

#FEAS Unfinished Business | 2022

#FEAS Feminist Educators Against Sexism | Lyndall ADAMS | Lilly BLUE |
Jo DARBYSHIRE | Urszula DAWKINS | Emma FISHWICK | Natalie HARKIN |
Sage J HARLOW | Linda KNIGHT | Jo LLOYD | Marziya MOHAMMEDALI |
Annette NYKIEL | Performing Eco(feminist) Futures | So Fi Zine | Miriam STANNAGE |
The Ediths Press | Cassandra TYTLER |

Curated by Dr **Jo POLLITT**

#FEAS: UNFINISHED BUSINESS features the archive of **#FEAS Feminist Educators Against Sexism** alongside work by Australian feminist artists. The exhibition brings into focus a lineage of activist feminist art to invite thinking with practices that interrupt white patriarchal heteronormative narratives. The concept of an expanded zine connects the works, with 'pages' forming in vastly different ways. The exhibition offers irreverent, furious, funny, and tender insights toward connected and equitable feminist futures, unfinished...

#FEAS is an international feminist collective committed to developing creative interventions into sexism in the academy and other places. It is co-led by Professor **Mindy BLAISE**, Dr **Emily GRAY**, and Dr **Jo Pollitt**.

Spectrum Project Space

Opening: 29 June 2022 5pm - 7pm
To be officially opened at 6.15pm by **Kelli McClusky** (pvi collective)
Exhibition dates: 29 June - 28 July 2022
Gallery opening hours: Tuesday to Friday 10am- 4pm
Building 3, 2 Bradford St, Mount Lawley

ECU Galleries and #FEAS acknowledges Traditional Owners of Country that this exhibition takes place: Whadjuk Noongar boodja, and Acknowledges Elders past and present for the continued work and thinking that informs contemporary practices.



ECU Galleries



Introduction

Our archive is an archive of rebellion. It testifies to a struggle. To struggle for an existence is to transform an existence. No wonder: there is hope in the assembly – Sara Ahmed, 2015.

#FEAS Feminist Educators Against Sexism, is an international feminist collective committed to developing creative interventions into sexism in the academy and other places. It is co-led by Professor Mindy Blaise, Dr Emily Gray, and Dr Jo Pollitt. #FEAS use a mix of humour, irreverence and collective action to interrupt and disarm both everyday and institutional sexism within Higher Education and other spaces. The interventions illustrate a feminism for our times that is creative, engaged, and affirmative.

#FEAS Unfinished Business features the archive of #FEAS Feminist Educators Against Sexism alongside work by Australian feminist artists. The exhibition brings into focus the ongoing and unfinished business of feminism and feminist activism as a social justice practice that interrupts white patriarchal heteronormative narratives. Alongside an assemblage of #FEAS work since 2016, is a selection of artwork from Australian feminist artists that relates to and challenges the concept of an expanded zine with 'pages' forming and turning in vastly different ways. From Miriam Stannage's 1974 cover art for 'Apollo', an arts journal that didn't exist, to Linda Knight's 2022 commissioned textile response to the #FEAS archive, continuing with the participatory elements of #FEAS creative interventions, each of these works invites an engagement with embodied forms of knowing, doing and becoming.

Website: feministeducatorsagainstsexism.com

Twitter: @FEASproject

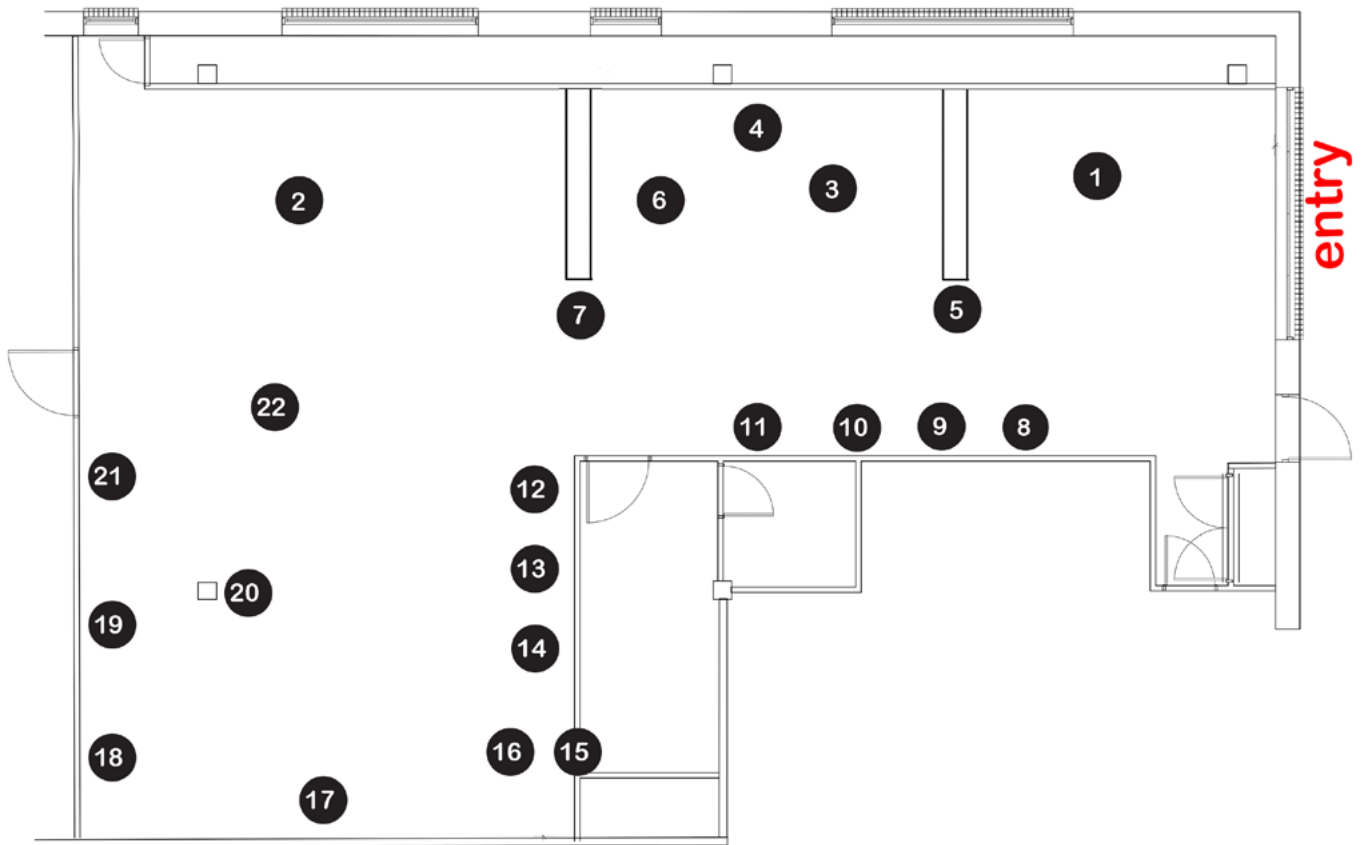
Instagram: @feministeducatorsagainstsexism

Acknowledgements

#FEAS would like to thank all of the artists for their incredible work, practice, generosity and trust.

Thank you to ECU Art Collection team Sue Starcken and Stuart Elliot for the loan of the Miriam Stannage works. Thanks to Emma Fishwick, Terri Dillon, Lilly Blue, Torsten Knorr and Roxanne Fozzard for assistance with installation.

Huge thanks to ECU Galleries: Associate Professor Lyndall Adams for her advice and support with the catalogue, and Danielle Fusco for her grounding presence and interdisciplinary skill set.



List of Works, Bios and Statements

- 1** **Mindy BLAISE, Emily GRAY and Jo POLLITT**, 2022, *Neon Sign and #FEAS Fake Journal: Special Issue, Unfinished Business?: Everyday Sexisms, COVID-19 and Higher Education*.

Part intervention, partly ironic, and unapologetically cheeky, #FEAS Fake Journal is a project that creates space for academic workers whose productivity has been stymied by the ongoing COVID-19 Pandemic. The Call for Abstracts asked participants to give an account of an academic project that remains unfinished. More than this, it asked for accounts of why these projects were unfinished. #FEAS Fake Journal is a journal that doesn't exist... yet.

- 2** **#FEAS 2016 - 2019**, assemblage of archival effects and paraphernalia from creative interventions presented at educational research conferences including T-shirts, postcards, Gold lamé suit, BINGO cards, plastic toys, photographs, Power Dressing jacket.

#FEAS 2020 - 2022, Collection of creative interventions in the form of performances and activist participatory practices.

Jo POLLITT, Mindy BLAISE, Emily GRAY and **Emma FISHWICK**, *Wheel of (mis)Fortune*, 2021, Promo Video. 1:32 mins. Performance. KISS Club. Perth Institute of Contemporary Arts and pvi collective.

Jo POLLITT, Mindy BLAISE, Emily GRAY, *The #FEAS Report*, 2021, digital video, 1:30mins. Filmed by **Emma FISHWICK**. Commissioned by the Comparative International Education Society (CIES) as the opening presentation for the 2021 Annual Conference, *Social Responsibility within a Changing Context*.

Mindy BLAISE, Emily GRAY and **Jo POLLITT, et.al.**, *#FEAS Project P*, 2020, a series of zines made by academics across the world who participated in three Zoom zine-making workshops as part of *Project P: Putting a pause on the pressure of the pandemic during the first year of the pandemic*.

Linda KNIGHT, Emily GRAY and **Mindy BLAISE**, *Powerful dressing: Artfully challenging sexism in the academy*, 2020, Power jacket and photographs by Linda Knight. Conceived by #FEAS. Presented at AARE Conference, Sydney University Foyer.

Linda KNIGHT

Artist Statement

In this work two, large, quilt-like pockets offer an immersive escape from everyday sexism. Their round openings are an enticing invitation to climb in and rest, to regain resilience and replenish self-belief.

Since 2016, #FEAS Feminist Educators Against Sexism have created humorous interventions into sexism in the academic workplace. *There There* cites this work through its references to the #FEAS Unfunny Stand-up Comedy performances and the #FEAS Power Dressing photography project, and the ways these works played with datasets of the real experiences of sexism faced by university staff and Doctoral students.

As an expanded zine *There There* draws on the associative connections between the bed as domestic refuge, with its offerings of relaxation and protection from the outside world, and the restorative strategies we use to combat the impacts of sexism on our everyday lives.

Bio

Linda KNIGHT is an artist and academic who specializes in critical and speculative arts practices and methods. Linda's primary practice is drawing.

Linda devised Inefficient Mapping as a methodological protocol that uses gestural drawing for researchers who are conducting fieldwork in projects informed by 'post-' theories. Linda's application of inefficient mapping focuses on posthuman civics and citizenships and the ethics of urban planning and design.

In her role as Associate Professor at RMIT University, Australia Linda creates transdisciplinary

projects across early childhood, creative practice, and digital media. Linda is a co-founder of #FEAS Feminist Educators Against Sexism and a co-founding member of Guerrilla Knowledge Unit, an artist collective that curates interface jamming performances between the public and AI technologies.

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Linda KNIGHT, *There There*, 2022, textile, digital files, portable radios, tent poles, plastic hoops, 150 x 165 x 100cm. Commissioned response to the #FEAS 2016–2019 archive

Performing Eco(feminist) Futures

Statement

Performing Eco(feminist)futures; is a research-creation dialoguing project that interrogates ecofeminism for the twenty-first century. In an intersectional research conversation, artist scholar Dr **Jo POLLITT** / Noongar poet and performer **Maitland SCHNAARS** / Fiji-Australian human rights lawyer **Kavita NAIDU** / Feminist internet theorist Dr **Nancy MAURO-FLUDE** analyse and respond to four large volumes of course readers developed by Dr Patsy Hallen for a 1992 unit called Ecofeminism at Murdoch University, Western Australia.

This work-in-progress is an excerpt from a deliberate and experimental rendering of these 1992 texts into a multi-media course reader for our times; a first stage toward rendering a series of ‘micro-credentials’ both as ironic nod toward the inadequacy and partiality of such ‘credentials’ and as a fully formed attempt to create a contemporary course reader for the subject of ecofeminism now

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Performing Eco(feminist) Futures, 2022, Work in Progress net.art (.js.html .css) 1.5hr video and three course readers on ecofeminism from 1992, dimensions variable.

The Ediths Press

Statement

The Ediths Press is an initiative from The Ediths and emerged as a result of an inspiring workshop (2020) about living a feminist academic life, led by Associate Professor Astrida Neimanis, University of British Columbia, Canada. Because surviving and thriving in the neoliberal academy requires collectives, The Ediths brought together feminist academics to make and co-create an in-print only newspaper that would engage the broader academic community with contemporary feminisms. Overhearing colleagues say, “feminists hate men” or “I don’t believe in feminism” or “men can’t be feminists” in 2021 at a University (!) was a reminder that feminism is unfinished business.

This second edition of The Ediths Press, *ECOFEMINISM 101: Concepts, Conversations, Connections*, was coordinated by post graduate researchers, **Ali BLACKWELL**, **Karen NOCITI**, **Kylie WRIGLEY** in collaboration with Professor Mindy Blaise and Dr Jo Pollitt

Bio

The Ediths (co-founded by Professor **Mindy BLAISE**, Dr **Jane MEREWETHER**, Dr **Jo POLLITT**, and **Vanessa WINTONEAK**) is a feminist and interdisciplinary capacity building initiative created

in 2019 as part of Professor Mindy Blaise's Edith Cowan University Vice Chancellor's Professorial Research Fellowship.

theediths.org

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**The Ediths Press, *ECOFEMINISM 101: Concepts, Conversations, Connections*, 2022, A2, unlimited edition.
Free, please take one.**

Emma FISHWICK

Artist Statement

Slow Choreographies is a mapping of everyday sexism within Australian universities. The work invites viewers to pinpoint the banal and slippery encounters that occur on campus, whether through emails, down hallways, across classrooms, or in front of doorways.

How do you give form to something that is at times perceived to be absent? How do you locate a moment that has gone by too soon? By walking and talking with eight early career researchers (ECR) from different disciplines, the work began by unpacking spatial and temporal understandings of individual's experiences of everyday sexism. Mapped through a series of creative outputs (written vignettes, photography, rugs, and notated building plans) this interdisciplinary project is an attempt to give physical dimension to an otherwise fleeting phenomenon.

Slow Choreographies is part of a larger Australian Research Council (ARC) Discovery Project, Understanding and Addressing Everyday Sexisms in Australian Universities*, providing a creative response to the data gathered through an audit of university website images and open-ended interviews with ECR's.

* The ARC project is co-led by Chief Investigators Professor Mindy Blaise (ECU); Dr Emily Gray (RMIT); and Associate Professor Jacqueline Ullman (WSU). ARC-DP (210101258) Understanding and addressing everyday sexism in Australian Universities.

Bio

Emma FISHWICK is a choreographer and artist who lives and works on Whadjuk Noongar boodja, Western Australia. Currently, Emma is a PhD candidate, and a lecturer in Dance History at Western Australian Academy of Performing Arts, Edith Cowan University, and is a board member of STRUT Dance. In 2020, Emma co-created a video series *Feminism Has No Borders* with Sally Richardson and was commissioned to present her work *Slow Burn, Together* as part of Perth Festival (2021).

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Emma FISHWICK, *Here There Again Slow Choreographies*, 2022, installation, dimensions variable. NFS

So Fi Zine

Artist Statement

No future is inevitable. We can expand what counts – we can imagine, speculate and ask what if. The future – of the world and of research practice – is an ever-unfolding unfinished business. This

edition of *So Fi Zine* features creative sociological work that takes up Ruha Benjamin's call to craft 'novel fictions that reimagine and rework all that is taken for granted about the current structure of the world.' Each edition of *So Fi Zine* is themed around the work of scholars who commit to doing sociology that is critical, creative, publicly oriented and boundary pushing. Ideas of voice, sensory detail and the conditions under which stories are told animate the contributions within. In their content and through the material makeup of the zine's hand-collaged and digitised pages, this project explores in practice the challenges and creative opportunities of accessible, non-traditional approaches to social inquiry.

Bio

So Fi Zine is an indie publication for sociological fiction, poetry, and visual art. Standing against the exclusive practices of academic publishing, the zine is a space for creative experimentation and every edition is free to read and DIY print. *So Fi Zine* has published more than 220 creative pieces, including invited guest editorials by Patricia Leavy, Howard Becker, Les Back, Nirmal Puwar, Raewyn Connell, Michael Burawoy, Deborah Lupton, Rob Shields, Ruha Benjamin, and Sujatha Fernandes. This zine is the brainchild of Ash Watson. This project started as part of an Endeavour Research Fellowship she completed at Goldsmiths, University of London, in 2017. Ash now works as a Postdoctoral Fellow with the UNSW Sydney node of the ARC Centre of Excellence for Automated Decision-Making and Society. She uses creative qualitative methods to explore the social impacts of emerging technologies in contexts of health and wellbeing.

sofzine.com/

- 7 **So Fi Zine**, 2020, 96pp., edition #8 of #10, paper and digital collage. Free editions online.

Miriam STANNAGE

Bio

Miriam STANNAGE (1939–2016) [was] a relentless innovator. Her practice [was] founded upon a deep intellectual engagement with, and curiosity about, the challenges and nature of contemporary life. For the last fifty years, she has produced a dazzling range of works that resist easy categorisation. Stannage celebrate[d] the strange and beautiful in our everyday, working across the genres of installation, photography, painting, video, prints and drawings, and artists books.

Reference:

<https://www.lwgallery.uwa.edu.au/exhibitions/past/2016/stannage/timeframed>

- 8 **Miriam STANNAGE**, *Apollo - A Journal of the Arts - Gallery Visitor*, 1976, offset photo lithograph, 77.5 x 55.5cm.
- 9 **Miriam STANNAGE**, *Apollo - A Journal of the Arts – The Acrobat and Clown*, 1976, offset photo lithograph, 77.5 x 55.5cm.
- 10 **Miriam STANNAGE**, *Apollo - A Journal of the Arts - Homage to Van Eyck*, 1976, offset photo lithograph, 77.5 x 55.5cm.

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Miriam STANNAGE, *St George and the Dragon in Suburbia*, 1977, offset print, 36.5 x 49.7cm.

All works courtesy of the ECU Art Collection.

Lilly BLUE

Artist Statement

what she made for me whispered out loud. listening.

A work conceived across distance, collected with attention, and tended across time. Ladders of ascension and repeated association. Found, held, and threaded: small red stitches; a stone pocketed in India and quietened underground for years; patience. Crafted between the edges of lives withheld, withdrawn and windswept. Each of the tidal markings washed ashore or taken over by waves repeating. Drawn lines, drift lines, rift lines, and wrack lines all marked by time passing, time compressed, and time apart. Dissident histories of love and survival. Salvaged, again and again.

Salvaged is a love letter, drawing from long-time studio processes of heightened attention, repetition, accumulation, and sensate/sensual response. It is a kind of thinking through mark-making and a collecting of ideas/objects/traces/research as a way of writing visual poetry and articulating energetic histories already breathing beneath surfaces, landscapes and facades. *Salvaged* was originally commissioned for re:make, a Sydney-based project led by Leigh Russel where abandoned artworks and objects were collected from the side of the road and offered to artists to re-imagine. In *Salvaged* I continue to work with the slow material practices of backwards writing, marked pebbles, micro artist books and stitched red thread.

Bio

Lilly BLUE is an interdisciplinary artist, educator and researcher working with poetic pedagogies, classroom-based studio processes and multigenerational participatory practice. She currently works as Head of Learning and Creativity Research at the Art Gallery of Western Australia. She is Co-director of contemporary arts publication *BIG Kids Magazine* and creator of *ink bloom rising*, a not-quite-identical feminist card matching game.

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Lilly BLUE, *Salvaged*, 2014, found shadow box, stones, graphite, paper, wire, glass, thread, 83 x 36 x 3cm. NFS.

Sage J HARLOW

Artist Statement

I write text scores that are quite open. I do not think of my scores as instructions that must be followed exactly. Rather, they are a set of invitations to try to follow as well as one can; and then explore the results. 'Failures' can be quite interesting. And some of the scores are hard, if not impossible, for certain instruments. These idiosyncrasies should be embraced rather than 'overcome'.

That said, I do think that following the instruction as closely as possible yields the most interesting

results. You learn what the pieces have to offer. And striving to realise them well might push you in interesting, new ways.

This piece explores the emotional and performative aspects of silences. These rely entirely on the sounds that precede the silences and the context. But I have not given any instructions about the 'free' sections. This is a very deliberate kind of 'unfinished business'. The scores invite explorations of what kinds of sounds, what kinds of performance can facilitate the kinds of silences that the scores asks for.

This piece and notes were published in Sound Scripts 2019.

Bio

Sage J HARLOW is mostly known as an improvising vocalist performing under the moniker Sage Pbbbt. Her work is inspired by Tuvan and Mongolian throat singing, Inuit throat singing, extreme metal, sound poetry and an ongoing exploration of extra-normal vocal technique. As well as a vocalist, Sage plays percussion, bass and theremin. She creates sample-based electronic music and writes text scores that explore the ethics and politics between the players and composer; sound, music and silence; and ritual. Sage received a PhD from Western Australian Academy of Performing Arts, Edith Cowan University.

SagePbbbt.com

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Sage J HARLOW, 2018, *silences*, sound score.
Free, please take one.

Urszula DAWKINS

Artist Statement

Wandering is a lyrical, hybrid journey in four parts through landscapes both geographical and emotional. Constructed in both prose and images, it is by turns autobiographical, fictional and documentary. The stories span mythical cities and high-Arctic wilderness; finding one's footing and losing one's footing; crossing from desert to ocean and connection to solitude.

The zine or chapbook is the perfect vehicle for fragments, and fragments, I think, are ultimately what we are—each of us feeling ourselves to be coherent but made up of myriad experiences and memories that recombine in ever-changing patterns.

Wandering has never been completed, despite years of reflection on the situation that inspired it. Self-examination is hard, and fictionalising experiences that are not just one's own is an ethical dilemma—for me, an irresolvable one. Living is full of starts and stops. So for now, there are just these booklets, the queerly unfinished business of a prologue without a main act.

Bio

Urszula DAWKINS is a white settler, cis/queer/genderqueer writer living and working on Wurundjeri country in Naarm/Melbourne. She mentors creative writers and practice-led creative researchers in writing skills, and is also a sessional lecturer at Melbourne University's Faculty of Fine Arts and Music. Urszula is co-creator with Alex Nichols of *A Thousand Threads: Stories of Us*, a collective writing initiative for trans and gender-diverse folks, and runs an online writing group,

Queer Across Generations. She is currently writing queer speculative fiction, both solo and in collaboration.

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Urszula DAWKINS, *Wandering, Part I*, 2013–15, Seven booklets home-printed on Rives paper, machine-sewn and tied with cotton thread, combined dimensions 10.5 x 14.8 x 1.5cm. NFS

Marziya MOHAMMEDALI

Artist Statement

These images, taken during rallies addressing Aboriginal deaths in custody and on Invasion Day, are portraits of Blak activists who have been part of the struggle for Aboriginal rights their entire lives. They represent the fact that resistance is ongoing, unfinished, and is a part of their existence. These images were taken in the Perth CBD, a space that was once a prohibited area, where these very people would not have been allowed to enter without a pass. While the space is no longer off-limits, the reality remains that Blak and brown bodies are continually policed in these areas, looked on with suspicion and targeted. As such, these bodies themselves become sites of protest: By daring to exist in contested space, every action can be defined as resistance. It can be overt, such as by holding a placard and declaring that Black Lives Matter, or it can be in the every day, as with a mother nursing her child. These are both acts of defiance.

Bio

Marziya MOHAMMEDALI is a writer, photographer, designer, educator and artist. Their creative practice focuses on narratives of dissent, identity, migration and transition, working for social justice. They have documented several protest movements within Perth and have been involved in creative and digital activism in Kenya and Australia across various causes. They are currently undertaking a PhD focusing on the nexus of identity, protest, and photography, looking at how to develop a decolonial, feminist and queer creative practice. They are the Deputy Editor at Jalada Africa, an online pan-African publishing platform.

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Marziya MOHAMMEDALI, *Elders at Black Lives Matter*, 2016, photographic print on paper, 841 x 594 mm. NFS

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Marziya MOHAMMEDALI, *Marianne and Child at Invasion Day*, 2020, photographic print on paper, 841 x 594 mm. NFS

Natalie HARKIN

Artist Statement

This poetry/video installation represents a Ngarrindjeri basket woven from handwritten letters by my Nanna and Great-grandmother, sourced from the State's Aboriginal archives. These letters became central to my archival-poetic praxis culminating in the physical and metaphorical transformation of the material archive, weaving their story into a basket. To touch their handwriting is to almost feel their fingertips in letters that reveal so much more than what is filed and recorded about them. Such letters reveal the agency of our loved ones, and attest to their strength, courage and proactive engagement with the State. In particular, these hand-written letters provide critical insight to histories and legacies

otherwise smoothed over, hidden, or forgotten.

The poem 'Whitewash/Brainwash' personifies Aboriginal women's domestic labour stories in South Australia; a reflection on what I know of my family's experience, and what I imagined they endured living under those particular regimes of state surveillance and control. Despite the significance of these domestic service stories in the collective memory of Aboriginal South Australians, this government-orchestrated system of indentured labour remains largely hidden and unacknowledged in the State's dominant and official public narrative of history.

This installation honours a very different story to that which is officially documented on the record about Aboriginal women's lives; woven and recorded with decolonising intent to disrupt national/communal memories of amnesia or oppression. As an archival-poetic offering it represents a site of resistance and a shared-history location; one way to reckon with history, to transform the material archive and weave new offerings imbued with an affective-aesthetic concern for justice. This is an attempt to capture some of our family's experiences informed by complex stories of racial dominance, and their strategic negotiation of systems designed to oppress. Ultimately and overwhelmingly, it is about strength, resilience and love.

There are multiple ways to share the load and collectively move through it all, and this work is a compelled labour of love, through all our poetic capacity, in all the ways we know how.

Bio

Natalie HARKIN a Narungga woman and activist-poet from South Australia. She is a Senior Research Fellow at Flinders University with an interest in decolonising state archives, currently engaging archival-poetic methods to research and document Aboriginal women's domestic service and labour histories in SA. Her words have been installed and projected in exhibitions comprising text-object-video projection, including creative-arts research collaboration with the Unbound Collective. She has published widely, including with literary journals *Overland*, *Westerly*, *Southerly*, *The Lifted Brow*, *Wasafiri International Contemporary Writing*, *TEXT* and *Cordite*. Her poetry manuscripts include *Dirty Words* with *Cordite Books* in 2015, and *Archival-poetics* with *Vagabond Press* in 2019.

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Natalie HARKIN, Narungga, *Archive Fever Paradox [2] Whitewash-Brainwash*, 2014, video projection with sound video loop. Video projection with sound video loop Ali Gumillya Baker, Denys Finney and Daniel Phillips. Sound Bradley Darkson. NFS

Natalie HARKIN, *Archival-Poetics*, 2019, 3 chapbooks in slipcase, *Vagabond Press*. For sale through *Rabble Books*.

Lyndall ADAMS

Artist Statement

I wanted to write you a letter ... I didn't know how ... I sent you this trinket instead.

Lyndall Adams' arts-practice speaks to the lively concerns of feminism, the day-to-day runnings of the lived body in a state of flux, defined and redefined by changing practices and discourses.

Trinket is an artist's book that chronicles Lyndall's overland travel with two lovesick teenagers and a poodle from Yamba, NSW to Perth WA in a 'letter home'. The locus for the works production was the recognition that written text and spoken language are on occasion inadequate to the tasks of expressing emotional and physical upheaval.

Trinket is one of many untold diaspora stories of the GFC. *Trinket* speaks to the feminist project of 'unfinished business', a discourse of change, loss, grief and upheaval and is this instance produced from archival materials (dating from 1912–2010) in Lyndall's collections and relocated from the East to the West Coast of Australia. These cultural signifiers were arranged as collages and assembled as an artist's book.

Bio

Associate Professor **Lyndall ADAMS** is a contemporary visual artist in the School of Arts & Humanities at Edith Cowan University. She is Director of the Research Centre for Arts Entertainment, Communications, Design & Culture (ACDC) which provides a nexus for interdisciplinary research excellence and includes ECU Galleries. Lyndall also supervises Higher Degree by Research students across the material and performing arts.

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Lyndall ADAMS, *Trinket*, 2010, 10 page artist's book, unique state archival envelopes, archival materials (dating from 1912–2010), 23 x 32.5cm. NFS

Cassandra TYTLER

Artist Statement

To disrupt the rhetorical moment: that instant a person with privilege leans into their taken-for-granted assumptions. The idea that those beliefs are widely shared, unquestionable, remain unchallenged, and will have no reply. Not to be interrupted.

Walter Benjamin imagines a theatrical scene where an act of family violence is interrupted by the arrival of a stranger. *Oops!* is a literalisation of Benjamin's concept. The look of the stranger renews the look of the viewer, shocking them into seeing a scene of impending violence anew, from the perspective of an interloper who sits outside the ideological context of the narrative.

Oops! imagines three different stories of conflict within contemporary Australia. It considers the power relations between class, race and gender that are played out in household settings and experiments with the interrupting techniques of montage as well as Benjamin's intruding stranger.

While the violence of Australia's sexist, racist, and imperialist ideology is interrupted in *Oops!*, it is not annihilated. The video plays on an endless loop. This is indeed 'unfinished business'. It is a feminist cry of hope. It is in the pause of the interruption and the shock of what is unveiled, that anticipation and the courage to strive for better exists.

13 of the 14 crew members for *Oops!* were women.

Bio

Cassandra TYTLER is an artist and academic. She works across single-channel video, performance, and video installation. She completed her practice-led PhD within the Faculty of Art (Theatre Performance) at Monash University in 2021. Her research examines the potential of video

performance to create a relational and aware politics of resistance. She has exhibited, screened, and performed work nationally and internationally.

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Cassandra TYTLER, *Oops!*, 2020, digital video, 9:59mins

Annette NYKIEL

Artist Statement

It is difficult to see the diffraction patterns—the patterns of difference that make a difference—when the cordoning off of concerns into separate domains elides the resonances and dissonances that make up diffraction patterns that make the entanglements visible (Karen Barad).

Panspermia is a theory that life's building blocks (germ) or "seeds" may have travelled to Earth from elsewhere in the universe. It is also theorised that emergence of string-making allowed humans to travel and evolve at least 200 000years ago. *Panspermia I* is a ball of string finger-plied from manufactured clothing worn close to my body. Short lengths of worn cloth plied together into a continuous thread that is contiguous and entangled in a ball where the thread and the spaces between are inseparable. The string is imbued with voiceless stories connecting my human body to the entangled thread that is life, wherever, its origin.

Reference:

Tuin, I. V. D., & Dolphijn, R. (2012). *New materialism: Interviews & cartographies*, Open humanities press.

Bio

Annette NYKIEL PhD is a fibre/textile artist and interdisciplinary researcher with a long association with non-urban Western Australia. A geoscientist background informs her slow-making as she notices, gathers, and wanders in the bush wondering about the precarity of soils and the interdependence of ecological systems. She creates natural bush-dyed and hand-stitched and plied textiles, vessels and artist books from repurposed cloth, earth and windfall.

Her work is held in the John Curtin Gallery, Artspace Mackay, The Overwintering Project Print Portfolio and private collections in Australia and overseas.

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Annette NYKIEL, *Panspermia I*, 2015–17, finger-plied string ball of recycled cotton clothes, 45 x 45cm. In the collection of Lyndall Adams.

Jo LLOYD

Artist Statement

'Handsome is' was created remotely throughout 2021, by the collaborating creators, Jo Lloyd, Andrew Treloar and Sonic Alchemy, during restrictions caused by the pandemic. It was launched in February 2022 at the premiere of Jo Lloyd's dance work *Handsome*, at The Substation in Melbourne. 'Handsome is' was developed in response to the choreography in *Handsome*, specifically the historic lineage in Jo's family and her dance. When choreographing *Handsome* Jo considered the history on her father's side of her family, her Grandfather and Great Aunties, who were entertainers in the The Lloyd Sisters' Circus. They were incredibly brave, particularly the women, performing death defying tricks. Developing a perfume in relation to a dance work is an

attempt to create a rare by-product. The dance work can exist in an expanded form and brings into focus how we perceive dance and choreography in terms of time, space and structured action.

They are simultaneously ephemeral and lasting, as are the unfinished actions of a feminist.

Bios

Jo LLOYD is a dance artist working with choreography as a social encounter, revealing behaviour over various durations and contexts. A graduate of the Victorian College of the Arts, recent works include; *Death* role commissioned by the new Bundanon Art Museum, *Archive the archive* for NGA, *OVERTURE* at Arts House, Melbourne Festival 2019, *DOUBLE DOUBLE* with Deanne Butterworth, Tina Havelock Stevens and Evelyn Morris, *CUTOOUT* at ACCA and *Confusion for Three* (Arts House and PICA). Jo is resident artist at The Substation.

Andrew TRELOAR is an artist working between contemporary art, dance and fashion design through multiple practices and collaborations. These include recent projects with Henry Jock Walker, Jack Riley, Daniel Riley, Dancenorth, Jo Lloyd, Marrugeku, Lucy Guerin Inc., and Chunky Move. His design work has shown across many venues and festivals throughout Australia including the 2018 Commgames Opening Ceremony.

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Jo LLOYD, Andrew TRELOAR & Sonic Alchemy, 2021,
Handsome Is, perfume, bottle: 5cm tall x 3cm wide,
perfume box: 10cm length x 7.5cm width x 3.5cm deep. Available
for purchase, contact jolloyd75@gmail.com

Olfactory Notes:

Top Note: Boronia Flower, Blackcurrant Bud, Iris Resin, Elderflower.

Heart Note: Buddha Wood, Leather, Oud, Hay, Amber.

Base Note: Liquidambar

Jo DARBYSHIRE

Artist Statement

West Australian feminist artist Jo Darbyshire often uses contemporary social history to interrogate traditional museum practices.

Paris Postcards shows Jo's interest in researching and archiving information about lesbians and lesbian artists, and portraying her own identity and that of her lesbian friends in the early 1990s. Being 'out' as a lesbian artist was such a big deal in those days and she left Perth to study at the Canberra School of Art in 1991, where she was encouraged in her desire to research lesbian artists, and make new work based on this theme. In 1993 Jo won an Australia Council Residency to stay in Paris for three months. This was an opportunity to spend time visiting the homes and workplaces of many of the lesbians made famous by Shari Benstocks' book *Women of the Left Bank*.

Using collage, Jo created these postcards over the hot summer months in Paris, also incorporating photographs she and her girlfriend at the time had made; dressed as pirates — exploring lesbian eroticism and the history of masquerade and cross-dressing, traditional symbols of lesbian presence. When she returned to Australia Jo used the postcards to print cards for her friends, but they were never exhibited.

Bio

Jo DARBYSHIRE was born in 1961. She studied Fine Arts at Curtin University in 1981, a Post-Graduate Diploma at Canberra School of Art, ACT, 1991 and a Master of Creative Arts in Cultural Heritage, at Curtin University of Technology, WA in 2004. She exhibits regularly in solo and group exhibitions. Her artwork is held in all major public institutions in WA, and private collections nationally and internationally. She is represented by Art Collective WA.

www.jodarbyshire.com

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Jo DARBYSHIRE, Paris Postcards, 1993, Mixed media, 36 postcards,
16 x 11.4cm. \$4000