approach uses sound, touch, movement, performance, print and language to explore the limits of the visual arts, how it is received and who gets to participate.

This exhibition surveys these various methodologies with a range of interdisciplinary collaborators including print specialist Trent Walter, performance maker Alex Craig, dancers Anna Seymour and Benjamin Hancock, sculptor Aaron McPeake and the California-based artist and advocate Jennifer Justice. d'Evie immerses authorship within an expanded network of friends and colleagues. Their ongoing conversations taking place across Australia, New Zealand, Europe, America and elsewhere, developing new knowledge around issues of access, care and cultural production. Together this shared collaborative spirit echoes artist Carmen Papalia's *Five Tenets of Open Access*.³ Papalia does not conceive access as a structural, top-down change, involving hard forms of architecture and fixed rules about how bodies should and shouldn't occupy space. As an alternative, he proposes *Open Access* as a community of like-minded individuals supporting each other in a perpetual notion of trust and mutual exchange based upon changing needs and understandings.⁴

Like Papalia, artists such as Seymour, Justice, d'Evie, Slater and McPeake use their disabilities as a source for new artistic strategies and methodologies, providing critical, new perspectives and creative possibilities. In 2017 d'Evie was invited to undertake a mentorship with Professor Georgina Kleege, an American writer and a professor of English at University of California, Berkeley. Since then, they have become long term collaborators in their advocacy for alliances between blindness and art. Their recent research includes re-thinking ways of accessing collections and their conservation. One of their first outcomes were tactile tours of collection artworks at the KADIST Art Foundation, San Francisco (2017). This was followed by an invitation to lead a study group at the San Francisco Museum of Modern Art (SFMOMA). Here they began a conversation with Michelle Barger, Head of Conservation, to instigate tactile and sensory encounters with their collection, resulting in significant creative outcomes and critical thinking.

Ascending/Descending Sonic Shadows (2019), d'Evie and Trent Walter's artist book was one outcome of this study group. On the afternoon of 19 July 2017 d'Evie and Kleege led a small group of museum staff and invited guests at the SFMOMA through an encounter with the site-specific sound artwork *Sonic Shadows* (2010) by the American artist Bill Fontana. d'Evie devised an echo-location score in which participants described the loudest to the quietest sounds of the artwork as they encountered them within the architecture of the newly renovated

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museum. The artist book translates this experience using Braille, debossed and printed pages. Without a front or a back the book invites readers to feel for the quietest shifts in texture and relates these to representational images, exploring the potential for tactile readings and conversations.

We have also reproduced d'Evie's essay *Holding Eva Hesse [Treatment]* as part of this digital publication. First published locally by Unmagazine, the piece is a reflective conversation relating to a tactile encounter with Eva Hesse's *Sans II* (1968) at the SFMOMA and addresses the meanings of apprehending and caring for artworks in more ethical and inclusive ways. d'Evie champions embodied encounters with art and in this exhibition audiences 'cross the line' and can touch and hold a number of artworks directly.⁵ Audiences are actively encouraged to transgress the usual social taboos and the internalized self-censoring that occurs around the touching of artworks in museums and gallery spaces.

Thinking and feeling through touch more readily locates the body in analogue time and space. To be embodied in this way, signifies a feeling of being at home in your body and feeling connected in a safe manner, increasing your ability to be in the present moment and to feel all its sensations. But there is also an amnesia within our art historical accounts around the tactile, and with this is a loss of language in how we discuss haptic sensing, moving beyond the over simplified binaries of hard/soft, hot/cold etc.

Many people with vision impairments utilize audiodescriptions of visual information to more fully engage with its content and form.⁶ In Ancient Greece, the term *ekphrasis* referred to the skill of describing something in vivid details.⁷ Ekphrastic poetry is specifically written about the description of works of art and was a popular literary genre in the 19th and 20th centuries. In this exhibition d'Evie invites us to consider audiodescription as a central medium of art like drawing or painting. There are no rules for how to best describe an artwork and everyone perceives and senses things differently. Artist Jennifer Justice has given us an entry point into audiodescriptive methodology with her guide *Trip the light Ekphrastic* also represented in the digital pages of this catalogue. Likewise, blind choreographer Alex Craig offers us an invitation to a way of feeling through space with our bodies in their supplementary text *Sensing Space*.⁸ Connected to the exhibition Craig and d'Evie will guide Deakin's dance students through a masterclass workshop to experience movement and space not centred upon visual sight.

Translation is a central strategy for d'Evie, where one form of experience is transformed into another modality as a way of extending outwards and creating new artistic opportunities and re-readings. One example of this is d'Evie's ongoing collaboration with Benjamin Hancock, a dancer, choreographer and performance artist. Hancock and d'Evie have been collaborating since 2016 with Hancock often appearing in their works in drag persona to push against some of the formal gender conventions. Described as 'Re-print' performances, each iterative dance is conceived as an experimental form of publishing, based on word prompts and the typography of letters and texts. *H(e)R {~~~} ... , ... ; x* for example, was first performed at Buxton Contemporary Melbourne in 2021 for the exhibition *This is a poem*.

5

Fayen d'Evie *The Gravity, The Levity: Let Us Speak of Tactile Encounters*, Disability Studies Quarterly, Vol. 38 No. 3, 2018s

6

<https://www.visionaustralia.org/business-consulting/audio-description#more-information> [Accessed 2 June 2023] May 2023]

7

<https://en.wikipedia.org/wiki/ekphrasis> [Accessed 1 June 2023]

8

The essays *Trip the light Ekphrastic* by Jennifer Justice and Alex Craig's Scores were first commissioned as supplementary texts to d'Evie's exhibition at Westspace, Melbourne, that closed early due to lockdown restrictions in 2021. <https://offsite.westspace.org.au/collection/fayen-devie/> [Accessed 25 May 2023]

2

Fayen d'Evie *Orienting through Blindness: Blundering, Be-Holding, and Wayfinding as Artistic and Curatorial Methods*, PERFORMANCE PARADIGM 13 (2017)

3

Carmen Papalia, <https://canadianart.ca/essays/access-revived/> [Accessed 20 May 2023]

4

ibid

In this work Hancock uses a sequence of movements and gestures to explore and embody the typography of the word 'Her'. A subsequent video artwork was produced from this, commissioned by the online disability-led space HQ. Using audiodescription, captions, editing and sound the video documentation was transformed in further ways, to expand access to the original performance.

In 2019 d'Evie curated the project *Dustcloud* for the Castlemaine State Festival which featured deafness and blindness in conversation at the Old Castlemaine Gaol. The blind Chicago based sound artist Andy Slater used his cane to create site-specific recordings for the work *Hauntings (HM Castlemaine)*. This artwork then became the impetus for the performance and video artwork *The Shape of an echo* (2019), a collaboration with dancer Anna Seymour and videographer Pippa Seymour. The video translates Slater's sound piece into a language of gestural forms, choreographed and performed by Seymour who was born profoundly deaf and communicates using her native language of Auslan.⁹ Here d'Evie and company invert the usual hierarchy of accessibility where the visual is described into sound for blind audiences. Instead, sounds become a visual language of gestures or a poetry of forms, all of their own.

Similar translational strategies are employed throughout the exhibition. In another work, a series of printed glyphs can be interpreted intuitively, suggesting viewers actively rehearse a range of bodily movements and motions. In another, examples of little-known typographic design by leading women designers are inscribed into Braille and are etched onto the surface of a granite monolith that will seemingly last for millennia. The forgotten voices of our communications history are projected into the bodies of future audiences.

The scope and ambition of d'Evie's projects don't easily reveal themselves. They encourage a more sustained consideration involving listening, touching, thinking, feeling, looking and reading. With each new project d'Evie continues her interest in speculative forms of dissemination, searching for more accessible and intermediary languages in which our stories can continue to be told.

Returning to the beginning of the exhibition, audiences are greeted by two small acrylic paintings by Jennifer Justice. An advocate and environmentalist, Justice is a blind artist, writer, comedian, and specialist in access and new technologies. Justice is the author of *Disabled Artists, Audience, and the Museum as the Place of Those Who Have No Part*, in which she describes with both humour and passion her love/hate relationship with art and the often-exclusionary practices of museums. In the first painting, sculptures by Constantin Brancusi and Louise Bourgeois are transformed into big banana skins, set into a dynamic of performer and spectator. The second painting depicts a powerful tornado, in front of which stands gallery bollards simultaneously preventing entry and keeping others at a safe distance. As inspiration for this exhibition, this small painting is symbolic of d'Evie and her collaborator's approach, challenging traditional hierarchies of participation.

Tornadoes are a force of nature, something unpredictable and chaotic, and we give them human names as a way of grasping and clutching at what we cannot understand. The work of d'Evie and her expanded team of associates and collaborators offer us guided methods of trespass into the inhospitable. With open hands they orientate and navigate us through this rigid, precarious world together as more honest friends.¹⁰

James Lynch

9

<https://fayendevie.com/dust-castlemaine-gaol> [Accessed 20 May 2023]

10

A reference to blind artist John Roeder and his concrete poetry.
@anonymousworksinc [Accessed 2 June 2023]



[FIG. 02]

Fayen d'Evie and Trent Walter
Janaleen sings, and hides 2017

[Trip the Light Ekphrastic: A Guide, Jennifer Justice]

Start from the knowledge that nobody owns your way of experiencing a work of art but you. Just like nobody owns the idea of anything — this includes museums, exhibitions, or land or stars and sea. Nobody does your way of being in the world better than you do. Also, there are no official rules here, only gentle guidance as desired.

What is the martial art where practitioners are taught to use their opponent's force to propel their own counter manoeuvres? I imagine there is also a way that dancers serendipitously use each other's motions to drive a performance. Think of ekphrasis as a collaborative, generative practice in conversation with others, a personal monologue in concert. There is absolutely no need to centre visual information if describing how something looks is not your cup of tea.

For those who prefer more structured or practical encouragement, you might set your own constraints: write only two word responses to the art, or write a drum solo.

Talk about what the work of art reminds you of or how it makes you feel. Describe its textures or temperature. What is its relationship to space and place? Does it give off a vibe? Can you walk around it in your mind, or does it resist interpretation?

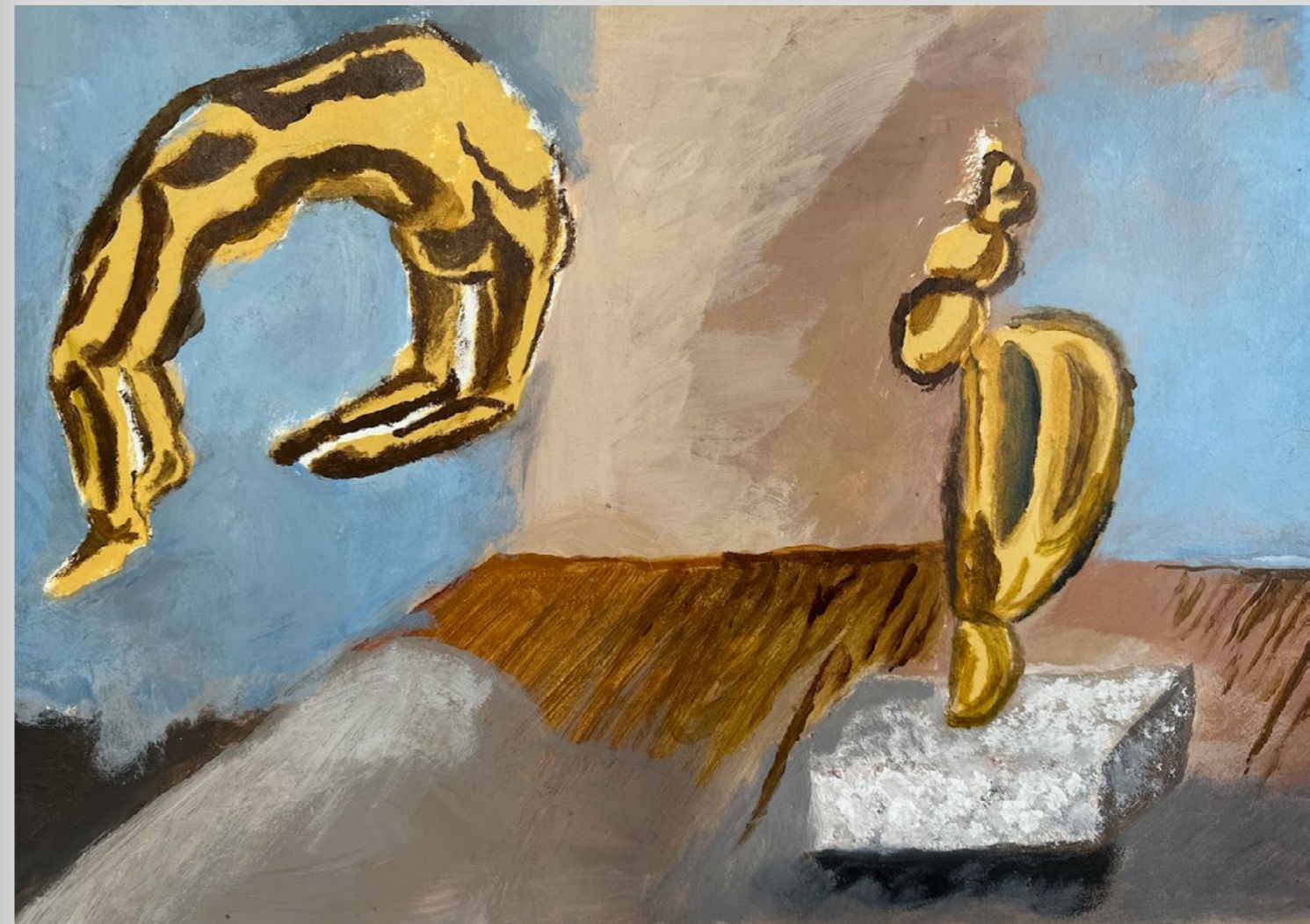
Read poetry or listen to music every day. Buy some art from your favourite local artist. Notice the ways in which art history lionizes some artists and excludes others and actively resist bias.

You don't even have to like something to respond to it — at times I have even found it preferable to really hate a work of art because it reveals so much about your relationship to the object or performance in the moment. Our passions add resonance to who we are in the world. Now all this is starting to sound a bit woo woo- my apologies. Succinctly put, describe art anyway you want, using any form you want: compose an opera for Coco Fusco, bake a cake as homage to Ellen Gallagher, freestyle to Ruth Asawa, write Moyra Davey's grocery list, compose a rhyming couplet for Emily Jacir, choreograph a dressage routine to Meshes of the Afternoon, draft a love letter to Kaylene Whiskey.

Okay, I lied — there is one rule. You must devote some time and thought to the art, whatever it may be. When I have worked in museums or galleries, certain pieces came to feel like old friends with all the idiosyncrasies and vulnerability that comes with familiarity. I'm not asking you to buy Derek Jarman's Blue an engagement ring (although we have all known of more ill-fated unions, haven't we?) Just give your imaginative attention to the art, then, to riff on a Jasper Johns quote: take an object, respond to it, do something else in response to it.

First published and commissioned by Fayen d'Evie for the exhibition *We get in touch with things at the point they break down // Even in the absence of spectators and audiences, dust circulates...* at West Space, Naarm/Melbourne 2021. <https://www.offsite.westspace.org.au/work/scores-3/>. Reproduced with permission from the author and West Space.

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[FIG. 03] Jennifer Justice
Bourgeois and Brâncuși In Conversation 2023, acrylic on paper

A spare minimalist gallery space — hardwood floors, blank walls in sky-blue and peach washes. Brâncuși's high-modernist *La Jeune Fille Sophistiquée* (Portrait de Nancy Cunard) sits on a marble plinth to the right across from Louise Bourgeois's *Arch of Hysteria*, which is displayed suspended above the ground. Both sculptures are cast in polished bronze, but my heightened-contrast painting makes them both definitely reminiscent of a ripe banana- another iconic figure in 20th/ 21st century Western art (you could also say Brâncuși's *Golden Bird* looks like a stretched-out banana). The headless male figure of *Arch of Hysteria* appears to have been lifted off the ground by a force centered in the small of its back. Its slender arms contort backwards, almost touching the heels of the dangling legs. A tottering stack of shiny egg-like spheres in profile, Nancy Cunard's portrait blankly faces Bourgeois's floating psychodrama.

I'm a bit obsessed with art that acts as speculative curation. I tend to approach art history and museum culture like a bemused anthropologist. I pair these two sculptures because of what I think they have to say to each other in regards to gender, craft, and art-world power structures. I read an interview with Bourgeois in which she spoke of meeting Brâncuși as a young woman. He assumed she was a collector or possible "patroness" and she, being a huge Fangirl, was too shy to correct him. Continuing the Fangirl tradition, my drawing is also modest proposal for someone to put together an exhibition of the two.

JJ



[FIG. 04]

Dance students in a masterclass with performance maker Alex Craig and Fayen d'Evie touching *Janaleen sings, and hides* 2017

[Holding Eva Hesse [Treatment], Fayen d'Evie]

This text is a treatment for an audio essay, a study in be-holding *Sans II* (1968), a sculptural work by Eva Hesse in the collection of the San Francisco Museum of Modern Art (SFMOMA). To be-hold, as I have written elsewhere, reclaims the etymological root of 'beholding', before the term's co-option as ocular observance. In Old English, bihalden denoted deep regard, the conjoining of bi- 'thoroughly', and -halden 'to guard, to preserve, to maintain, to take care, to hold.'¹ My practice of be-holding is an ally of conservation practice, preserving and carrying stories of embodied encounters with artworks, and tending to sensory nuances not usually disclosed.²

By framing this text as a treatment for an audio script, I intend a blatant political position: an insistence that more can be done to offer diverse perceptual entry points into our creative conversations. The dominant structures of publishing are so deeply bound to a narrow idea of a normal perceiving and cognitive body, that there is an urgency to turn to blind, Deaf, autistic and non-verbal mentors to innovate sensorial writing and publishing. This project requires a rejection of capitalist models of efficiency in favour of redundancy. Rather than a singular mode of messaging, build in multiplicity through parallel texts that convey similar thematic content with perceptual variations. This manifesto has arisen out of friction. Invitations to author print essays grate against my blind-ish practice. By grounding print essays in audio narratives, I hope to sustain the privileging of blind readers, while deploying the scripting and transcribing process to affirm Deaf readers.

In the context of this issue orbiting constructs of care, and the tragic circumstances of Eva Hesse's illness and death, the term 'treatment' could suggest medical recuperation. However, like many disabled writers, I have a skeptical relationship with the medical industry, and reject insinuations that the quality and value of a life relies on medical repair. The earliest known usage of 'treat' in the fourteenth century was not in the medical sense, but as an intransitive verb meaning 'to discuss terms of accommodation', or 'to deal with a matter in writing or speech'. An intransitive verb is not transactive; it does not need to act upon an external object, but instead describes the actions of the subject. Through this text, I announce a refiguring of 'treatment', not as a proscribed program of repair for an externalised other, but as a fundamentally reflexive commitment to access within writing and publishing. An archaic cognate of treat is behandle meaning 'to touch with the hands' or 'to discuss'. Enfolding these concepts elaborates a discursive structure of care for artworks and audiences. Intimate be-holding encounters may bring close attention to an artwork in one moment in its durational life; these private encounters may be shared with public audiences through ekphrastic audiodescription; and with be-handling, treatments may be crafted that mingle scripting and transcribing, opening space for trans-sensory conversations about how we experience artworks.

[LISTEN TO PREAMBLE]³

Cue Audio. Narrator. HOLDING EVA HESSE

1

Fayen d'Evie, *Orienting Through Blindness: Blundering, Be-Holding and Wayfinding as Artistic and Curatorial Methods*, Performance Paradigm, issue 13, 2017.

2

<https://www.sfmoma.org/read/redescribing-the-periphery>

3

<https://relocatingechoes.space/holding-eva-hesse>

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Fade in to murmuring. Overlay footsteps and voices:

Do you have any personal thoughts about the shifting legacy of artists? Based on the attrition of the artworks? ... I haven't given it much thought — to consider how someone will be known in the future based on what evidence remains ...

Narrator. Wednesday 19 July 2016. We huddle in one of the third-floor galleries of the San Francisco Museum of Modern Art. There is a quorum of blindness amongst us, and a quorum of SFMOMA staff. The museum is closed to the public, but we are not alone. In an adjacent gallery, an on-camera interview is taking place. We have been given permission to proceed with our study of *Sans II* by Eva Hesse — as long as we speak in hushed tones. We settle close to head conservator Michelle Barger, who has cared for *Sans II* since the work entered SFMOMA's collection in 1999:

It was made in 1968 during that time period in her career where she was branching into larger scale sculpture. She was trained as a painter at Yale, and in the mid-1960s had a moment where she shifted towards doing three-dimensional work. She probably would still describe it as painting ... For the first time she moved into using polyester resin and fiberglass. It was also the first time she went outside of her studio and worked with a fabricator ... and then it ended up being somebody who worked with her for the rest of her life, which was about three more years after that ... It's made up of two rows of six, I'm going to call them windows, three-dimensional windows ... sort of box-like units that are stacked, the top row on top of the bottom, recessed toward the walls with the sides coming toward us ... It's about three and a half feet high, seven feet wide ...

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When *Sans II* was first exhibited, at Fischbach Gallery in New York, the work spanned five times this length.

When Hesse made it, she made these five units and they were on display in a gallery show she had, one piece with five units. They were displayed all together, in a horizontal line. But no institution committed to owning all five and so it was sold separately. The Whitney purchased two, and the other two went to private collectors. The fifth one, she traded to her dentist for dental work. So her dentist had it in his home, on view in a suburb of New York City. And that unit stayed at his house, until it came into this collection.

When SFMOMA mounted a retrospective of Eva Hesse in 2002, the five units were reunited and installed side-by-side in their original, horizontal formation.

It's supposed to look like it's a continuous strip, so you want them as close as possible. Of course, we had couriers from each institution who were really nervous about you handling their work, and getting it too close ... I call it the *Quintuplets Study*, because these were out in the world and on their own and then brought together and you could see evidence of the lives that they led in different locations. Each part has had its own life over the years and so when it comes together, they don't all look the same again. They're varying in degree of yellowing and dust. The two that are in the best condition are the two that the Whitney had purchased.

The *Sans II* in front of us is a deep amber colour, like sugar caramel. We are told that it was the most yellowed of the quintuplets, but not the dirtiest.

It wasn't in a controlled museum environment. The private dentist had it on view

all the time. This tacky surface, if you get dust on it, it really is hard to get off, it just embeds in it.

Jill Sterrett, SFMOMA's Director of Collections, chimes in:

There's years of New York City suburb dust stuck onto that tacky surface.

Georgina Kleege tucks her white cane under her arm, and poses a question to those amongst us with some degree of visual perception:

Where does your eye go first, looking at this piece?

What attracts your gaze?

Layer polyphonic responses: // '... the intersection of several of the boxes toward the centre, because it creates a pinwheel effect, and also is suggestive of honeycomb. It's the ripple in the otherwise relatively regular grid that's the little difference that draws the eye ...' // '... these curves and divots and the creases ...' // '... the work has presence on the wall, but there's light reflecting through it and bouncing back from the wall ...' // '... the word that comes to mind is dappled — dappled light, or you look out a window and you see a tree that has light coming through with areas of patches of leaf. Because where I'm standing now, you feel that from the shadows created by the deep walls. There's shadows in the thickness of the resin ...'

Kleege changes tack:

I was interested to know that she started as a painter, and still continued to think of herself as a painter, even though this is theoretically a 3D work ... Visually, does it look like a painting? At what distance, do you know that you're looking at a 3D piece?

[Give space to the long silence that followed.]

This question was more difficult, drilling beyond superficial visual observation, to probe underlying assumptions about what makes a painting a painting, what makes a sculpture a sculpture.

Layer voices: // '... the viscosity of resin, it can be brushed onto fibreglass like paint ...' // '... Hesse favoured the tools of a painter, even as she explored sculptural mass ...' // '... the stacked boxes of Sans II resemble a painting in reverse, its stretcher bars exposed ...'

By orienting the descriptive exercise through blindness, Kleege has modelled one of the methods we have been trialling by which blindness can nuance or challenge visual observation. Where possible, we prefer to move beyond the visual to claim space for tactile aesthetics. Conservator Michelle Barger has been a crucial gatekeeper in our quest to touch works, the ultimate arbiter on what kinds of handling may be possible in each instance.

I remember being surprised at how light *Sans II* is, but also really nervous because it talks to you when you move it. It becomes quite brittle and just moving it, it sort of is crinkly, which makes you nervous initially. Then when you get to know the piece and you realise that's a part of how it talks and how it acts, you just handle it in a way that supports it ...

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Then the words we have been waiting for:

I think we can do some touching today ...

We lean across the riser, which is designed to dissuade an intimate approach. The walls of *Sans II* feel paper thin, but in some places we feel thick layers of fibreglass and resin. We whisper tactile notes:

More brittle than I thought. I thought it'd be more rubbery.

Our fingertips find the rippled pinwheel joints at the junctions of the grid, and bubbles and tiny holes along some of the walls. Michelle Barger explains that the fibreglass is non-directional, matted strands of glass, and that there are pockets of air in the mesh, so the holes form where the resin has not been worked into the mesh enough:

The holes are areas of resistance.

We sniff the surface of *Sans II*, but there is only a faint smell. Barger notes that the smell is intense when *Sans II* has been in storage:

When we bring the crate in to install it, you open the crate, and you get poof, a hit of polyester. I have lost my sense of smell, but the crew always talks about you get this oof, you get hit with some chemical smell of how it's still reacting and off gassing.

Jill Sterrett recommends we touch the glassy texture of the flat back panels, where the work is more saturated with resin:

This is where Hesse's moulds would have been.

Hesse created the first plaster mould herself, then gave it to her fabrication assistant Doug Johns to create the resin units. Johns still has the original mould in his studio in Topanga Canyon, Southern California, where he makes sexually explicit artworks. When SFMOMA's conservators were researching Hesse's materials, in preparation for the retrospective show, they invited Doug Johns to demonstrate the process of creating *Sans II*, by making a mock-up, using the original mould.

He wrapped the mould in the fibreglass, and then bound it with resin. So painted resin, with fibreglass holding the resin together, forms the structure of each one of these individual boxes, then he uses the same process of fibreglass and resin to join them, and that process of joining is what creates the rippled edges. The thing that was so striking when we did the mock-up is that we saw the clear, water-white resin, what it looked like when it was first made. It's translucent.

The day after the show closed, we took our four-panel mock-up and installed it on the wall right next to this piece. And it was so profound to see, because when you held it, it still had presence, but when you put it on the wall, it just disappears. Hesse talked famously about nothingness, and you then saw this work sort of disappear on the wall ... So that was the really big surprise, how clear this actually was ... Seeing the mock-up made you rethink everything that this sculpture had been ...

In Hesse's diary of 1967, she wrote: 'compartment, interval, void. Sans: without, A few pages later, she wrote: '1. SANS: < L. absentee, absence. (under influence of sine, without) (archaic or poetic, without).' A year later, in her statement for the

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Chain Polymers exhibition where *Sans II* was originally exhibited, Hesse wrote: 'I would like the work to be non-work. This means it would find its way beyond my preconceptions ... It is my main concern to go beyond what I know and what I can know ... It is something, it is nothing.'

The translucent mock-up suggests that *Sans II* would have originally hovered between something and nothing. Hesse had cast an empty form, and then serialised the void, creating a work shimmering on the edge of invisibility. But as the quintuplet units of *Sans II* have transitioned to a rich amber patina, they have accrued visual density. They have become more object-like and lost the suggestion of nothingness. And this amber quality has not only displaced the memory of *Sans II*'s pale translucence, but has become mythologised as integral to the work. So much so, that when SFMOMA chose a cover image for the retrospective catalogue, they chose a pinwheel join of *Sans II*, and heightened the amber colour.

Hesse had anticipated the impermanence of her materials: 'At this point I feel a little guilty about when people want to buy it. I think they know but I want to write them a letter, and say it's not going to last ...' Ann Temkin has spoken of the quandaries facing curators and conservators, asking, 'Is the condition of the piece so far from the artist's intention that it is better to leave it unseen and make do with photographs of it in good condition? Does one attempt to remake the objects or portions of them, sacrificing literalness to present something true to the spirit of the original? Or does one accept the aging of the sculpture as part of its meaning and present it as it now exists?'

So how can we expand our concepts of conservation to account for the immaterial? How can we better care for and preserve the stories of works as they age? Perhaps Hesse's own poetics of erasure offers a response. In 1964, Hesse made a series of lyrical collages and drawings in which she brushed over text with a wash of white pigment. Hesse's close friend Gioia Timpanelli has described this use of white as transparent cancellation, like a postmark struck over a stamp that documents the placement and the relationship between both marks, while negating neither. Our encounter with *Sans II* washes tactile notes across preceding memories.

Even the SFMOMA curators present have never experienced the piece in this way, including Tanya Zimbardo:

I never knew that one could be, with permission, able to touch this, so there's this sort of pleasure. Also, it felt like how I imagined, which isn't always the case. It had a kind of delicate, almost crystal kind of quality to it.

Layer voices: // '... it talks to you ...' // '... curves and divots and the creases ...' // '... glassy ...' // '... glossy ...' // '... it creaks ...' // '... the resin has formed a surface where it's touching the mould, the texture will tell you also which was facing in and what was out ...' // '... brushstrokes ...' // '... in some places there's multiple layers of fiberglass and resin, so it's quite thick. And then around the edges it's paper thin ...' // '... feel the holes ...'

This text was first published by Unmagazine, issue 14.1, edited by Elena Gomez and Rosie Isaac, March 2020. Reproduced with permission from the author and Unmagazine.



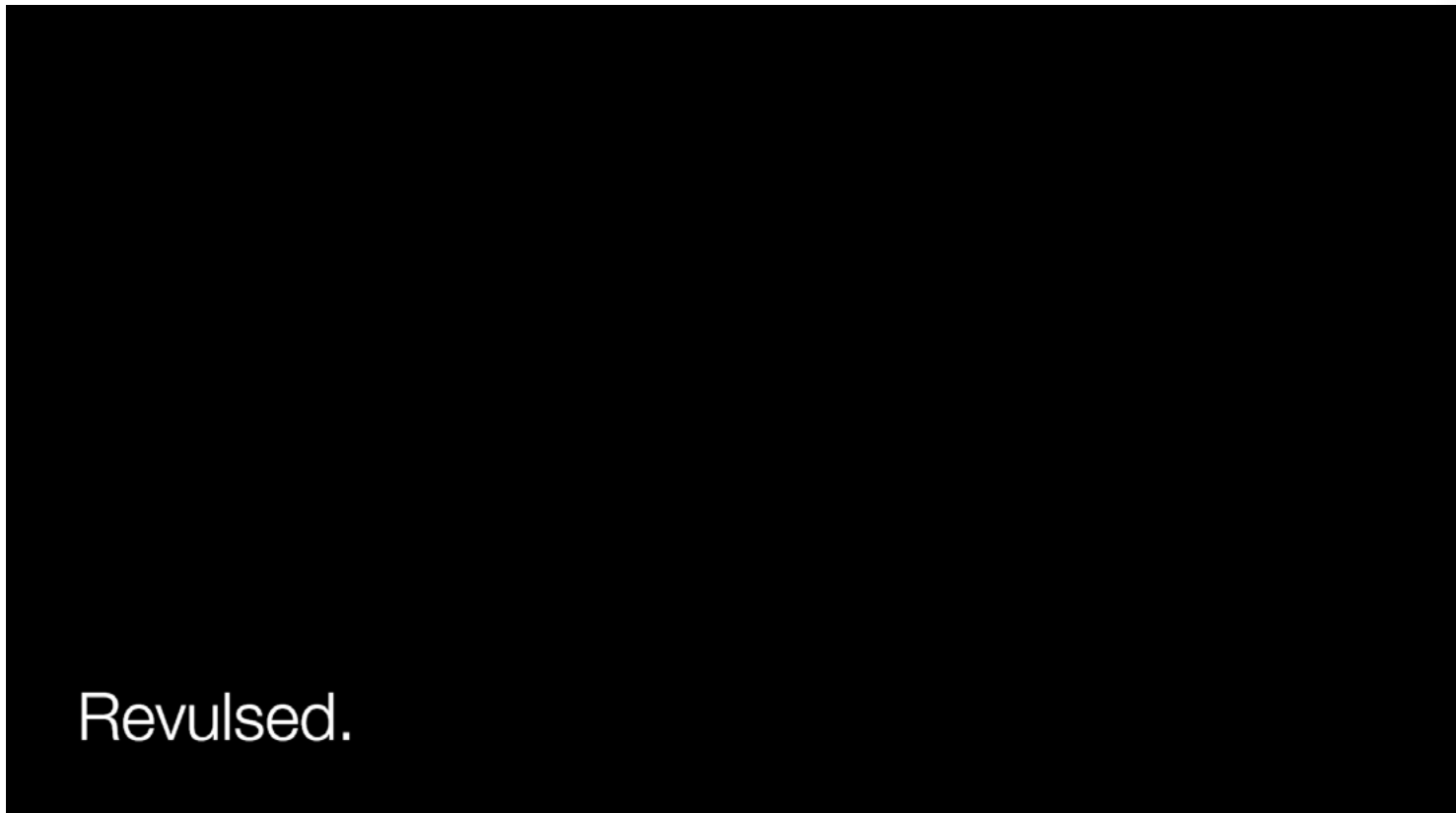
Georgina Kleege be-holds Eva Hesse's *Sans II* 1968 during Fayen d'Evie's sensorial research at SFMOMA, 2017. Photograph by Don Ross.



[FIG. 06] Fayen d'Evie, Anna Seymour and Pippa Samaya
Shape of an Echo 2019
00:06:53



[FIG. 08] Fayen d'Evie, Anna Seymour and Pippa Samaya
Shape of an Echo 2019
00:03:18



[FIG. 07] Hillary Goidell
To Catch a Thing in Flight 2020
00:06:10



[FIG. 09] Hillary Goidell
To Catch a Thing in Flight 2020
00:04:12



[FIG. 10]

Installation view of *Resonant Cuts*, Aaron McPeake and
Fayen d'Evie 2011



[FIG. 11] Aaron McPeake and Fayen d'Evie
Resonant Cuts 2011



Bryan Phillips recording sounds at the Castlemaine Gaol for the exhibition
From Dust to Dust: Prologue 2018. Photography by Pippa Samaya.



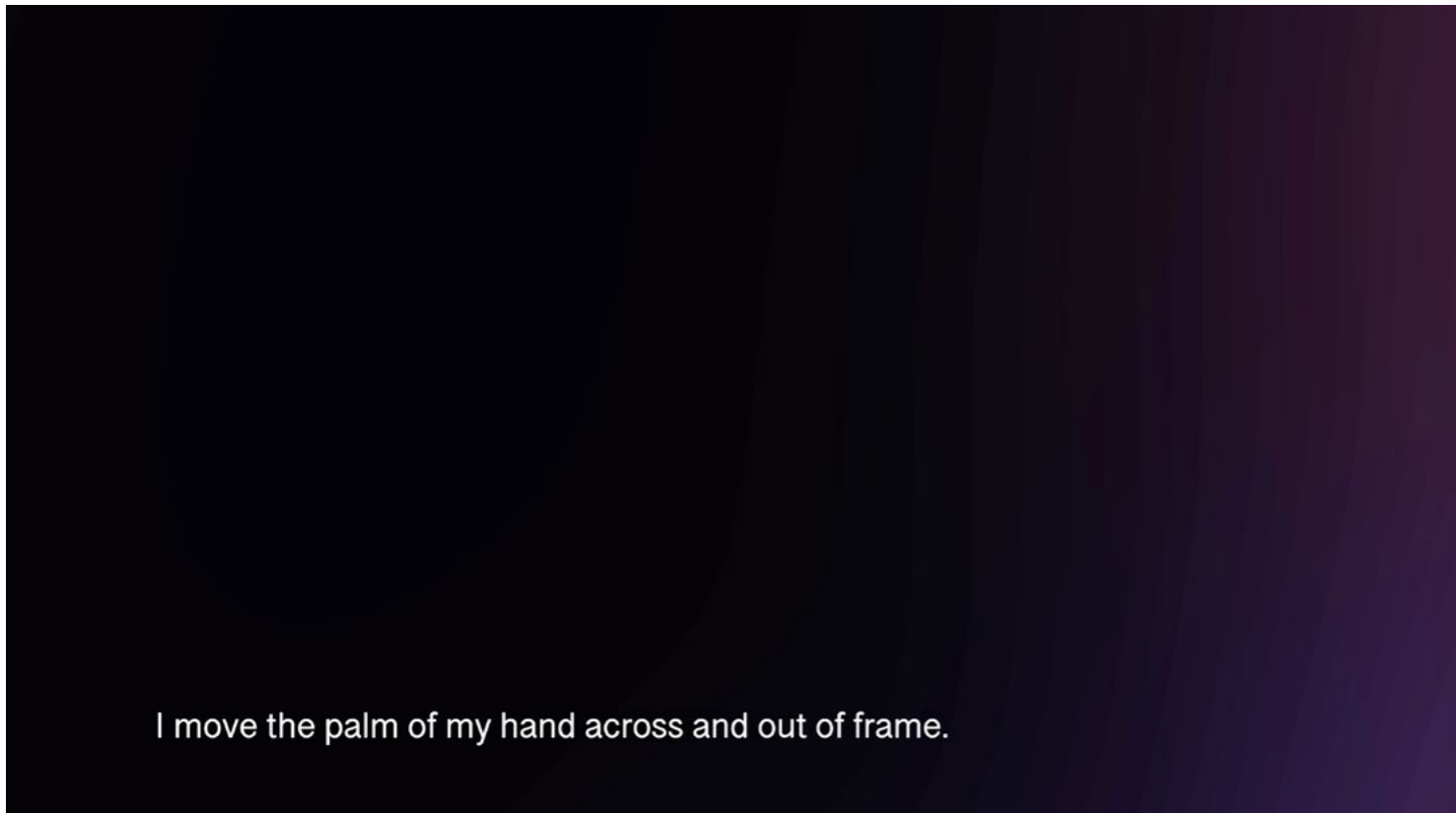
[FIG. 12] Installation view of *Essays in vibrational poetics {,}*,
Fayen d'Evie 2019



[FIG. 13] Fayen d'Evie and Benjamin Hancock
H(e)R {~~~}...;...;x 2021
00:01:05

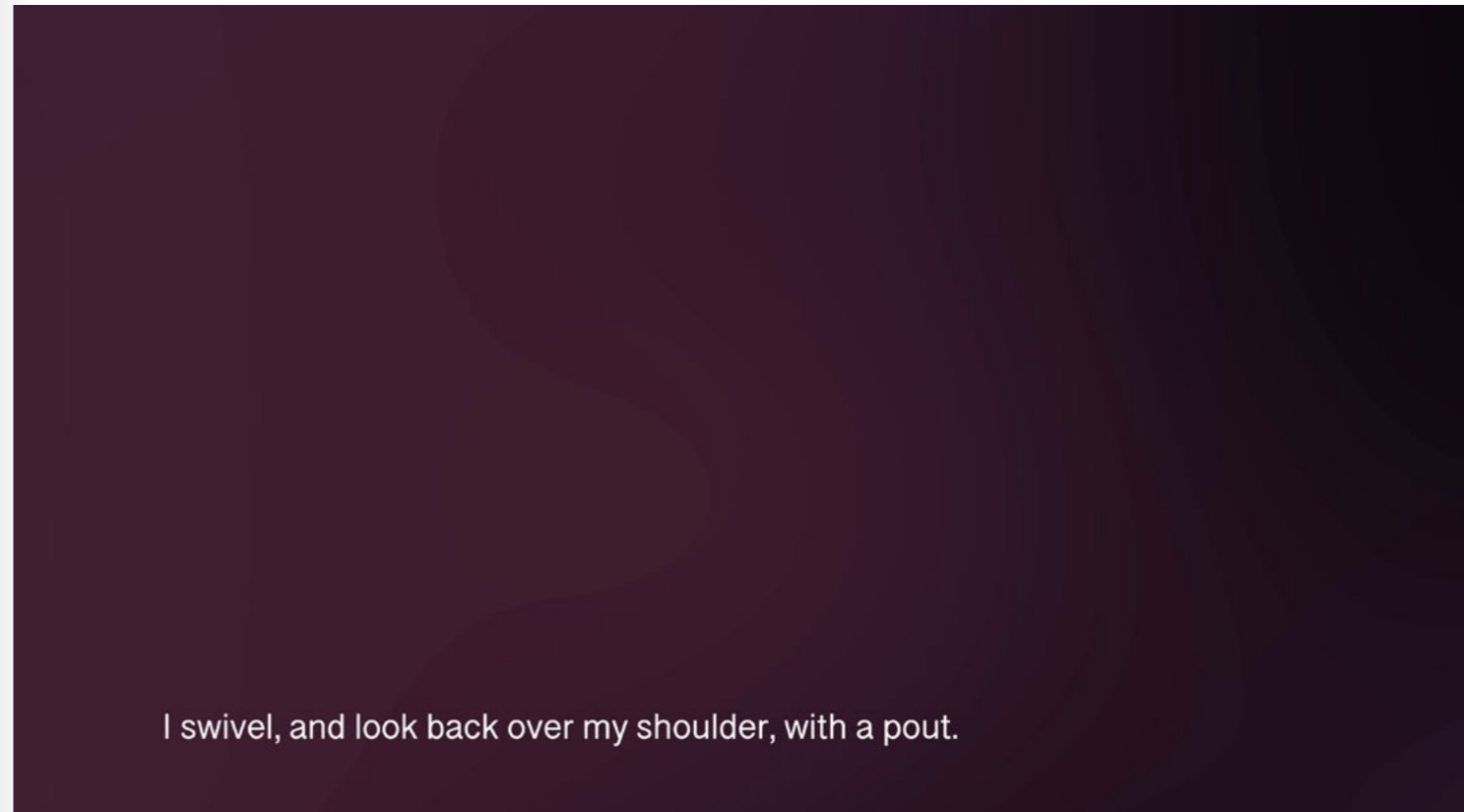


[FIG. 15] Fayen d'Evie and Benjamin Hancock
H(e)R {~~~}...;...;x 2021
00:04:33



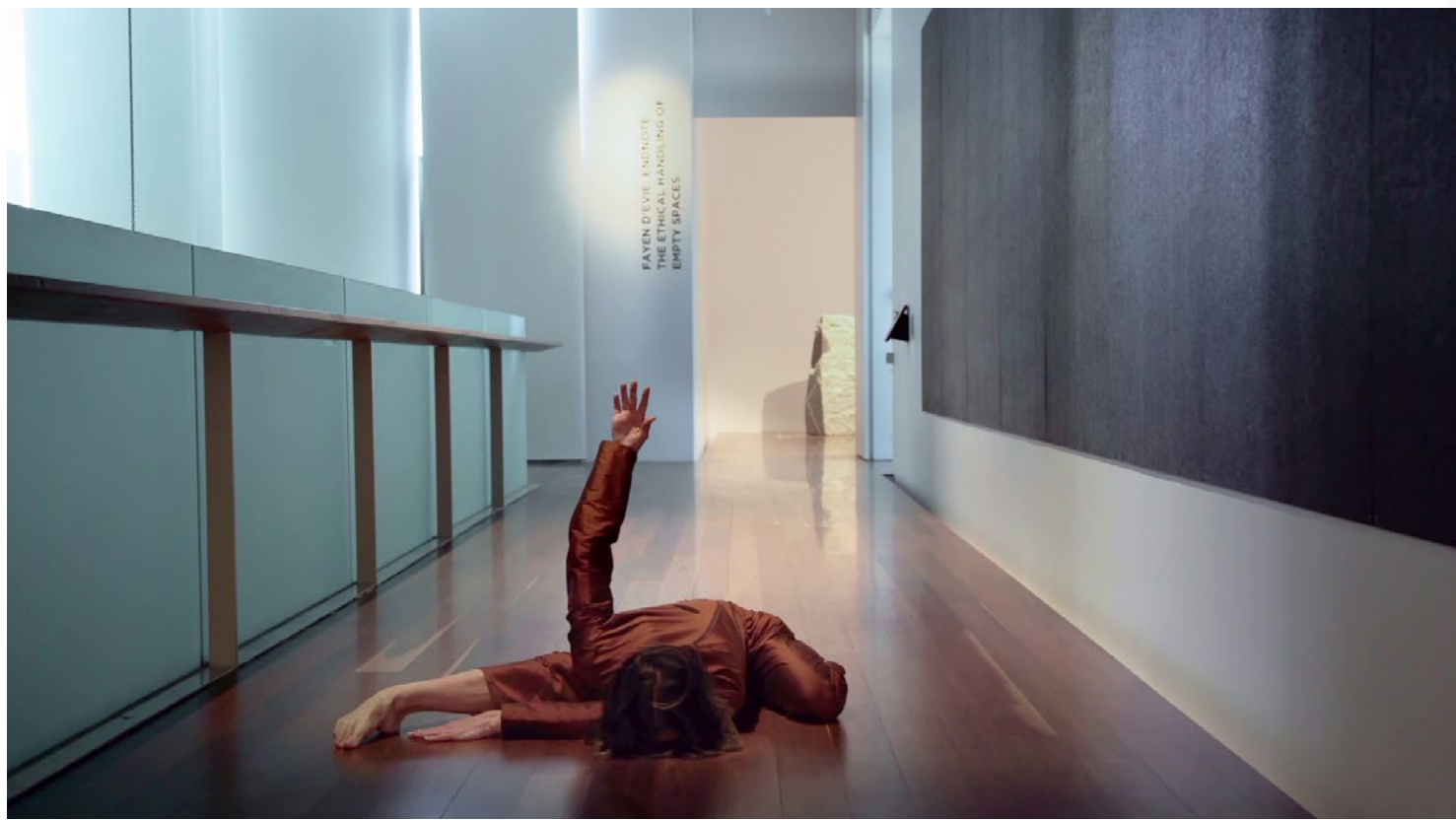
I move the palm of my hand across and out of frame.

[FIG. 14] Fayen d'Evie and Benjamin Hancock
H(e)R {~~~}...;...;x;o 2022
00:01:07



I swivel, and look back over my shoulder, with a pout.

[FIG. 16] Fayen d'Evie and Benjamin Hancock
H(e)R {~~~}...;...;x;o 2022
00:04:52



[FIG. 17] **Fayen d'Evie and Benjamin Hancock**
Essays in vibrational poetics {-}... , ... ; ... (2nd edition) 2021
 00:04:30



[FIG. 19] **Fayen d'Evie and Benjamin Hancock**
Essays in vibrational poetics {-}... , ... ; ... (2nd edition) 2021
 00:09:40

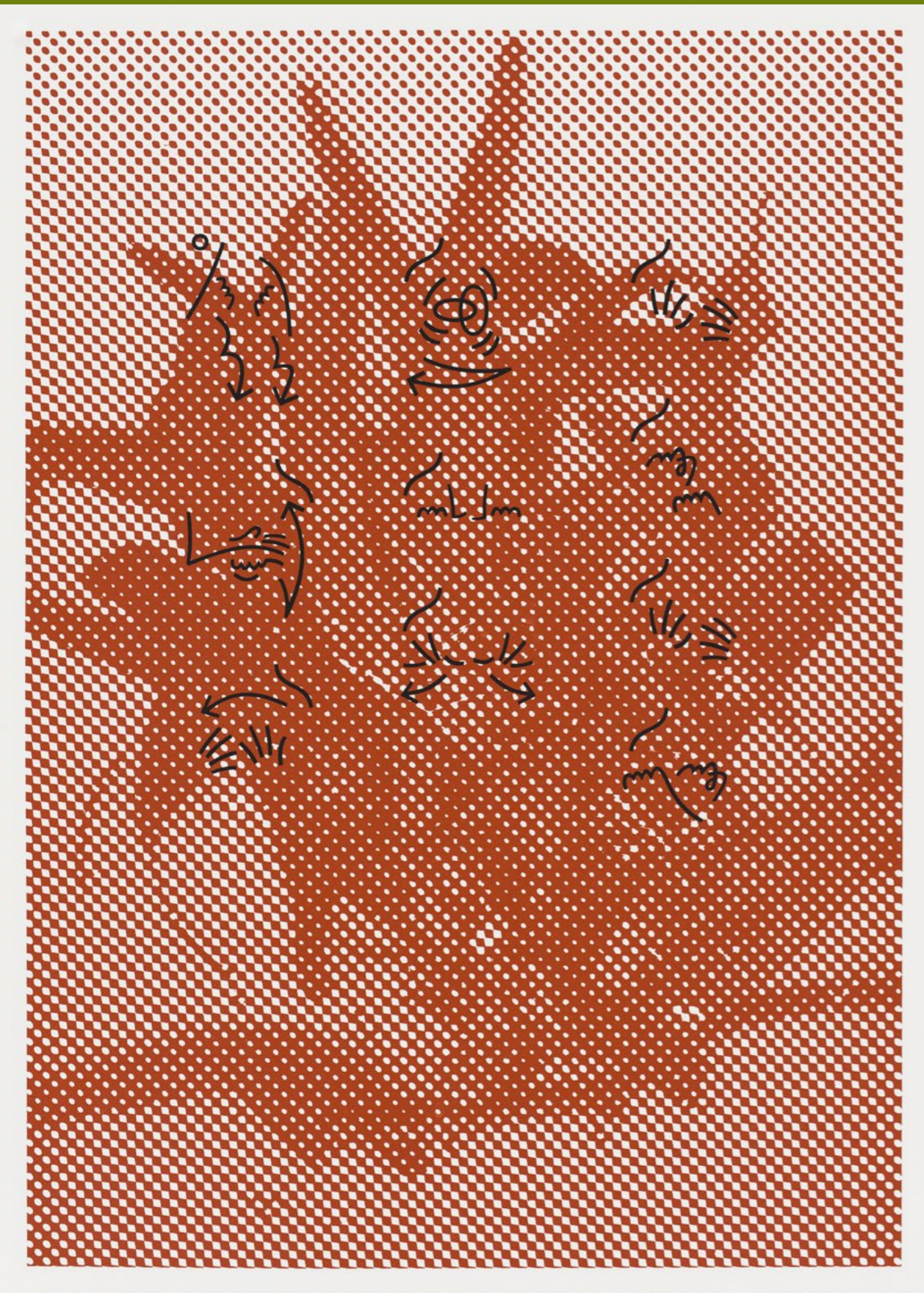


[FIG. 18] **Fayen d'Evie and Benjamin Hancock**
{~~~}... , ... ; x // typographic notes 2021
 00:01:44



[FIG. 20] **Fayen d'Evie and Benjamin Hancock**
{~~~}... , ... ; x // typographic notes 2022
 00:03:16

First performed in front of Emily Floyd's *Temple of the female eunuch* 2008,
 as part of the exhibition *This is a Poem* at Buxton Contemporary, Melbourne, 2021.



[FIG. 21] Fayen d'Evie, Anna Seymour, Vincent Chan and Trent Walter
Essays in gestural poetics {;;} 2021

[This page]
Care is a cognate to grief

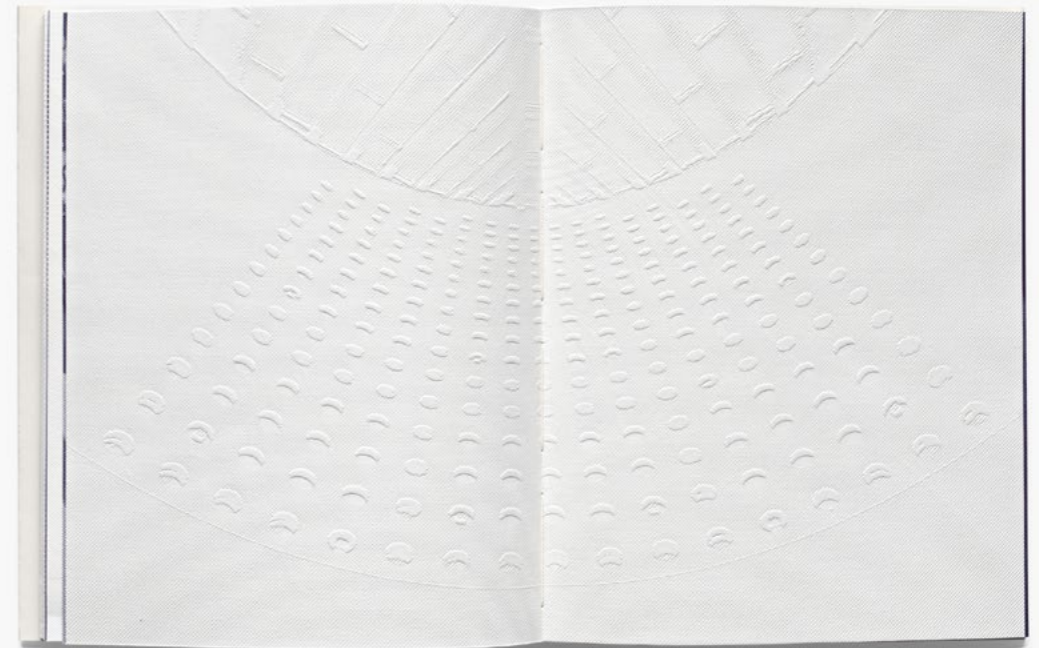
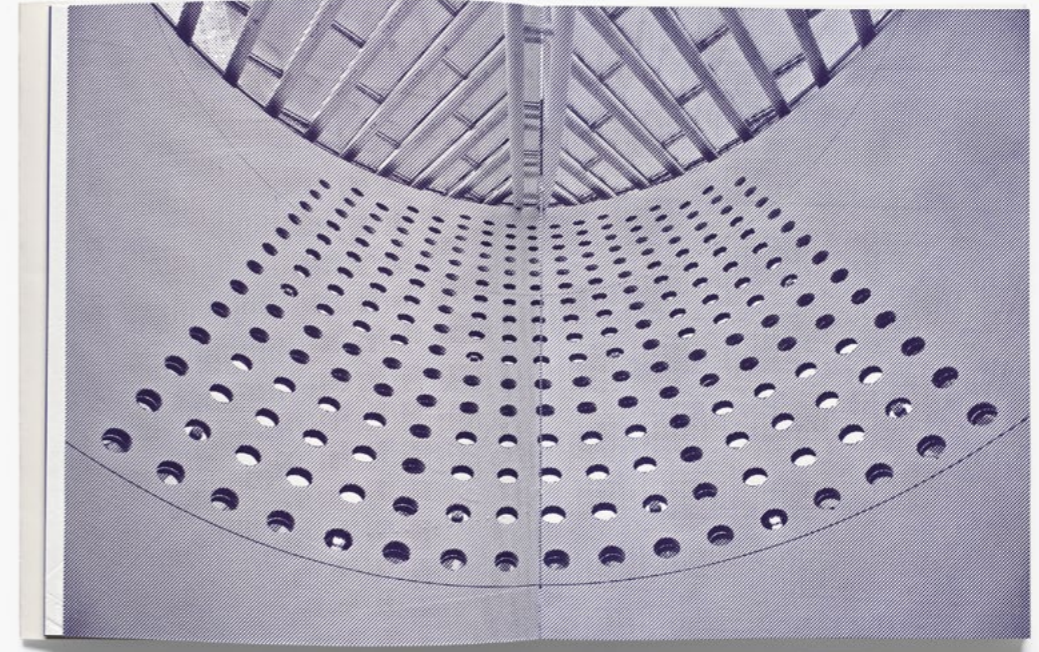
[Top right hand page]
Endnote: The ethical handling of empty space

[Bottom right hand page]
We get in touch with things at the point they break down

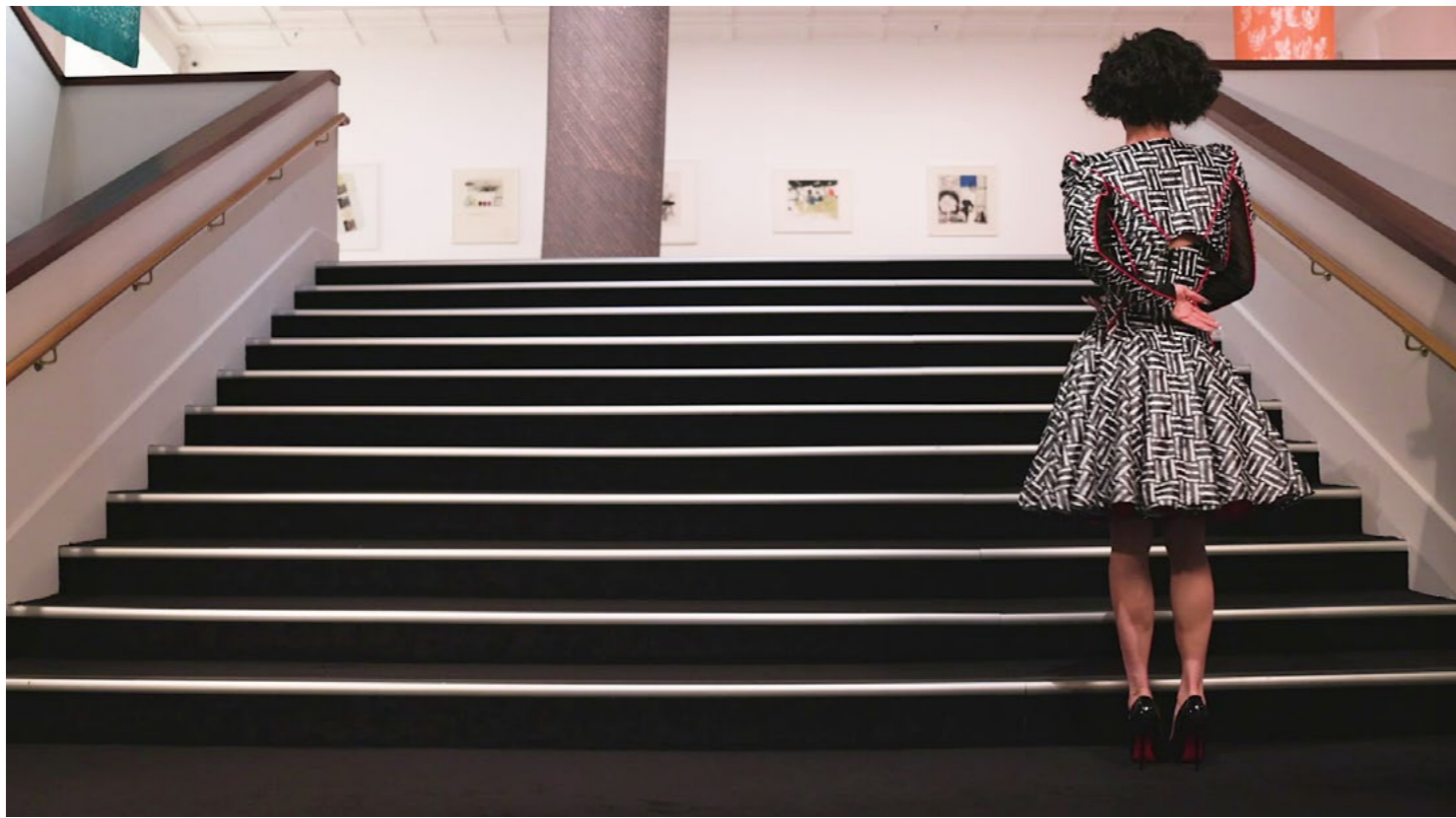




[FIG. 22] Installation view of *Ascending/Descending Sonic Shadows*, Fayen d'Evie and Trent Walter 2019



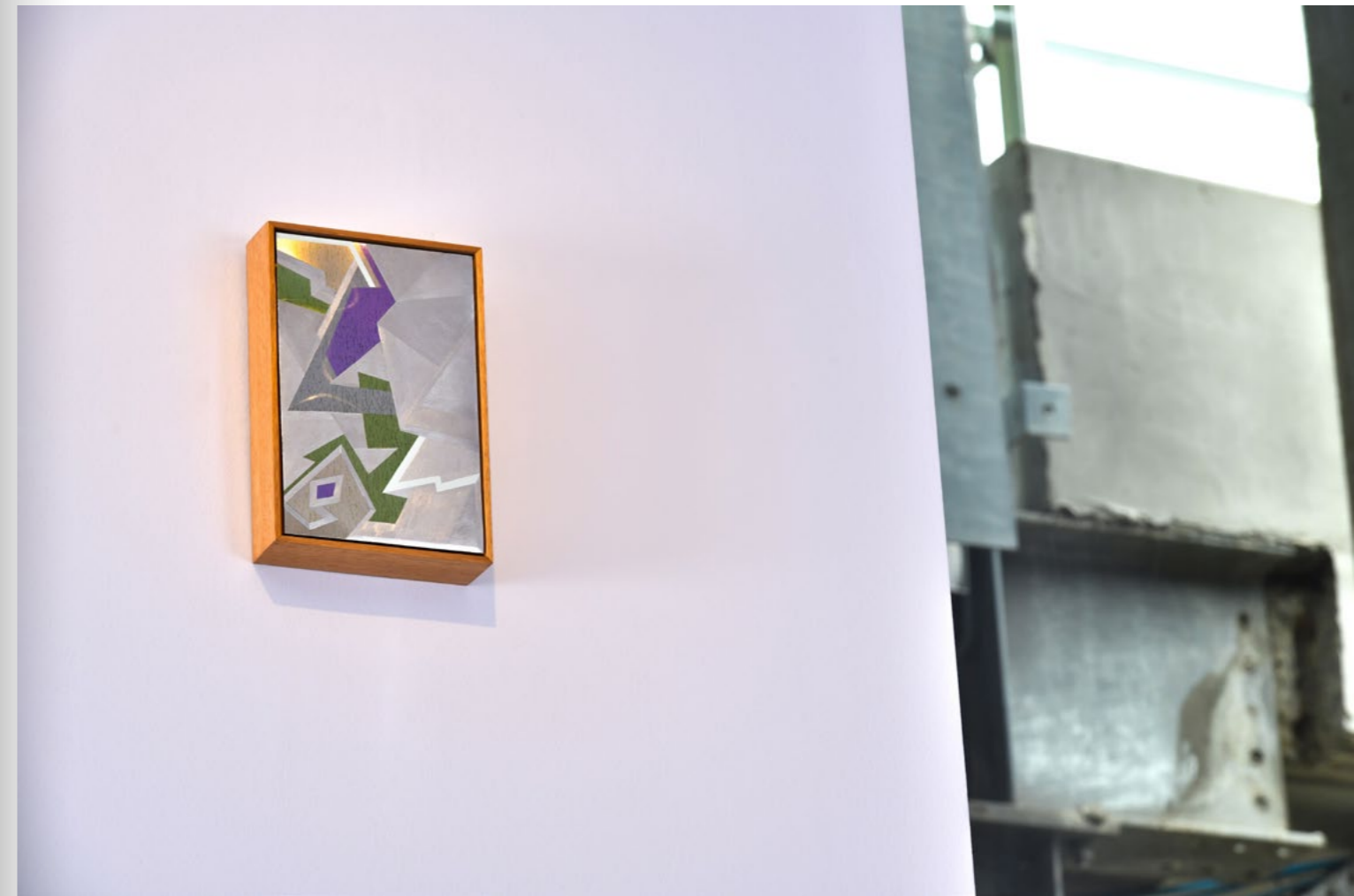
[FIG. 23] Fayen d'Evie and Trent Walter
Ascending/Descending Sonic Shadows 2019



[FIG. 24] **Fayen d'Evie and Benjamin Hancock**
*{~~~~} Further Toward, Further Toward A Deconstruction of
Phallic Univocality: Deferrals* 2022
00:01:44



[FIG. 25] **Fayen d'Evie and Benjamin Hancock**
*{~~~~} Further Toward, Further Toward A Deconstruction of
Phallic Univocality: Deferrals* 2022
00:03:16



[FIG. 26] **Installation view of Ex- [excerpt restaged],**
Fayen d'Evie 2011/2023



[FIG. 27] Installation view of *Essays in vibrational poetics {.}*,
Fayen d'Evie 2019

As you enter the space,
notice and greet with
your body

the air contained within.

With every part of the body available
to you today,
taste, smell, feel, look and interact

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with the air that lives
in this space.

You might gaze at it with your
swivelling shoulders,

taste it with a scrape of the foot,
smell it with the crown of your
head, feel it as you push against it
with a jutting hip.

Notice the texture and weight of the
air as you interact with it;

is it a solid, heavy weight pressing on
your body,
or a fluid stream of light?

How do you shape it with your
movements,
and how do you allow it to
shape you

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and the way you move
within this place?



Dance students in a masterclass with performance maker Alex Craig

[List of works]

All artworks are listed as they appeared in the exhibition. All images are © copyright and reproduced courtesy of the artists.

From left clockwise around gallery:

[FIG. 03]

Jennifer Justice
Bourgeois and Brâncuși in Conversation 2023
acrylic on paper
38 × 56 cm
courtesy of the artist

[FIG. 01]

Jennifer Justice
Tornado 2023
acrylic on canvas
25.4 × 25.4 cm
courtesy of the artist

[FIG. 02, 04]

Fayen d'Evie and Trent Walter
Janaleen sings, and hides 2017
unique state tactile screenprint with debossing and audiodescription printed by Trent Walter, Negative Press

Sounds consist of three audiodescriptions translating photographic documentation by Pippa Samaya of a performance by Janaleen Wolfe with raw hide, recalling the exhibition *From One Body to Another* by Sophie Takách and Fayen d'Evie with Janaleen Wolfe, Ben Phillips, Bryan Phillips, Casula Powerhouse, Sydney (2017). Audiodescriptions by Fayen d'Evie and Bryan Phillips, featuring Janaleen Wolfe and Ben Phillips.

[FIG. 06, 08]

Fayen d'Evie, Anna Seymour and Pippa Samaya
Shape of an Echo 2019
digital video 13.5 mins

[FIG. 07, 09]

Hillary Goidell
To Catch a Thing in Flight 2020
digital video featuring audiodescription 13.04 mins

[FIG. 17, 19]

Fayen d'Evie and Benjamin Hancock
Essays in vibrational poetics {~} ... , ... ; ... (2nd edition) 2021
digital video with sound 18.13 mins
videography by Thomas Smeets
editing by Benjamin Hancock
colour grading by Jacob Edmonds
edited documentation of durational performance, 19-20 March 2021, SAMSTAG Museum of Art, Adelaide

[FIG. 10, 11]

Aaron McPeake and Fayen d'Evie
Resonant Cuts 2011
bronze bell slices
courtesy of the artists

[FIG. 12, 27]

Fayen d'Evie
Essays in vibrational poetics {.} Acknowledging Margaret Woodward, Nùria López, Mrs Eaves, and women who painted the caves in tactile poetics 2019
granite, quartz, marble, bronze, ochre, charcoal
courtesy of the artist

[FIG. 13, 15]

Fayen d'Evie and Benjamin Hancock
H(e)R {~~~} ... , ... ; x 2021
digital video without sound 6.23 mins
videography by Will Huxley
editing by Benjamin Hancock & Will Huxley
garment by Jack Hancock — for The System
nails by Lili Taylor
colour grading by Will Huxley

[FIG. 14, 16]

Fayen d'Evie and Benjamin Hancock
H(e)R {~~~} ... , ... ; x ; o 2022
digital video with sound 10:43 mins
audiodescriptive script by Fayen d'Evie and Benjamin Hancock
audiodescriptive narration by Benjamin Hancock
dialogue recording by Simon Maisch at SIAL Sound Studios, RMIT, Naarm/Melbourne
editing by Benjamin Hancock

[FIG. 18, 20]

Fayen d'Evie and Benjamin Hancock
{~~~} ... , ... ; x // typographic notes 2021

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digital video without sound 12.16 mins
videography by Lucy Pijnenburg
editing by Benjamin Hancock
garment by Jack Hancock — for The System
wig styling by Joshua Coles-Braun
nails by Lili Taylor
colour grading by Jacob Edmonds
edited documentation of performance rehearsal, 25 October 2021, Buxton Contemporary, Naarm/Melbourne

Artwork was first performed in front of Emily Floyd's *Temple of the female eunuch* (2008); vinyl, polyurethane and poker work on wood, 100 parts; The University of Melbourne Art Collection, Michael Buxton Collection; Donated through the Australian Government's Cultural Gifts Program by Michael and Janet Buxton 2018–19. Installation was part of the exhibition *This is a Poem* Buxton Contemporary, Melbourne, 2021.

[FIG. 21]

Fayen d'Evie, Anna Seymour, Vincent Chan and Trent Walter
Essays in gestural poetics {;;} // We get in touch with things at the point they break down. // Endnote: The ethcal handling of empty space. // Care is a cognate to grief. 2021
three framed screenprints and six tactile UV prints

[FIG. 22, 23]

Fayen d'Evie and Trent Walter
Ascending/Descending Sonic Shadows 2019
photopolymer relief prints, embossing with Braille and laser-cut artist book
soft cover on BFK Rives 250 gsm (relief and embossing), Ball & Doggett Colourplan 270 gsm (braille) and Arches HP 300 gsm
printed and published by Negative Press Melbourne
sewn by George Matoulas
braille by Nigel Herring, Pentronics
text layout by Hayden Daniel
printed with assistance by Chelsea Collins and Lizzie Boon
purchased, 2021
Deakin University Art Collection
photography by Andrew Curtis

[FIG. 24, 25]

Fayen d'Evie and Benjamin Hancock
{~~~~} Further Toward, Further Toward A Deconstruction of Phallic Univocality: Deferrals 2022
digital video without sound 26.40 mins
videography by Ted Whitaker
colour grading by Ted Whitaker and Jacob Edmonds
garment by Tristan Seebohm
wig styling by Erika Flash
nails by Lili Taylor
edited documentation of performance, 19 October 2022, Govett-Brewster Art Gallery/Len Lye Centre, New Plymouth

[FIG. 26]

Fayen d'Evie
Ex- [excerpt restaged] 2011/2023
engraved steel, acrylic paint, dye
sublimated painting

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[Biographies of contributing artists]

Fayen d'Evie

Dr Fayen d'Evie is an artist, writer, publisher, and lecturer in the Master of Communication Design at RMIT University, Naarm/Melbourne. Her creative projects are often collaborative, and resist spectatorship by inviting audiences into sensorial readings of artworks.

Recent exhibitions include: *With cane in hand, I dance a duet for one, for two, for three, for four*, Museum of Contemporary Art, Sydney (2022-23); *In Plain Sight*, Wellcome Collection, London (2022-23); *Public Relations: A Performance series*, Govett Brewster Art gallery, Ngāmotu New Plymouth (2022); *This is a poem*, Buxton Contemporary, Naarm/Melbourne (2021); *We get in touch with things at the point they break down // Even in the absence of spectators and audiences dust circulates*, Westspace, Melbourne (2021); *The National*, Art Gallery of NSW, Sydney (2019); *With Seeing Hands*, Incinerator Gallery, Melbourne (2018); *ee//hm*, Kadist Art Foundation, San Francisco (2016); *Human Commonalities*, V.A.C. and the State Museum of Vadim Sidur, Moscow (2016); *Endless Circulation — TarraWarra Biennial*, Healesville (2016).

d'Evie is a member of the Society of Visually Impaired Sound Artists (SoVISA), an organization that advocates for the inclusion of sound art in Art Education for the visually impaired, and for greater representation for blind artists in wider museums and visual arts contexts. From 2017-2019, d'Evie collaborated with the Artist Initiative of the San Francisco Museum of Modern Art (SFMOMA) to explore sensory encounters with artworks from the collection and temporary exhibitions. d'Evie is also the founder of 3-ply, an independent imprint which approaches artist-led publishing as an experimental, critical, and poetic site for the creation, dispersal, and archiving of texts.

fayendevie.com 3ply.net

Vincent Chan

Vincent Chan is a type designer who works collaboratively under the moniker Matter of Sorts. For more than a decade, Chan has collaborated with studios, organisations and individuals to design custom typefaces for clients. Chan trained as a graphic designer at Monash University where he now teaches. He also worked as a type designer for Commercial Type in New York between 2012 and 2014. Chan received his PhD from Monash University, Naarm/Melbourne (2021).

matterofsorts.com

Alex Craig

Alex Craig is a Queer Blind dance artist and performance maker. Exploring belonging, connection, identity and place, Craig works collaboratively, opening and holding space for a collective experience of dance not centred upon visual sight.

criticalpath.org.au/programs/alex-craig

Hillary Goidell

Hillary Goidell is an artist living in the San Francisco Bay Area, whose work considers photography, process, movement and multi-sensorial ways of witnessing.

hillarygoidell.com

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Benjamin Hancock

Benjamin Hancock is a dancer, choreographer, and performance artist currently based in Naarm/Melbourne, on unceded Wurundjeri country. He has featured in works by many of Australia's leading choreographers including Lucy Guerin, Prue Lang, Melanie Lane, Antony Hamilton and Gideon Obarzanek. As a solo artist, Hancock often inhabits fantastical dispositions that invite audiences to embrace parallel masculinities and femininities.

benjaminhancock.net

Jennifer Justice

Jennifer Justice is an artist, activist and academic based in California. Justice is a long-term collaborator with Fayen d'Evie with both sharing their vision impairment as a source for new creative possibilities. Legally blind, Justice completed an MFA from the Chicago School of Art and Design (2005) and currently works with access and new technologies. Most recently, Justice participated at the Palo Alto Art Centre exhibition *The Art of Disability Culture* (2021). Group exhibitions include: *Recoding Crip Tech*, SOMArts Cultural Center, San Francisco, CA (2020); *Please Touch the Art*, The Mosesian Center for the Arts, Watertown, MA (2019); *SoVISA Galactic: Listening through Space*, The Contemporary Jewish Museum, San Francisco (2018); *Touch This! Tactile Gallery*, Napa, CA (2017) and *Manifesting Access*, African American Cultural Center, San Francisco (2016).

jennifer-justice.com

Aaron McPeake

After a career in lighting design for the stage, McPeake studied at Central Saint Martin's College, London (2005) before undertaking his PhD at the Chelsea School of Art, London (2012). McPeake's thesis studied the impacts of loss of sight on visual artists. McPeake works with numerous media placing emphasis on the possibility for multiple readings, and where both physical encounters and visual imagination are integral. McPeake has received a number of private and public art and design commissions and has exhibited widely in the UK, Europe, USA and Australia since 1997.

aaronmcpeake.com

Lloyd Mst

Lloyd Mst is a communication designer based in Naarm. Intrigued by nature, narrative, craft, and dialogue, Lloyd contributes to exhibitions, installations, publications, and typography alongside collaborators including musicians, designers, small businesses, and cultural and creative practitioners. Research, readings, and references inform a critical practice that investigates accessibility, technology and media.

lloyd-mst.com

Bryan Phillips

Bryan Phillips AKA Galambo is a Chilean/Australian artist working in community arts, music and performance, using sound as a means to facilitate engagement with others. His practice has mainly been developed in Chile, but after completing his Masters in Community Cultural Development at the Victorian College of

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the Arts at the University of Melbourne (2013) he has become involved in projects with artists from Timor-Leste, Indonesia and Australia. His collaborations have been featured Mapping Melbourne (2015), Gertrude Street Projection Festival (2014-2015-2016), FCACheartsJogja (2015), Flight Project (2013, Dili, Timor-Leste), Animatism Exhibition (2013, Dili, Timor-Leste) and Timor-Leste's first public art festival, Arte Publiku (2014).

stablemusic.com.au/galambo

Pippa Samaya

Pippa Samaya is a photographer and filmmaker specialising in documentation of dance and movement. Samaya was based in Naarm/Melbourne and now currently resides in Townsville.

pippasamaya.com

Anna Seymour

Anna Seymour is an Australian born dance artist and performer based in London. Seymour is currently a core dancer with the international dance company, Candoco Dance. Born profoundly deaf, Seymour's first language is Auslan. Seymour received her Bachelor of Creative Arts (Dance) from Deakin University (2012). Seymour has worked with different choreographers in Australia and the UK, as well as, creating her own work. Her choreographic credits include: *Distraction Society*, Melbourne Fringe Festival (2016); *SPIN*, Melbourne Fringe Festival (2018) and *Skin*, Melbourne Recital Centre (2019). Seymour co-founded *The Delta Project*, a dance collective of Deaf and hearing performers based in Melbourne (2012).

annaseymour.com

Andy Slater

Andy Slater is a Chicago based media artist who works extensively with sound and is blind. Slater received his Master's in Sound Arts and Industries from Northwestern University (2015) and a Bachelor of Fine Arts from the School of the Art Institute of Chicago (2012). He is the founder of the Society of Visually Impaired Sound Artists and director of the Sound As Sight accessible field recording project. His current work focuses on advocacy for accessible art and technology, Alt-Text for sound and image, documentary film making, spatial audio for extended reality, and sound design for film and video games contexts.

Trent Walter

Trent Walter is a Naarm/Melbourne based writer, publisher and is one of Australia's leading printmakers. In 2009, he established Negative Press, a fine art custom printmaking workshop Interested in the intersection between printed matter and contemporary art. Walter's collaborations take the form of artists' books, print series and workshops that explore the social aspects of printmaking practice. Negative Press is a laboratory where printmaking's inherent trait of mechanical reproduction, notions of the copy and complex relations to authorship are explored, participating in international dialogues regarding collaboration, materiality and representation.

negativepress.com.au

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[Further readings and links]

The Gravity, The Levity: Let Us Speak of Tactile Encounters by Fayen d'Evie and Georgina Kleege, *Disability Studies Quarterly*, Vol. 38 No. 3 (2018): *Blindness Arts*¹

The Levity, The Gravity by Fayen d'Evie²

Turning a Blind Eye on Vija Celmins: Describing Redescription by Georgina Kleege, August 2019³

On Dust, Touch, Erosion, Translation, Circulation, Intermingling, Entanglements by Amelia Wallin⁴

With Cane in Hand, I Dance a Duet for One, for Two, for Three, for Four..., 2021 by Fayen d'Evie⁵

*This Is Andy Slater, The Home Of Andy Slater*⁶

Audio: *More than Meets the Eye: A Conversation with Georgina Kleege*⁷

Open Access by Carmen Papalia⁸

*Curating Access Disability Art Activism and Creative Accommodation*⁹

1

<https://dsq-sds.org/article/view/6483/5090>

2

<https://vimeo.com/154934985>

3

<https://sfmoma.org/read/turning-a-blind-eye-on-vija-celmins-describing-redescription/>

4

<https://offsite.westspace.org.au/work/on-dust-touch-erosion-translation-circulation-intermingling-entanglements/>

5

<https://mca.com.au/artists-works/artist-commissions/jackson-bella-room/fayen-devie-with-cane-in-hand-i-dance-a-duet-for-one-for-two-for-three-for-four-2021/>

6

<https://thisisandyslater.net>

7

<https://nortonsimon.org/learn/watch-and-listen/videos-podcasts-and-lectures/audio-more-than-meets-the-eye-a-conversation-with-georgina-kleege/>

8

<https://carmenpapalia.com/2015/08/21/open-access/>

9

<https://routledge.com/Curating-Access-Disability-Art-Activism-and-Creative-Accommodation/Cachia/p/book/9780367775230>

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[Acknowledgements]

Firstly, I wish to sincerely thank Fayen for her time and energy in creating this exhibition. It has been an enormous privilege to work with you in developing the exhibition and associated programs. Thank you to all the artists and collaborators who have lent their creative works for display and for providing such a rich encounter for our audiences.

My colleague Tabitha Davies, Education and Public Programs Officer, has worked closely on this project creating associated public programs to enliven and extend the exhibition. A big thanks to Tab, as well as, Belinda Minne and Peter Oslewski from the Deakin Equity and Inclusion team for their support and assistance. I also wish to gratefully acknowledge choreographer Alex Craig for working with Fayen to present our dance masterclass, and for this I thank Senior Lecturer Olivia Millard and lecturer Luigi Vescio in their support and encouragement. I also wish to extend thanks to David Brophy from Melbourne Art Services, Ian Webb from Webb Welding and Steve Ingall from Ingall Con-structions for their assistance in the exhibition display. A further thanks extends to Lloyd Mst for designing this accessible publication and to photographer Simon Peter Fox.

Lastly, I also wished to thank and acknowledge the support of the Art Collection and Galleries team including Senior Manager Leanne Willis, Art Collection Officer Claire Muir and Administrative Officer Cindy Seeberger for embracing and supporting this project whole-heartedly.

James Lynch

My deep thanks to all who have contributed ideas, labour, and conversation that allowed these works to come to fruition. Some of you are credited formally within this exhibition and publication, as authors or co-authors of works. Many of you have been just as significant, but your influence is less visible within the list of works. Let me use this space to call forth a few: my friend, co-conspirator, and mentor Georgina Kleege; my son Zeno d'Evie and my co-parenting partner Adam Leslie who have supported and encouraged my creations and my absences from home to realise them; and my perpetual sounding board Rosemary Forde. The reality is that the dustcloud of contributors is now vast. I have been humbled by your generosity and enthusiasm, as you have joined me for smaller or longer passages in the adventure and struggles and joys of this past decade. As I reflect on this survey of works, I realise what we have achieved together, simply by trusting enough in one another to blunder hand-in-hand into the unknown, driven by a dream that the conditions for art-making could be more expansive, welcoming an abundance of perceptual diversity and richness. I thank you all, and celebrate with you.

“And so the story carries, on and on and on ...”

Fayen d'Evie

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[Colophon]

Fayen d'Evie
I brave a whirlwind of dust, while
those about me close their eyes ...

Deakin University Art Gallery
10 July to 11 August 2023

Exhibition Curator: James Lynch

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E. artgallery@deakin.edu.au
www.deakin.edu.au/art-collection

Gallery hours:
Monday–Friday; 11am–5pm

Free Entry

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and sculpture walk guides](http://izi.travel-Deakin-Art-Collection-and-sculpture-walk-guides)

Deakin University acknowledges the Wadawurrung and the Wurrunderji people of the Kulin nation and the Gunditjmara people, who are the traditional custodians of the lands on which our campuses are based. We pay our respects to them for their care of the land.

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