

PROXIMITY x DADAA LAB 2020

ABOUT THE FACILITATORS

Fayen d'Evie

Fayen d'Evie is an artist and writer, born in Malaysia, raised in Aotearoa/New Zealand, and now living in the bushlands of unceded Dja Dja Wurrung country, Australia. Her projects are often collaborative, and resist spectatorship by inviting audiences into sensorial readings of artworks.

Fayen advocates blindness as a critical position that radically agitates ocularnormative biases, offering methods for navigating intersensory conversations, the tangible and intangible, hallucination, uncertainty, the precarious, the invisible, and the concealed. With artist Katie West, Fayen co-founded the Museum Incognita, which activates collective readings of neglected and obscured histories.

From 2017-2019, Fayen 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. She has provided creative provocations and pedagogical guidance to numerous arts institutions committed to more inclusive structures and more ambitious curation of disability-led practice.

Prior to artmaking, Fayen worked in international peacebuilding education and sustainability, for the United Nations mandated University for Peace, and for the Earth Council. She continues to advise initiatives at the nexus of peacebuilding and arts, including collaborating with Zimbabwe's Tamba Africa social circus on their disability arts and social justice projects.

Fayen is a lecturer in Communications Design at RMIT University. She is a candidate for a PhD in Curatorial Practice at Monash University. She holds a PhD in Resource Management and Environmental Studies from the Australian National University, a BFA in Painting from the Victorian College of Arts, University of Melbourne, and a BSc (First Class Hons) in Physics from the University of Canterbury, Aotearoa/NZ.

Cassie Lynch

Cassie Lynch is a writer, researcher and consultant living in Perth, Western Australia. She is currently researching a creative writing PhD investigating Aboriginal memory of ice ages and sea level rise. She is a descendant of the Noongar people and belongs to

the beaches on the south coast of Western Australia. She is a student of the Noongar language, and is the co-founder of Woylie Fest, an all-Aboriginal storytelling festival based in Fremantle. Her writing has been featured in Perth Festival, Fremantle Arts Centre, Westerly Magazine, Artsource and the Brio publication 'Stories of Perth'.

Madeleine Flynn

Madeleine Flynn is a leading Australian artist who creates unexpected situations for listening. She has a long-term collaborative practice with Tim Humphrey.

Her work is driven by a curiosity and questioning about sound in human culture and seeks to evolve and engage with new processes and audiences, through public and participative interventions. Her practice intertwines local, national and international relationships.

In 2017 her practice was awarded the prestigious national Australia Council Award for Emerging and Experimental Artforms, and she has 5 GreenRoom Awards and 2 APRA AMC Awards for Excellence. Her work has been presented and commissioned widely internationally including Theater Der Welt, Germany: Brighton Festival UK: Sonica Festival Glasgow: Asian Arts Theater, Gwangju: Incheon Art Platform, Seoul: Sydney Festival Australia: Melbourne Festival Australia: AsiaTopa, Melbourne: Perth Festival Australia: MONA FOMA Australia: Kennedy Center, Washington USA ANTI Festival Finland amongst many others.

Her current areas of interest are existential risk, artificial intelligence in public space, and long form socially engaged public art interventions. She is currently a Creators Fund Fellow, working on a new commission from ACCA and co-curating ADAM Taiwan 2020.

ABOUT THE ARTISTS

A Published Event (TAS)

A Published Event (Justy Phillips and Margaret Woodward) make long-term relational artworks through shared acts of public telling. Exploring chance encounter, constructed situations and the shared authorship of lived experience, we work with language, ideas and publishing. At its heart, A Published Event is a raw, social practice that explores language through intimate gestures of relation.

A Published Event has published several large-scale participatory artworks including:

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Lost Rocks (2017–21), a five-year slow-publishing library or metallurgical telling event; *Fall of the Derwent*, 2015, a hydrographic score for Glenorchy Art & Sculpture Park and The People's Library, 2018, a performance library in which they published new and original books by 150 Tasmanian authors. In 2019, A Published Event were named Ruth Stephan Fellows at the Beinecke Rare Book & Manuscript Library, Yale University, USA; undertook a studio residency at the Josef & Anni Albers Foundation, US; and awarded the 2020 Studio Residency at the Massachusetts Museum of Contemporary Art, North Adams, USA.

Alec Reade (VIC)

Alec Reade is an emerging producer, artist, and community arts facilitator who is of mixed-Fijian heritage. As a settler, Alec seeks to interrogate their positionality on this vast and complex continent. They are invested in representations of autonomy within the diaspora and wider Oceanic communities with their work co-facilitating Community Art Collective New Wayfinders (NWF). The group engages in practices of critical consciousness and self-assessment towards the production of creative works, prioritising cultural exchange, and Oceanic narratives and ideas that can empower.

Alec is intrigued by many forms of storytelling and the ways it is creatively embodied, engaging with work that centres the practice as a form of liberation, analysis and connection. Their producing practice covers various forms across performing arts including live music, parties, poetry and spoken word, workshops, experimental and digital art. Alec has produced events for Melbourne Fringe Festival, Midsumma Festival, Due West Arts Festival, Footscray Community Arts Centre, Blak Dot Gallery, Wyndham City Cultural Centre, and SIGNAL. They have co-curated for Blak Dot Gallery, Artspace (Sydney), and Connection Arts Space. Alec was formerly an Artistic Associate for the biennial Due West Arts Festival in 2019, and an Associate Producer for Next Wave Festival 2020.

Alec currently volunteers with Pacific Climate Warriors, is a curatorial advisor for Science Gallery and is a member for both the Brimbank Arts Advisory Committee, and SEVENTH Gallery Board as an Engagement Liaison.

Aviva Endean (VIC)

Aviva Endean is an artist dedicated to fostering a deep engagement with (and care for) sound and music, with the hope that attentive listening can connect people with each other and their environment. She is active as a clarinetist, composer, improviser, curator, sound artist, performance-maker and collaborator. Her work seeks to work beyond the boundaries of her art form, to reimagine the possibilities of a practice with sound.

As a composer and performance maker, Aviva often explores expanding the audience experience of sound by creating unusual, spatially engaged, and participatory contexts for listening. Her recent original works in this area include *Ping Pong Pop* a game piece for live spinning contrabass clarinet player, audience and ping pong balls (Dark MOFO), *Sonic Labyrinth* an immersive and interactive sound journey for children and adults alike (Castlemaine State festival/Art Play), *Domicile* a performance installation work inhabiting a family home (New Music Network mini-series), *Intimate Sound Immersion*, a performance for one blindfolded person at a time (You Are Here festival) and *A Face Like Yours* a sound work for video, foam earplugs and viewer (Darwin Festival, Sydney Contemporary Art Fair, Kinetic Manchester). Aviva is also active as a collaborator on interdisciplinary projects.

She recently created an electro-acoustic sound design for Chunky Move's large-scale immersive performance work *Token Armies* for the Melbourne International festival 2019 which won a Greenroom award for composition/sound design for Dance. Her work featured in the film artwork *Assembly* by Angelica Mesiti for the Australian Pavilion at the Venice Biennale 2019. Other collaborative works have included projects with Liquid Architecture, The Australian Art Orchestra, Chamber Made, ASTRA, Punctum Live Arts, TURA, Slave Pianos, and Madeleine Flynn and Tim Humphrey.

Her debut solo release *cinder : ember : ashes* featuring improvisations and original compositions was released on Norwegian label SOFA in 2018 to critical acclaim, with reviews speaking to Aviva's innovation and virtuosity, and describing the work as "captivating, sophisticated, stunning, miraculous" & "trance-inducing".

Bruno Booth (WA)

Bruno Booth is an emerging artist with a physical disability based in Fremantle, WA. He works across the mediums of painting, social engagement, sculpture, video and installation. His works are inspired by the navigational challenges that he faces as a wheelchair user and the under-representation of disabled people in popular culture.

In October 2019 Bruno held his first solo show in Sydney at Firstdraft called *Push it, push it (real good)*. This body of work depicted wheelchair use across difficult terrain. It used video, painting and installation to represent the exaggerated physicality and repetition of movement required to master assistive equipment.

In March/April 2019 Bruno produced a large, participatory installation, *Hostile Infrastructure*, at Testing Grounds in Southbank, Victoria, funded by the City of Melbourne Arts Grant Program. For this work, participants used a manual wheelchair to travel down a long, neon lit corridor that narrowed imperceptibly.

In late 2018 he held a solo exhibition, *Pull cord for assistance*, at Smart Casual (Fremantle, WA). The work was intended to highlight the propensity of high-jacking spaces intended to be used by disabled people.

Bruno has been a resident artist at the FAC (Fremantle Arts Centre) (2019), Testing Grounds, Melbourne (VIC) (2019) Perth Institute of Contemporary Arts (2017) and North Metropolitan TAFE (2017). He has exhibited work at the Joondalup invitation art prize 2019, Firstdraft (NSW) 2019 and Casula Powerhouse Arts Centre (NSW) 2020. Bruno has been selected for Next Wave 2020 (as a Next Wave X artist with PICA as a co-commissioner) the PICA Salon 2020, Fine Print Journal's (SA) 2020 on-line-edition as a commissioned artist and for Seventh Galleries (VIC) 2020 exhibition program for a solo show.

Dominique Chen (QLD)

Dominique Chen lives and works in Jinibara Country, in the Sunshine Coast Hinterland. She is a proud Gamilaroi woman and is passionate about communicating ideas of culture, place and environment through her work. Within her predominantly site-specific, interdisciplinary and collaborative practice, she has made works for various outputs nationally, including The Unconformity Festival (Tas), Carriageworks (Syd), Perc Tucker Regional Gallery (Qld) and The Queensland State Archives (Qld). Since 2016 she has collaborated extensively with Sydney-based artist Tom Blake as part of *momo doto*, a collective valuing a slow, fluid and process-based approach to art making. Dominique currently lectures at Griffith University (Queensland College of Art) and the University of Queensland in the areas of Aboriginal art, culture and critical discourse. She is undertaking doctoral study at the University of Technology Sydney, exploring the intersections between relational art, activism and urban Aboriginal agriculture.

Hanna Cormick (ACT)

Hanna Cormick is a performance artist and curator with a background in physical theatre, dance, circus and interdisciplinary art. She is a graduate of Ecole Internationale de Théâtre Jacques Lecoq (Paris) and Charles Sturt University's Acting degree. Cormick's practice has spanned many genres and continents over twenty years, including as an actress on stage and screen, a founding member of Australian interdisciplinary art-science group *Last Man to Die*, one half of Parisian cirque-cabaret duo *Les Douleurs Exquises*, and as a mask artist in France and Indonesia. Her current practice is a reclamation of body through radical visibility.

Cormick's recent artworks centre around disability activism. Due to immunologic

impairment, Cormick has lived the last five years inside a single air-sealed safe-room, and her current practice is both a celebration of--and a rebellion against--these spatial and immunologic limitations. Her recent works include *The Mermaid* (Sydney Festival 2020; Ainslie & Gorman 2018; Art, Not Apart 2018), *Canary* (worldwide locations for Climate Change Theatre Action 2019), *Little Monsters* (Art, Not Apart 2019) and the current work-in-progress physical theatre video-art fantasia, *Zebracorn*.

Cormick is co-curator of Platform, including their online disability arts festival Platform LIVE (2020). In 2018 she was a finalist for the National Award for Disability Leadership (Arts) and the ACT Chief Minister's Inclusion Award (Young Leader). Upcoming projects include a collaborative research into the performative and sculptural dynamics of the wheelchair-using body with choreographer Riana Head-Toussaint, and *Theatre and Plagues: The history and future of masks*, a series of zoom lectures with David Finnigan.

Katie West (WA)

Katie West belongs to the Yindjibarndi people of the Pilbara tablelands in Western Australia. The process of naturally dyeing fabric underpins her practice – the rhythm of walking, gathering, bundling, boiling up water and infusing materials with plant matter. Katie creates objects, installations and happenings that invite calm, reflection and attention to the ecologies we live within and participate, following the understanding that the health and wellbeing the environment is a reflection of the health and wellbeing of people.

Katie's first significant commission *Decolonist*, for Next Wave Festival 2016, explored how meditation is a way to decolonise the self. In 2017 Katie completed a Master of Contemporary Art at the Victorian College of the Arts, University of Melbourne, graduating as the recipient of the Dominik Mersch Gallery Award and the Falls Creek Resort Indigenous Award.

Other selected exhibitions include: *Radical Ecologies*, PICA, Perth WA; *Roll on, Roll on, Phenomena (until you are no more)*, curated by Eloise Sweetman, Jan van Eyck Academy, The Netherlands; *Warna (ground)*, Caves Gallery, Melbourne VIC; *wilayi bangarrii, wanyaarri (go for a walk, listen)*, Dominik Mersch Gallery, Sydney NSW; *Installation Contemporary*, Sydney Contemporary 2019, Carriageworks, Sydney NSW; *Clearing*, TarraWarra Museum of Art, Healesville VIC.

Katie also shares a collaborative project with artist and writer Fayen d'Evie entitled *Museum Incognita*. Sparked by asking what forms a decolonised museum may take, *Museum Incognita* revisits neglected, concealed or obscured histories and

activates embodied readings of place. Exhibitions and residencies for the Museum Incognita project include: *When the other meets the other*, curated by Biljana Ciric, Cultural Centre of Belgrade, Serbia; *Summer Residency: Museum Incognita*, Blindside, Melbourne VIC; *A thousand times the rolling sun*, curated by Gabriel Curtin, HM Prison, Beechworth, VIC; and the University of Melbourne's Department of Geography Artist in Residence Program.

Mei Swan Lim (WA)

Mei Swan Lim is a practicing sound and visual artist whose work centres on the environmental, emotional and spiritual importance of place, interdisciplinary investigation and cultural storytelling. Her works have appeared at Proximity Festival, Art Gallery of Western Australia, Perth Institute of Contemporary Arts, Perth Festival and Lawrence Wilson Art Gallery. Mei completed her Bachelor in Visual Art at Edith Cowan University in 2017.

Riana Head-Toussaint (NSW)

Riana Head-Toussaint is a multidisciplinary artist with disability, who uses a manual wheelchair for mobility. She works across choreography and performance, with the concept or investigation at the centre of each project influencing what form(s) will be used. Previous works have involved video (live and pre-recorded), movement, text and audience participation, in various combinations. Her most recent piece, *Very Excellent Disabled Dancing*, was commissioned as part of the 2020 Keir Choreographic Award. Thematically, her works often involve interrogating dominant systems, structures and ways of thinking; and advocating (whether explicitly or implicitly) for social change. As well as being an artist, Riana is a qualified lawyer, access consultant and disability activist.

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