Audio description:

**The artist invites you to touch the artwork, located on the gallery floor.**

**To follow is an audio description of the artwork followed by an artist commentary. The recording will play in a continuous loop.**

This sculptural work made in 2022 by David Johnson, is titled I as Object UnSeen.

It is an installation of 3D prints and scaffolding measuring 250 cm x 200 cm x 100 cm, and is placed centrally on the gallery floor so people can circulate around it and touch the scaffolding and moulded figures.

The smoothly interlocking scaffolding rods, rounded at the corners, all gun-metal grey, create the structure of a long open cuboid. Within the structure, which is in three horizontal sections, are three thin boards painted grey, all set at the same level, so that they form a single extended platform within the scaffolding.

On each board, we find a figure of a man, which can be touched. They represent the artist himself, printed in pale resin. Each figure carries an assistance cane.

As the figures progress through the triptych, they engage with a broad brimmed hat, which in each case is painted red. On one end, with the hat resting on the back of the chair, the figure is entering the structure; on another the figure sits on the chair and wears the hat, and on the third section the figure is on its way out, as though poised to leave the artwork altogether.

Artist commentary:

I as Object UnSeen. Steel, resin and wood are the materials that make this installation. Please move around this installation if you can, and touch it as you move. Feel the cool hard, smooth scaffolding tubes held together by the rougher cast iron clamps. Reach in through the complex tubular framework and gently touch the highly detailed figures of the cane carrying artist as he walks, sits down, puts on a hat and then moves on. These resin figures provide me with an arresting objectified self image. This is a rare and moving experience. Because with the onset of total blindness over 30 years ago, I have been deprived of access to mirrors, photographs, and other images of myself. The layers of scaffolding that enclose the figures provide timeframes through which the figures move. They also provide an absurd parody of gallery casements where the glass has been removed to allow visitors to reach in and touch the art. Something rarely provided for in galleries and museums. This piece is an extended symphony in grey tones with the occasional explosion of high colour. This represents how given the right stimuli, colour and imagery remain part of the inner lived experience of blindness.