





JOEY FAUERSO

WAIT FOR IT

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The frame is by the room it is in. And by the doorway through which we enter the room, and by the rooms to any side of it and the rooms beyond those. And by the gallery building, and by what's outside it, a park maybe, and a city and the country and a world. Which also holds other cities, other galleries, other rooms and other frames. It's all a matter of perspective: it depends on where you stand.

Vona Groarke, *Four Sides Full* (2018)

As a poet—and, more specifically, as a poet with a deep interest in *ekphrasis*, which generally refers to poetry written in response to visual art—I was thrilled to consider how Joey Fauerso's new body of work pushes back at Classical—and often gendered—ekphrastic notions of stillness and action, intimacy and distance, control and chaos, and even of time and space.

Fauerso created this new work primarily during the recent months of isolation and lockdown, a time which made so many of us feel trapped, and thus—or so this exhibition suggests—made us all into women, at least historically speaking—which is to say stuck at home, waiting for something to happen to us.

But these bodies refuse to passively hold still and be gazed upon. One appears gigantic inside the room that holds her, her reclined shape creating an alternate horizon, a body becoming terrain. Others crawl in and out of the scenes, naked on all fours, breasts dangling, vulnerable and predatory. As if entering a cave? Or maybe they are the cave, preparing to be entered? Or else attempting to escape from the house that is the world already on fire?

Even the frames question their own associations with stasis, containment, clarity and closure. They take up four dimensions. They cast shadows. They argue for the plurality of every narrative. Depending where you begin

to look, there is always more than one story being told.

Of course, to “frame” also means to “set up,” to make another appear guilty of a crime they didn't commit; and these bodies resist this sort of framing of the feminine as well—refusing to be proper, or property. Ultimately, as with poems, the silence around the object becomes an equal subject, the space one might translate as the possibility of imagination.

It has been said that the ekphrastic encounter “completes” the art, but that suggests a certainty on the part of the viewer; and each time I return to this work, I find it, and myself, changed.

Jenny Browne, August 2021



Joey Fauerso: *Wait for It*

Visual Arts Center

The University of Texas at Austin

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COVER

Holding Patterns, 2021. Acrylic on canvas. 66 × 66 in. (167.6 × 167.6 cm).

INTERIOR

Crawling, 2021. Acrylic on unstretched canvas. 63½ × 70 in. (161.3 × 177.8 cm).

FOLDOUT

The Waiting Room, 2020. Acrylic on canvas. 84 × 139 in. (2.1 × 3.5 m).