

THROUGH SPACE AND TIME



ARTS ACCESS VICTORIA



Arts Access Victoria acknowledges the traditional custodians of this land, skies and waterways. We pay respect to Elders past and present. We acknowledge that as the world's oldest continuing culture, First Nations people were the first artists and storytellers of this land. This land always was and always will be Aboriginal land.



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Cover Image Credit: Ash Hem, I See the Universe, Collage, 2022.

About Arts Access Victoria

We started in 1974 and are the peak body for arts and disability in Victoria.

We are a disability-led organisation that plays a vital role in state, national and international discourse.

We are the leading force behind a more accessible arts and cultural sector.

We produce and platform the work of Deaf and Disabled artists, arts workers and creatives.

We believe that art can lead to cultural, economic, personal and political change.

We believe in a vibrant arts and cultural sector that reflects our society in every way.

We work to create change and increase Deaf and Disabled people's participation in arts and culture.



Photo by Laura Du Ve.

Through Space and Time is a group exhibition by the artists in Arts Access Victoria's Future Reset – Maker Space project. This exhibition explores visual observations, connections, imaginings and Disability Pride.

Online exhibition

There is an Online version of Through Space and Time on the Arts Access Victoria (AAV) website. [Click here for the online gallery.](#)

Curator Statement

You will discover the artists have taken a very personal approach to the theme “Through Space and Time”. They explore their bodies taking up space as humans living with disability. They also capture moments in time. This has led to the creation of dynamic pieces. The pieces speak volumes that will linger with you.

In this exhibition you will experience Disability Pride through observations, connections, and imaginings. From Sarah Pekin’s many images freezing lost and abandoned moments, to Jan Siobhann’s practical cake sculpture that draws on pain through whimsy. Ash Hem gives us beauty in repetition with their colourful linocuts. Keiran Speedy’s native animal lino prints highlight the time-sensitive plight of Australian animals. Megan Williams’ and Chloe Ford’s pieces elegantly defy boundaries. Whilst Nina Fitzsimmons’ paintings are a textural masterpiece created for touching.

Working with these young people has been an absolute delight. Their passion for this exhibition has inspired my own love of art. They took my advice and grew it into a bountiful harvest. Discussing the theme, many of the artists reflected on their disabilities. They talked about their unique and shared identities. All wanted to investigate the personal, as well as their time spent this year in the Maker Space program.

Together we recognised that time is not a simple linear mess-free idea, nor is space. We take up space, whether our disabilities be apparent or invisible. We exist fully in the world. The term “crip time” is often used in the community. It refers to our intricate relationship with time. How our disabilities often manage our time for us, against our will.

The young artists have created exciting, personal work for your pleasure. I hope you enjoy the art as much as the artists enjoyed making them, and I enjoyed curating them.

Teague Leigh



Photo by Laura Du Ve.

Co-Design

The journey of 'Through Space and Time'

In 2022, we worked with young Deaf and Disabled artists, arts workers and creatives to co-design a new Arts Access Victoria (AAV) project, as part of VicHealth's Future Reset program.

We ran the co-design as 6 workshops exploring what arts projects young Deaf and Disabled people wanted. We discussed barriers, opportunities, access and attitudes. We unpacked what an equitable and supportive arts industry could be. One of the topics was places where young people connect, build their practice and get opportunities. These places, like university, are not as accessible to Deaf and Disabled artists.

With our support, young people dreamed up what an alternative, accessible and accepting art project could be for them. This included prioritising accessibility, having an online version, flexible learning and relaxed participation.

"This program, a collaboration that inspired me to develop ways to serve my community and grow confidence in my arts practise."

Each workshop started with a guest speaker. We invited established Deaf and Disabled artists and arts workers to discuss some of AAV's values. Beau Windon spoke on Authenticity. Kath Duncan spoke on Pride. Caroline Bowditch spoke on Leadership. Ruby-Rose Pivet-Marsh spoke on Impact. Olivia Muscat spoke on Curiosity. This gave young people a way to make these values their own. It gave them a chance to connect with more established Deaf and Disabled artists and arts workers.

At the end of the workshops the co-design group narrowed the new project down to three options. We consulted other AAV staff and the Youth Advisory Committee on the choices. In response we created Future Reset – Maker Space. A visual and digital arts studio that focuses on social connection, creative skills, and professional development.



Photo by Kate Disher-Quill.

Workshops

The artists in this exhibition were all part of the Future Reset – Maker Space project. This project was a series of free in-person and online visual and digital arts workshops. They were designed for young Deaf and Disabled people aged 18-25 at any skill level, including beginners.

The project's aim was to create a safe space for young people to create and connect. We created a supportive environment for young people to build their skills and confidence. We encouraged a positive connection with art through fun and experimentation. We created a space where people could be themselves and learn at their own pace.

This year we ran workshops on illustration, painting, printmaking and digital storytelling. We provided studio space to connect and experiment. Professional development sessions built skills in budgeting, access and more. We prepared artists for presenting work in an exhibition.

"This is exactly what I've been looking for"

We ran workshops online. This allowed us to reach artists who had barriers joining in-person. We partnered with Regional Arts Victoria and La Trobe Regional Gallery to reach regional artists. We partnered with the City of Melbourne for the in-person visual arts workshops at SIGNAL. We partnered with Arts Centre Melbourne for the digital arts workshops at The Channel.

The co-design artists highlighted the importance of an optional outcome. Something low-pressure with the support and guidance to be a part of it. We opened an expression of interest for Maker Space participants to be a part of the Through Time and Space exhibition.



Photo courtesy of La Trobe Gallery.

Through Time and Space

Photos by Laura Du Ve.



Ash Hem

 @ashhem.art

Ash Hem is a visual artist and lived experience worker. They have been part of the Maker Space program at Arts Access Victoria and previously studied a Diploma of Visual Art. They

have exhibited their works in various spaces including the Science Gallery Melbourne and an artwork in the Department of Education's collection.

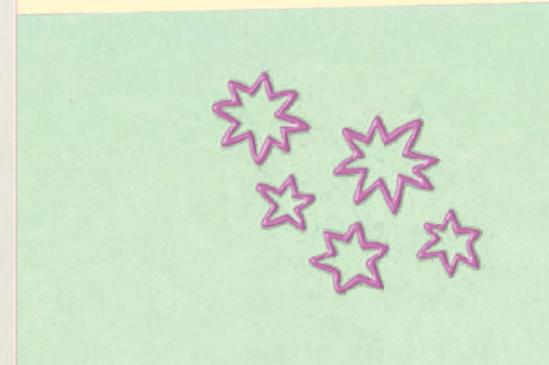
Artist Statement

sculpture ad installation. Artmaking has always been a way of processing, coping and materialising their life by containing it in their artworks.

Each artwork in this collection is a sensory process contained by paper. Abstracting these experiences through colour, curves and movement.

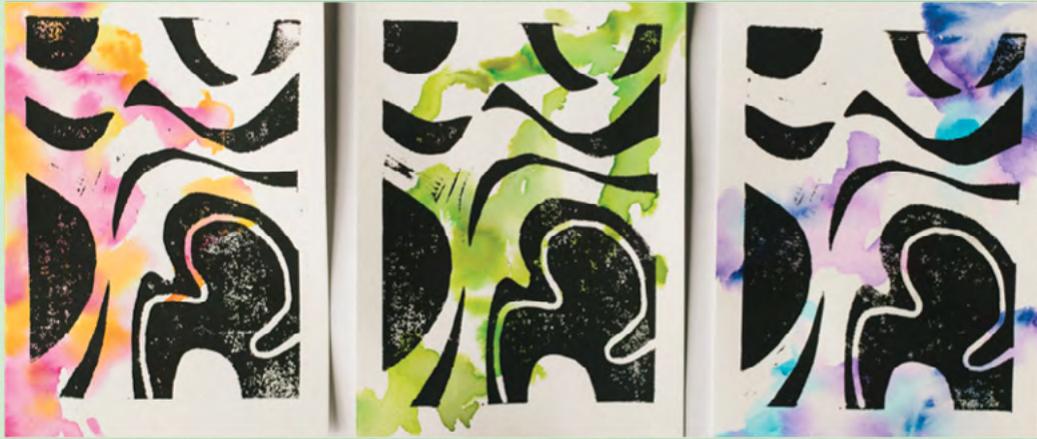


Ebb, Linocut with marker, 148 x 210 mm, 2024.



Flow, Linocut with marker, 148 x 210 mm, 2024.

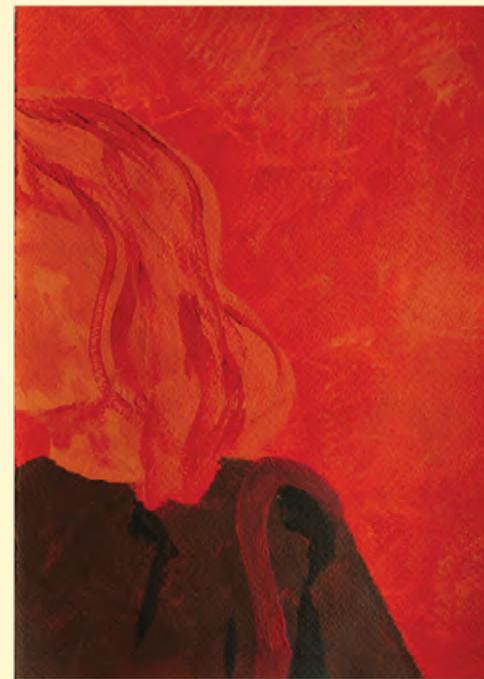




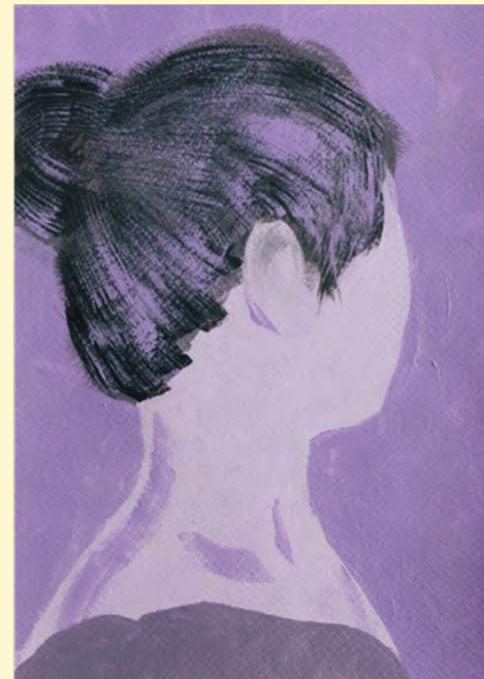
Waved (primary), Linocut with watercolour, 535 x 285 mm, 2024.



Waved (curve), Linocut with watercolour, 535 x 285 mm, 2024.



Show me, Acrylic on paper
210 x 297 mm, 2024.



Chloe Ford



@carveoutthecracks

Chloe is a Māori Pakeha writer with deep interest in queer thought and indigenous worldview to recontextualize arts practice as devotion. Their practice includes painting, printmaking and poetry and they currently live as a settler on the unceded lands of the Wurundjeri Woi Wurrung peoples of the Kulin nation.

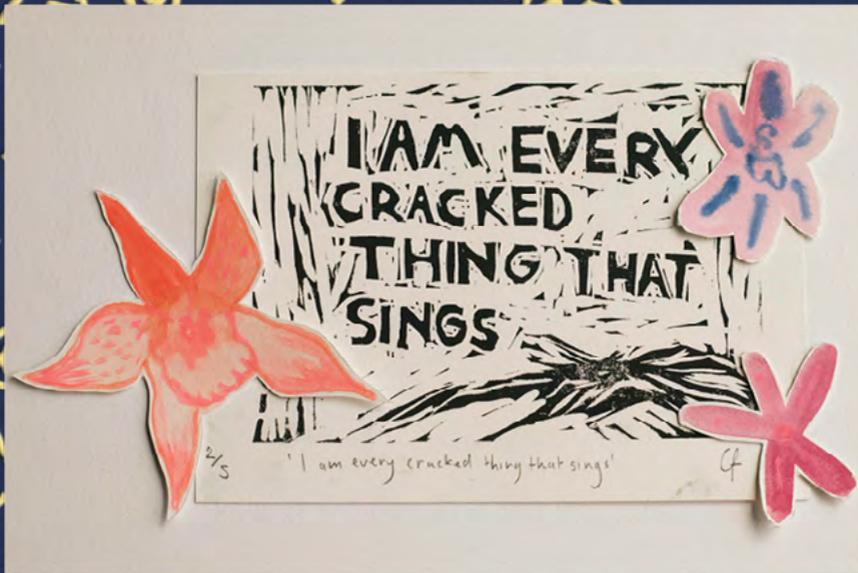
Artist Statement

These works emerged from a desire to honour the strange quality of beauty that comes from 'failure', 'loss' and incapacity. By placing the direct language of the lino cut prints in dialogue with the loose imperfection of the water-coloured flowers, they influence each into something which can hold space for a kind validation and recognition. Making what most hurts, most dear.



I am every cracked thing that sings 1.

Artworks: Linocut print, black printmaking ink, watercolour paint, marker, 273 x 223 mm, 2024.
Photos by Laura Du Ve.



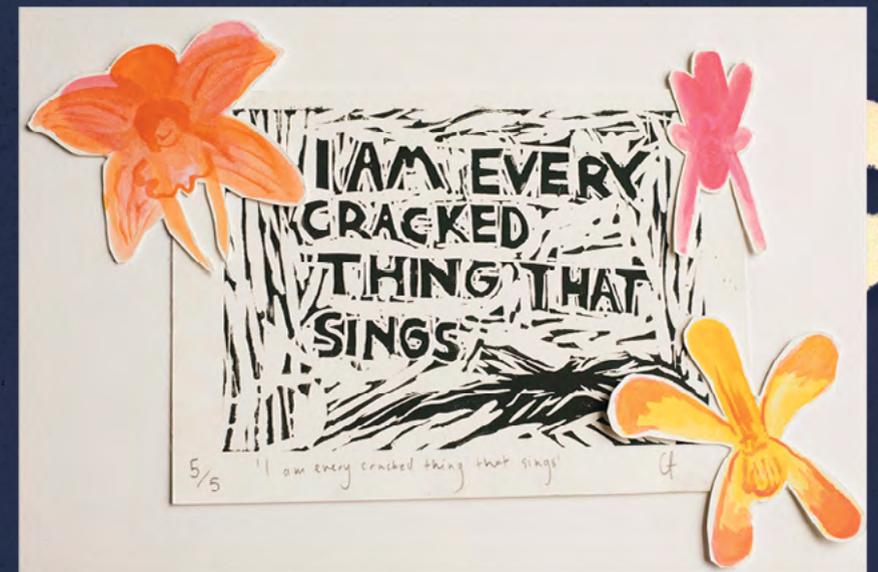
I am every cracked thing that sings 2.



I am every cracked thing that sings 4.



I am every cracked thing that sings 3.



I am every cracked thing that sings 5.

Jan Siobhann

 @jan.siobhann

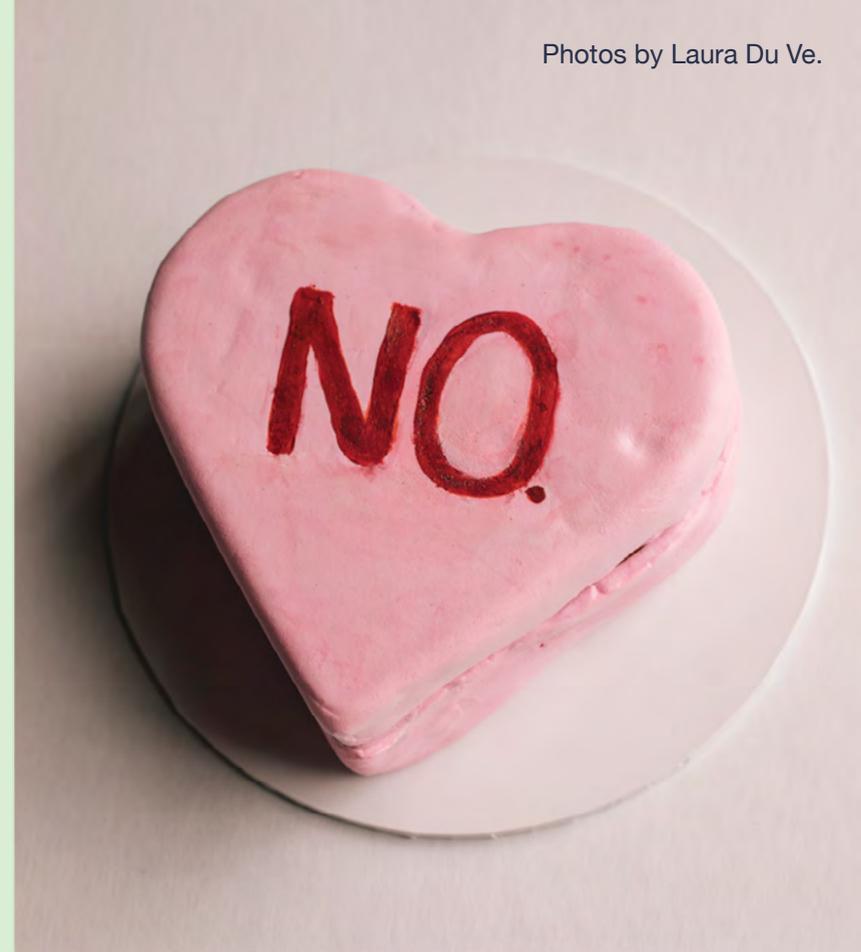


Jan Siobhann (she/her) is a 24 year old Filipino-Australian artist currently based in Melbourne. Jan graduated from RMIT University with a Bachelors in Design (Animation and Interactive Media).

Jan recently started her small business selling art goods including live portraits, clay sculptures, stickers and prints of her original designs. Aside from Arts and Theatre, Jan is passionate about mental health advocacy as well as minimising personal negative impact on the environment. She regularly attends and participates in public projects like markets, workshops and programs within Melbourne.

Artist Statement

My sculpture pieces were inspired by Gen-Z humour which is a strong theme in my work. The cake and candy are a nod to special times like birthdays and Valentine's day. What we write on cakes are a strong declaration to tell people how we feel. 'Lobotomise Me' is a phrase that implies wanting to take up less space or mentally leaving a situation. While, 'NO.' is a big rejection and, despite its size, is de initive. Instead of being just decorative pieces that take up space, I wanted my pieces to be functional.

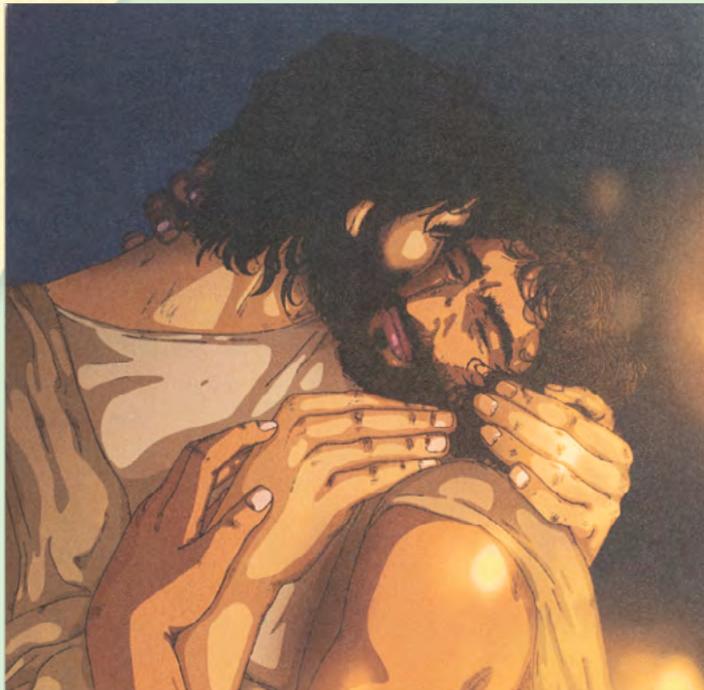


NO. Candy, trinket box, 175 x 80 x 170 mm, 2024.

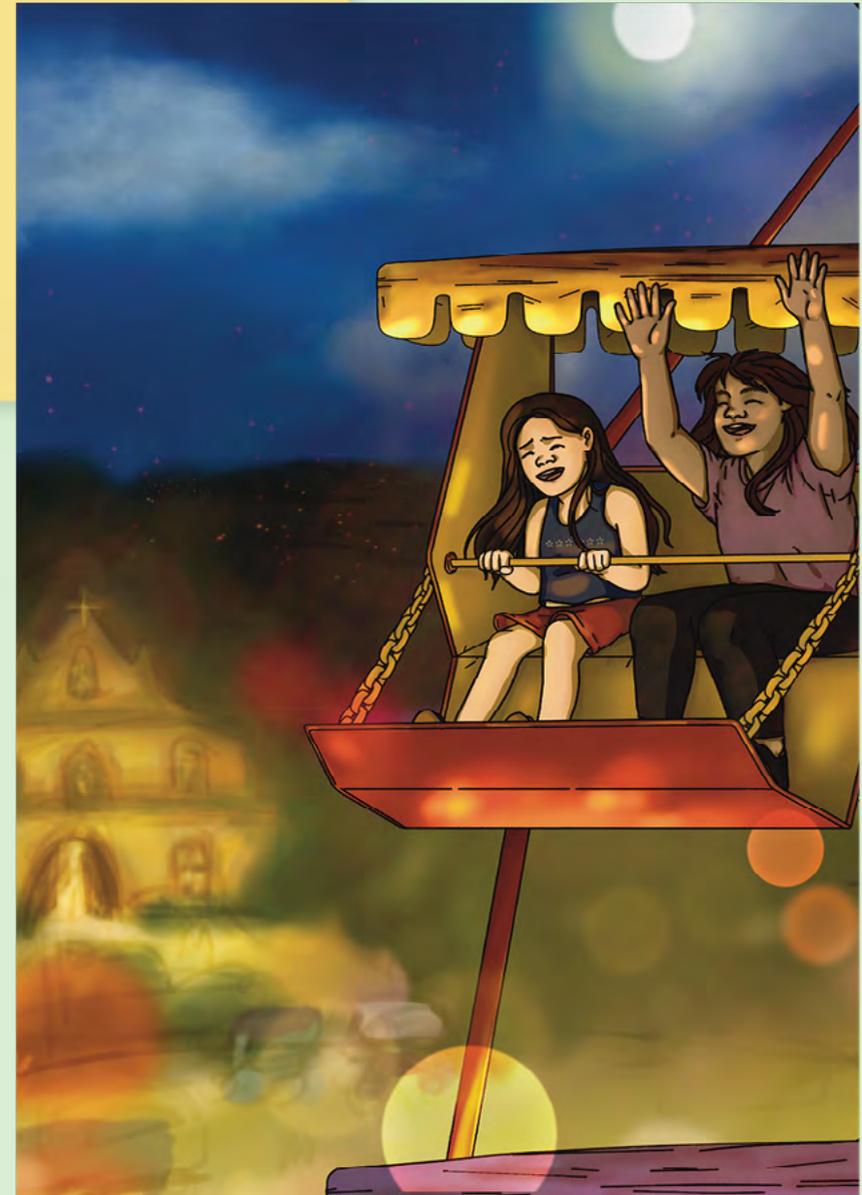
My prints are inspired by my Roman Catholic upbringing. The Kiss is a nod to The Kiss by Gustav Klimt. In the Gospel of Judas, it is hinted that Judas and Jesus were actually lovers. We ask if Jesus is leaning in to Judas' kiss or pulling away to create more space as his supposed lover is leading him to his death. 'Perya' is an illustration of my memory of the Philippines during Easter which included visiting fairs after mass. The dodgy and fast ferris wheel ride was my favourite as it made me feel like I was in space. It was during a time where I looked forward to our yearly visits to my mother's province and was closer to family.



Lobotomise Me
Cake, trinket box,
240 x 165 x 220 mm,
2024.



The Kiss (of betrayal), Digital art, 2024.



Perya (Tagalog)/ Fair (English), Digital art, 210 x 297 mm, 2024.

Keiran Speedy

 @kspeediest

Photo by Laura Du Ve.



Keiran Speedy (they/them) is a 20yo conservation biology student, wildlife photographer, and occasional artist living on Wurundjeri land in the urban fringe of Melbourne. This is their first exhibition.

They are nonbinary, transgender, and queer. They are twice exceptional (a term that describes people that are both disabled and gifted in any way), specifically having inattentive ADHD.

Their current artistic passion is wildlife photography. As a child they enjoyed drawing with chalk pastels, and they've been picking it up again recently. They are new to printmaking, but enjoy its imperfect nature. Their artworks in this exhibition incorporate all three.

Artist Statement

Through my camera, I capture Australian wildlife in their natural spaces of sky, sea, and earth. I chose three moments in time to preserve in lino cut and chalk pastel: circling the forest for a hunt, coming up for air, peacefully enjoying a grassy dinner.

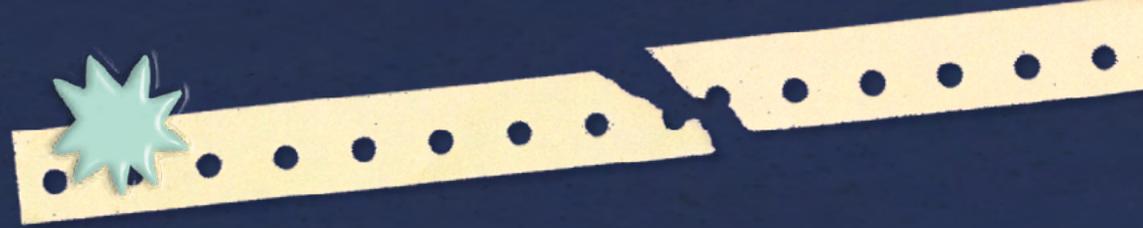
Some of these species have been persecuted in the past. However, their populations are now making a recovery, after conservation work has preserved their habitat. This series shows that despite how bad things have been in the past, our wildlife still inhabits every part of the world around us - if you know where to look.



Bold, Lino print on chalk pastel, 180 x 125 mm, 2024.
Photo by Laura Du Ve.



Big Head, Lino print on chalk pastel, 180 x 125 mm, 2024.
Photo by Laura Du Ve.



love your wildlife, Video (stills), 120 seconds, 2024.



Bear-like, Lino print on chalk pastel, 180 x 125 mm, 2024.



Megan Williams

 @little_shop_of_body_horrors



Megan Williams is a bed-based artist and full-time sick person. Her work explores the embodied realities of her life with severe Myalgic Encephalomyelitis and the conceptual possibilities of collage as an inherently disabled medium.

Working across collage, print, and textiles, she celebrates the mundanities, absurdities, horrors, and the unique joys of her disabled life.



Artist Statement

In these works, I am exploring the way my bodymind changes my relationship to the world – through crip time and crip space. Being mostly bedbound, it often feels I exist in a space outside of the world. My life is a kind of permanent liminal space, a sort of unreality. Time too feels altered, no longer linear. I exist in a permanent state of waiting; for the end of a flare, a doctors appointment, a cure.

I consider collage itself to be a kind of disabled medium: unmaking and remaking, transformation, adaption, limitation, unexpected outcomes. I am inspired and emboldened by radical disability theory and my own search for disabled joy.

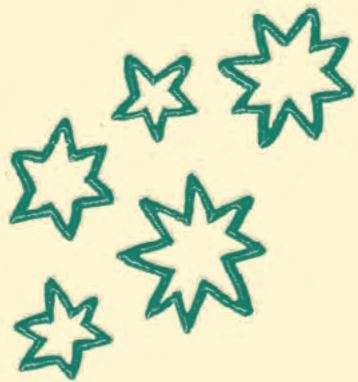


Beats staring at the Ceiling, Collage on paper, 210 x 297 mm, 2024.





The Universe is a Single Bed, Collage on paper, 210 x 297 mm, 2024.



Flower Bed, Collage on paper, 210 x 297 mm, 2024.



Encephalomyelitis (one of these days I'll learn how to spell it), Collage on handmade paper, 210 x 297 mm, 2024.



The Waiting Room, Collage on paper, 420 x 297 mm, 2024.



Nina Fitzsimmons

 [ninafitzsimmons.art](https://www.instagram.com/ninafitzsimmons.art)

I am a queer disabled multidisciplinary artist and advocate living and working in Ngár-go Fitzroy. My artistic practices include ceramics, textiles and painting. You can see more of my artworks on Instagram.



Photo by Laura Du Ve.

Artist Statement

These artworks have been created this year and have been an outlet for the emotions that have arisen during a period of personal growth.



Colour Play 3, Canvas, acrylic paint, 320 x 420 x 15 mm, 2024. Photo by Laura Du Ve.



Colour Play 2, Canvas, acrylic paint, 420 x 420 x 15 mm 2024. Photo by Laura Du Ve.

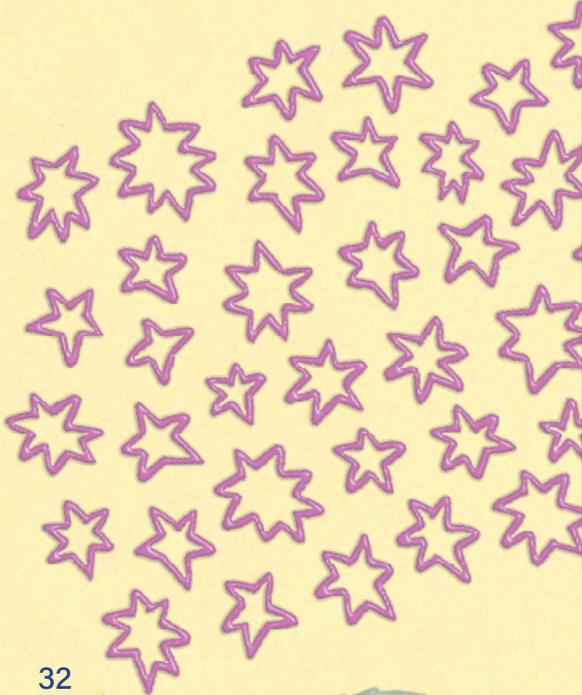


Colour Play 1, Canvas, acrylic paint, 320 x 420 x 15 mm, 2024. Photo by Laura Du Ve.

My Periphery, Canvas, acrylic paint, marker, oil pastel, 1140 x 1700 x 20 mm, 2024. Photo by Teague Leigh.



Kiki Boba, Stoneware clay and glaze, Kiki (L) 250 x 320 x 110 mm Boba (R) 210 x 250 x 160 mm, 2024. Photo by Teague Leigh.



Sarah Pekin

 @sarahpekinphotography

Sarah Pekin (b. 2001, Terang, Victoria) is a Melbourne-based photographic artist. Proudly neurodivergent (AuDHD) and living with chronic illness, Sarah (she/her)



graduated with a Bachelor of Photography, majoring in photojournalism, from Photography Studies College in 2021.

Her series Habit was featured in First Light, the PSC 2021 Graduate Exhibition, at the Centre of Contemporary Photography in Fitzroy.

Specialising in documentary-style photography, Sarah's work focuses on live music, events, and self-portraiture. She is available for freelance work and commissions, and her fine art photographic prints are available for purchase on her website.

Artist Statement

Series Name: "Habit" (2021)

'Habit' emerged as a creative outlet to help me navigate being diagnosed with ASD, ADHD & Endometriosis - all within a single year.

The series portrays the repetitive, self-soothing behaviours I rely on in my day-to-day routine, contrasted with photographic records of out-of-place items found in my surroundings. The visual pairings reflect the tension between the comfort of routine and the challenges of navigating an unpredictable world.

34 I made this body of work during a challenging period full



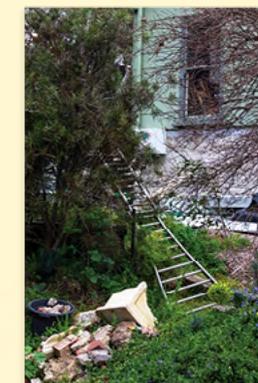
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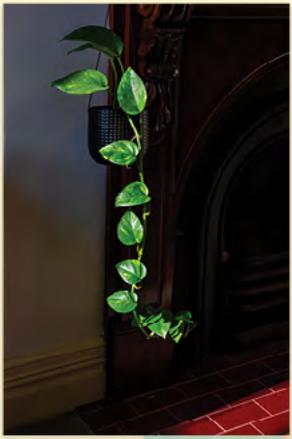
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of shame, internalised ableism and imposter syndrome, but I now reflect on it compassionately, knowing I've embraced pride in my identity as a neurodivergent, disabled, and chronically ill person.



Group 2, Giclée print on Canson Rag
Photographique paper, 2021.



7056



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Group 3, Giclée print on Canson Rag
Photographique paper, 2021.

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Facilitating Artists

Ashley Ronning is a Naarm/Melbourne-based illustrator and artist. Her creative endeavours began when she was five and she cut her own hair to complete a picture of a pony. She can usually be found in her studio drawing, risograph printing or working on her next zine. When her pens are down she's playing pinball, going to gigs or having a tinnie in the sunshine.



Luke D King, a Deaf artist on Wurundjeri land, is a multidisciplinary creator with a VCA honours degree (2015). His art includes paper-based works focused on portraiture, dance, and performance, showcased at Tinning Street, Bus Projects, and Counihan Gallery. King has been involved in the 2018 Next Wave and All School LAB (2024). He advocates for Deaf artists and is a key figure in Naarm's Deaf community. As a teacher, mentor, and consultant, he works with Arts House, Chunky Move, and Creative Victoria



Seb Fowler is an animator and illustrator from Naarm/Melbourne. His work has appeared in documentaries, theatre, short films, music videos and web series.

Seb works as a teaching artist with Arts Access Victoria and St Martins Youth Arts Centre across visual arts, film/animation, performance and improvisation.



Get Involved with AAV

Arts Access Victoria supports Deaf and Disabled creatives at all levels and across all artforms. Whether you are established, mid-career or emerging, or you just enjoy making art, we have an arts program or opportunity for you!

Some of our programming includes:

- Studios and Mentoring
- Grants and auspicings
- Professional development
- Networking
- Awards and scholarships

Throughout the year, we will be advertising different opportunities. Stay tuned for details via our newsletter and our website.

Contact Arts Access Victoria

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artsaccess.com.au



Lily Montgomery-Primmer is a Naarm/Melbourne-based artist and writer. Her work investigates systems of communication and the act of claiming of space – both physically through the work itself, and through conversations it prompts. Central to all work is the experience of the living body and how it is the site of personal and political struggle. She uses writing, printmaking, and installation to act as self-advocacy to communicate her lived experiences, and to explore what is gained when sharing in this with others.



ARTS ACCESS VICTORIA

CELEBRATING 50 YEARS
OF ARTS AND DISABILITY
1974 - 2024



Future Reset – Maker Space is supported by VicHealth’s Future Reset funding. With support from Engage! through the Victorian Government. Through Space and Time is exhibited in a space managed by the City of Melbourne. Arts Access Victoria is proudly supported by Creative Australia and the Victorian Government.

