Origins, procedure and artefact

A project submitted in fulfilment of the requirements for the degree of Master of Arts

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BA Fine Art (Honours)
School of Art
College of Design and Social Context
RMIT University
August 2009
Declaration

I certify that except where due acknowledgement has been made, the work is that of the artist alone. The work has not been submitted previously, in whole or in part, to qualify for any other academic award. The content of the ADR is the result of work which has been carried out since the official commencement date of the approved research.

Vicky Shukuroglou
Acknowledgements

Thank you to the Indigenous people of North Central Arnhem Land for their generosity and kindness, and to the South Project [Melbourne, Australia], Instituto Sacatar [Itaparica, Brazil], UNESCO, Sanskriti Kendra [New Delhi, India], and Bundanon Trust [Shoalhaven, Australia] for the inspiring opportunities and support.

I am eternally grateful for the encouragement and dialogue offered to me by family and friends.

Thank you also to my supervisors, Robert Baines and Andrea Mina, and to RMIT University for their support.
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ORIGINS, PROCEDURE AND ARTEFACT

Summary
Particular found and collected natural (organic) and industrial materials are conducive to my making of artefacts. They have properties of materiality and origin for engagement, interpretation and intervention. My observations of and responses to diverse environments and their local materials become the source for material and influence the process of making. In the building of these personal objects or assemblages, they take on a detailed and intimate identity. They are sensitive ‘small scale’ structures, whose dimensions expand beyond the hand held object.

The process and activity of making is a vehicle for further observation and learning, generating an understanding and insight into the relationships of place, structure, form, movement, space, and personal methodologies.

Brief Description

“But to give the work a more comprehensive meaning, it is also important to show the procedure which produces the work. The reminder of the way the work comes about is in effect of paramount importance for any understanding of it”.¹

• In my making of these personal objects or assemblages, I will be observing the idiosyncrasies and ambiguities within materials of similar visual qualities; these tensions can be intimately known and utilised in the making. Different origins and function of materials inform the possibilities of process and making that may be undertaken. Through these operations, materials and constructed objects will undergo a rigorous investigation and re-contextualisation. In my making there is a

¹ Fréchuret, M. 1998, Both Root and Fruit, Hubert Duprat, Musée Picasso, Antibes, pVII
pursuit of understanding nature and its contexts. Material identity is altered by the processes of removal from the original site, with the new identity creating a different awareness which is often mistaken or altered when reworked. “Marcel Duchamp’s Fountain, Pablo Picasso’s La Vénus du Gaz, and Daniel Spoerri’s Tableaux-pièges/Trap-pictures are, at different periods of the 20th century art history, the outcome of the same operation – righting what was lying down, stressing – and thereby revealing – what was semantically passive”.2

“The artist in effect is not unlike the caddis worm. By taking scattered bits and pieces from the surrounding world, it fashions a container, ‘a point of contact which, at the same time, is a point of separation’, that, once completed, is abandoned forever”. 3

• Organic and industrial materials will be sourced, selected and collected from such diverse environments as urban industries and remote coastal environs. Materials may be chosen for their qualities such as working properties, personal associations, colour, form, texture, weight, structure and material composition. Found objects, such as stone and bone, will be investigated and reflected upon as they hold certain attributes that appeal and intrigue, and inspire creative responses. These responses can be translated into a visual language with particular qualities and methods of engagement and intervention with the found object, for the creation of small objects or assemblages. Materials will be significantly altered from their original form and utilised for the construction of works, or engaged with as ‘objects’ for inclusion that will remain largely as they were found. They can be built onto, extended, reconstructed, enclosed or joined with the constructed elements. Visual energy created from common and opposing qualities will be considered and utilised in the interpretation of found forms.

• I will select technical references and methodologies from historical, contemporary and indigenous artefact that has a ‘precious’ and intimate identity. Replicated, altered and interpreted forms will be constructed using wire, hair and other materials selected for their synergies and unique attributes. Weaving, looping, knotting, binding and twisting are effective processes for

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2 Fréchuret, M. 1998, Both Root and Fruit, Hubert Duprat, Musée Picasso, Antibes, pVI
3 Recht, R. 1998, Hubert Duprat, Musée Picasso, Antibes, p XXIV
building form that possesses a repetitive identity, structural strength and a detailed and delicate quality. These spatial processes can be selected to reflect and interpret the spatial structures of the collected objects; this becomes a statement about material and process.

• Varying methods of construction using assorted techniques alters size of loops, knots, twists. Structural strength and visual interest of repetitive elements of the found object and constructed form will be investigated and considered in the final application.

• Keen observation and visual interpretation of an environment can lead to greater knowledge and understanding of the found object. The origin of the found object can foster an investigation into a site specific technique, with the resulting construction being informed by and making use of my personal observations of the site’s history and cultural stories.

• A sensitivity to the scale and proportion of found and collected objects can determine the method of construction and scale of the resulting built form. Choosing an object may define the possibility of what I may create. Miniature detail in the interior and exterior of the found objects can also determine the scale of the final constructed object. This focus of detail and fineness of surface and structure brings about intricate manufacture of objects.
Research questions

• How are personal objects or assemblages made when materials and constructed forms undergo a process of rigorous investigation and intervention?

• How can the ambiguities of materials offer alternative approaches or interpretations?

• How can material structure depict origin?
Rationale

“When I’m working with materials it’s not just the leaf or the stone it’s the processes that are behind them that are important. That’s what I’m trying to understand, not a single isolated object but nature as a whole”.

A primary concern is with materiality and its co-relationship with form and structure. Investigation into the qualities of diverse materials offers insight and fosters observation and sensitivity to form and structure. The resulting work may inform the community of the natural world and human engagement with structures. The made objects, through their engagement and interpretation of everyday materials can offer an alternative view, a personal insight that has a detailed and intimate quality. There is awareness of a long history of artists engaging with materials and presenting an alternative to the public; artists as diverse as Marcel Duchamp and Rosalie Gascoigne have presented to the public materials that are regularly encountered and generally forgotten.

“Her assemblages do not symbolise the landscape, they re-present it, with each fragment retaining a sense of personal history... The specific feeling a viewer takes away from such work depends largely on his or her own memories (of road signs, soft drink crates or lino)... items that have been often seen, but rarely noticed.

The works created may inform others of the possibilities of using natural and industrial materials for the making of artefacts.

Techniques traditionally associated with the crafts will be explored and utilised, particular methods of engagement will be developed to present objects, which transcend their material and traditional associations. While their intent differs from mine, contemporary makers such as New Zealand’s Emily Siddell and Rangi Kiu, are also informed by indigenous and historical methodologies and reflect on these applications and processes through their making.

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5 MacDonald, V. 1998, Rosalie Gascoigne, Regaro Pty Ltd, Sydney, p7
An investigation into the ‘value’ and the imbued ‘preciousness’ of objects, the handmade, the manufacture and public presentation of intensely laborious works, will be presented.

Through the processes undertaken for the creation of work I will develop a particular understanding and knowledge of diverse environs and their materials.

“A river for me is not bound to water. It is the flow, not the water that is important – a river of wind, animals, birds, insects, people, seasons, climate, stone, earth, colour... And yet when I see a snake I am fascinated by its form and movement. It draws beautifully the surface over which it travels. It is the essence of line, movement, form. I have seen snakes cross smooth, wide, fast-flowing rivers as if the current wasn’t there. The effortless way in which they travel reveals an acute feel and understanding of their surroundings”. 6

‘But unlike the archaeologist seeking objective truth, the artist is content that things remain ambiguous and inscrutable’. 7

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Methods

Year 1
- Analyse concepts, define project and develop proposal
- Research artists working with related methods, concepts or themes; develop bibliography
- Investigate potentially useable, diverse materials
- Investigate and reflect on current personal ‘collection’ of found objects
- Develop a system of cataloguing project/work development for Appropriate Durable Record
- Undertake field trips - seeking and collecting found objects, observing environments
- Undertake artist residency at Instituto Sacatar, Itaporica, Brazil

Year 2
- Further develop knowledge and methodologies through experimentation and engagement/intervention with materials, found objects and techniques
- Research and experiment site specific techniques
- Continue field trips, observing environments, seeking and collecting found objects
- Analyse works in progress – effectiveness of applied techniques/methodologies in achieving desired outcome
- Develop visual language for interpretation of personal responses to processes of seeking, finding, collecting and engaging with diverse forms/found objects and associated techniques
- Document progression of project

Year 3
- Continue experimentation and development of visual language
- Document project/processes and analyse progression
- Continue to construct works that reflect observations and engagement with found objects and associated techniques
Year 4
- Continue construction of work
- Analyse constructed works and finalise for assessment
- Review project proposal/bibliography
- Collate Appropriate Durable Record
- Consider installation method for assessment. Analyse effects of grouping objects and visual relationships, effective use of selected space.
- Install body of work for assessment in appropriate exhibition space
BIBLIOGRAPHY

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Bachelard, G. 1994, The Poetics of Space, Beacon Press, Boston
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Eagle, M. (ed.) 2000, From the Studio of Rosalie Gascoigne, The Australian National University, Canberra
Institut für Leichte Flächentragwerke, 1970, *IL*, Universität Stuttgart, Stuttgart, Germany
Kelly E. 1999, *Line, Form, Color*, Harvard University Art Museums, Boston
Monash University, Department of Visual Arts (ed.) 1982, *Contemporary Women Artists*, Monash University, Melbourne


Solnit, R. 2001, *As Eve Said to the Serpent: On Landscape, Gender, and Art*, University of Georgia Press, Athens


Stewart, S. 1993, *On Longing; narratives of the miniature, the gigantic, the souvenir, the collection*, Duke University Press, Durham


Williams, R. 1988, *Keywords: A Vocabulary of Culture and Society*, Fontana Press, London
LIST OF WORK [objects]

object I
steel wire, dog whiskers
110 Ø x 90mm
2005

object II
cotton coated copper wire, coral
50 x 35 x 90mm
2005

object III
steel wire, galah feathers, horse hair
200 x 90 x 10mm [variable]
2006

object IV
cotton coated copper wire, acrylic paint
95 x 85 x 25mm [variable]
2006

object V
steel wire
150 x 130 x 130mm [variable]
2007
object VI
horse hair, enamel coated copper wire, blue tongue lizard bone
25Ø x 75mm
2007

object VII
steel wire, horse hair - double bass bow
150 x 130 x 130mm [variable]
2008

object VIII
steel wire, horse hair, horse hair - double bass bow, blue tongue lizard bones
150 x 130 x 130mm [variable]
2008

object IX
steel wire
170 x 150 x 70mm [variable]
2008

object X
steel wire
190 x 110 x 70mm [variable]
2008

object XI
steel wire, horse hair - double bass bow
250 x 170 x 90mm [variable]
2009
PROJECT DOCUMENTATION: Objects
object 1  steel wire, dog whiskers 110 Ø x 90mm
object II  cotton coated copper wire, coral 50 x 35 x 90mm
object III steel wire, galah feathers, horse hair 200 x 90 x 10mm [variable]
object IV  cotton coated copper wire, acrylic paint 95 x 85 x 25mm [variable]
object V  steel wire 150 x 130 x 130mm [variable]
object VI  horse hair, enamel coated copper wire, blue tongue lizard bone 25Ø x 75mm
object VII  steel wire, horse hair - double bass bow 150 x 130 x 130mm [variable]
object VIII  steel wire, horse hair, horse hair - double bass bow, blue tongue lizard bones 150 x 130 x 130mm [variable]
object IX  steel wire 170 x 150 x 70mm [variable]
object X steel wire 190 x 110 x 70mm [variable]
object XI  steel wire, horse hair - double bass bow 250 x 170 x 90mm [variable]
PROJECT DOCUMENTATION: Context – observations • intimacy • links

300 photographs
2005 – 2008
unmanipulated and uncropped
- diverse environs
- drawings
- turbulence drawings
- series of composed gourd
- objects
PROJECT DOCUMENTATION: Experiments
The loop
CURRICULUM VITAE

Solo Exhibitions

2007  
*Installations & Interventions*, Sanskriti Kendra, New Delhi, India

2006  
*Pássaro*, Associação de Capoeira Angola Escrava Anastácia, Gamboa, Ilha de Itaparica, Brasil  
*Sculptures*, ProMar, Mar Grande, Ilha de Itaparica, Brasil  
*Alt*, Object Gallery, Sydney

2004  
*Alt*, Craft Victoria, Melbourne, Australia

2003  
*Meta Morph*, e.g.etal, Melbourne, Australia

1999  
*Earth wings and wire*, 24HR Art — Northern Territory Centre for Contemporary Art, Darwin, Australia

Group Exhibitions

2009  
*Global Cities*, Screen 37 RMIT University, Melbourne  
*Melbourne Hollow Ware*, Gallery Marzee, Nijmegen, The Netherlands  
*Siemens RMIT Fine Art Scholarship Awards 2009*, RMIT Gallery, Melbourne

2008  
*Its Got Legs 2008*, Postgraduate Award Exhibition, RMIT School of Art Gallery, Melbourne  
*Siemens RMIT Fine Art Scholarship Awards 2008*, RMIT Gallery, Melbourne  
Recent work at TarraWarra Museum of Art, Yarra Valley

2006  
*Afetos Roubados No Tempo*, travelling Brazil/International  
*Its Got Legs 2006*, Postgraduate Award Exhibition, RMIT School of Art Gallery, Melbourne
<table>
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Siemens RMIT Fine Art Scholarship Awards 2005, RMIT Gallery, Melbourne  
Ephemeral Sculpture Project 2005, Nillumbik Shire, Melbourne  
8th Biennial Ernest Levy Commemorative Silver Exhibition, Buda, Castlemaine  
Northeast Sculpture Event, Merriwa Park, Wangaratta |
| 2004 | Design Down Under, South Shore Arts Centre, Cohasset, USA and Australian Embassy, Washington DC, USA  
City of Melbourne Young Artists Grants, Launch, Bus Gallery, Melbourne  
International Slide Exhibition, various locations |
| 2003 | Nillumbik Prize 2003, Community & Reception Centre, Eltham  
7th Biennial Ernest Levy Commemorative Silver Exhibition, Buda, Castlemaine  
White Cube Project, Dante’s Gallery, Melbourne |
| 2002 | Metal Element V, Quadrivium Gallery, Sydney  
Race to Create – Ephemeral Sculpture, Eltham Arts Festival  
27th Alice Craft Acquisition, Araluen Centre, Alice Springs |
| 2001 | Contemporary Wearables ‘01, Toowoomba Regional Art Gallery, Toowoomba  
[exhibition touring 2002]  
26th Alice Craft Acquisition, Araluen Centre, Alice Springs  
11², 24HR Art — Northern Territory Centre for Contemporary Art, Darwin |
| 2000 | Body of Art, Manningham City Gallery, Manningham |
| 1999 | 10 Australians at Talente, Object Galleries, Sydney  
Innovation and Excellence: Australians at Talente 1999, RMIT Gallery, Melbourne  
Talente ’99, Internationale Handwerksmesse, Munich, Germany |
25th Alice Craft Acquisition, Araluen Centre, Alice Springs
6th Biennial Ernest Leviny Commemorative Silver Exhibition, Buda, Castlemaine
Food – JMGA Members’ Exhibition, Chapel off Chapel, South Yarra

1998
Fragment, Reserve Bank, Melbourne
Graduate Metal VII, Salamanca Arts Centre, Tasmania
Opening Exhibition, Charles Smith Gallery, Melbourne
24th Alice Craft Acquisition, Araluen Centre, Alice Springs
Grain, First Site Gallery, Melbourne

1997
Temper, Reserve Bank, Melbourne
Time Will Tell, Customs House, Melbourne

1996
1st and 2nd Year Gold and Silversmithing Group Show, Department of Fine Art Gallery, RMIT, Melbourne

1995
1st and 2nd Year Gold and Silversmithing Group Show, Department of Fine Art Gallery, RMIT, Melbourne

Awards/Residencies

2009  City of Melbourne Arts Grant 2009, Melbourne, Australia
2008  Bundanon Visual Arts Residency, NSW, Australia
2006/7  UNESCO Aschberg Arts Bursary, Sanskriti Kendra, New Delhi, India
2005/6  South Project/Instituto Sacatar Residency, Melbourne, Australia/Bahia, Brasil
2005  RMIT University — Postgraduate Scholarship, Melbourne Australia
2004  NAVA Visual and Craft Artists’ Grant, Australia
2004  City of Melbourne Young Artists’ Grant, Melbourne, Australia
2001  Parks Victoria ‘Laughing Waters’ Artist in Residence, Melbourne, Australia
Publications/Citations

Kevin Murray, Horse hair – the new Chilean gold, Craft Unbound, September 4, 2009
Melbourne Hollow Ware, exhibition catalogue, 2009
Museum and Art Gallery of the Northern Territory, Museum book, 2006
Tracey Clement, Vicky Shukuroglou: Alt, Sydney Morning Herald, January 12, 2006
Allison Gray, Arafura Craft Exchange 2005 [exhibition catalogue], Museum and Art Gallery of the Northern Territory
Angus Cameron, Arafura Craft Exchange: Fibre 2005, Australian Art Collector, 32:241, 2005
Rachael Antony, Natural Harmony Vogue Living, Australia March/April, 2005
Weavers unite to show their crafts, Northern Territory News, May 13, 2005
Rifky Effendy, Arafura Craft Exchange: forum baru dalam praktek seni [Kriya] Kontemperer di wilayah, Asia Pacific Art, 2005
Rifky Effendy, Merajut Hubungan, Budaya Lewat Bendabenda, Kriya Tempo, Indonesia, June 5, 2005
Merran Sierakowski, Arafura Craft Exchange: MAGNT Triennial Exhibition of Contemporary Craft, Office of Multicultural Affairs, NT Government, June, 2005
Textile Fibre Forum, No 79, 2005
Robert Baines, Vicky Shukuroglou: Alt, Object, No 46, 2005
Penny Web, Weaving Her Magic, The Age, 29 October 2004
Diamond Valley Leader, March 3, 2004
Portfolio No 185 Vicky Shukuroglou, Craft Arts International' No. 47, 1999 – 2000
Emma Davies, The work of Vicky Shukuroglou, Object No. 4, 1999
Brian Tucker, Vicky Shukuroglou: earth wings and wire, Eyeline No. 40, Spring 1999
Dina Ross, The Many Arts of Craft, The Age July 28, 1999
Young Australian Talente ’99, Object No 1, 1999
Sonya Unwin, Review, delirra, Issue 2, 1999
Your Weekender, March 11, 1999
Northern Territory News, March 5, 1999
Talente ’99, exhibition catalogue, March 1999
Works in Public Collections

Museum and Art Gallery of the Northern Territory
Nillumbik Art Collection

Commissions, Appointments

2009  
Arts Victoria Extended Residency Program, Back to Back Theatre and Nelson Park School, Geelong, Australia  
Arts Victoria Extended Residency Program, Big Draw/Ardeer South Primary School, Melbourne, Australia  
ArtPlay Big Draw Public Program, Melbourne, Australia  
City of Melbourne/ArtPlay Arts Grant workshop ‘Dots Loops’, Melbourne, Australia

2008  
Victorian Equal Opportunity and Human Rights Commission workshop, Melbourne, Australia  
City of Melbourne Children’s Week/ArtPlay workshop, Melbourne, Australia  
Monash University, Women in Research residency, Melbourne, Australia

2007  
SouthKids/ArtPlay Workshops, Melbourne, Australia

2006  
Salaam Baalak Trust/Sanskriti Kendra Arts Workshops, New Delhi, India

2004  
Artist in Residence — Overnewton College, Taylors Lakes, Victoria, Australia

2000  
Artist in Residence — Moriac Primary School, Mount Moriac, Victoria, Australia  
Guest lecturer at RMIT University, Faculty of Fine Art, Dept of Gold & Silversmithing
PUBLICATION DOCUMENTATION

Photographs: Origins, procedure and artefact [RMIT School of Art Gallery, Melbourne]
- installation view I • detail
- installation view II to VI • overall
- installation view VII • with projection
- installation view VIII • detail

It’s Got Legs [RMIT School of Art Gallery, Melbourne]
- installation view I
- installation view II
- installation view III
- installation view IV

Alt [Object Gallery, Sydney]
- installation view I
- installation view II
- installation view III

Arafura Craft Exchange [Museum and Art Gallery of the Northern Territory]
- installation view/floor talk

Webpages: Bundanon Trust, Shoalhaven NSW
Sanskriti Kendra, New Delhi, India I
Sanskriti Kendra, New Delhi, India II
Afetos Roubados No Tempo, Brasil
South Project, Melbourne

Museum and Art Gallery of the Northern Territory [Museum Book] I
Museum and Art Gallery of the Northern Territory [Museum Book] II
Arafura Craft Exchange 2005 [Museum and Art Gallery of the Northern Territory] I
Arafura Craft Exchange 2005 [Museum and Art Gallery of the Northern Territory] II
Origins, procedure and artefact [RMIT School of Art Gallery, Melbourne]  installation view I
Origins, procedure and artefact [RMIT School of Art Gallery, Melbourne] installation view II
Origins, procedure and artefact [RMIT School of Art Gallery, Melbourne]  installation view III
It's Got Legs [RMIT School of Art Gallery, Melbourne]  installation view II
It's Got Legs [RMIT School of Art Gallery, Melbourne]  installation view IV
Les Blakebrough
Ceramics
Bring Treasures: Masters of Australian Craft
low ceramic work by one of Australia's most celebrated artists
9 November 2005 - 15 January 2006

Vicky Shukuroglou
Alia
Consolidating natural and industrial materials
Alia connects cultures, intertwining the natural world with the present
19 November 2005 - 15 January 2006

Zuii
Somewhere Between
"Our desire is to create objects that draw the user into the design and makes them look at it in a more subtle way"
19 November 2005 - 15 January 2006

Global Local is presented by Object, sponsored
by the Australia Council as part of Underground
Australian Arts UK 2005, and tours in conjunction
with the British Council and the Victoria and Albert Museum.
Alt [Object Gallery, Sydney] installation view III
Arafura Craft Exchange [Museum and Art Gallery of the Northern Territory]  installation view/floortalk
VICKY SHUKUROGLOU

Particular organic and industrial found materials, which undergo a rigorous investigation and re-contextualisation, are conducive to Vicky Shukuroglou’s making of assemblages, site specific installations and objects.

Her method of construction in creating this work is an age-old weaving technique, extensively utilised by a group of Aboriginal women, of North Central Arnhem Land, in northern Australia.
photo gallery

An installation in progress by Vicky Shukuroglu, a UNESCO Aachberg Arts Bursary awardee.
webpage: Sanskriti Kendra, India
**Achos Roubados No Tempo**

**Instalação Processual e Itinerante**

Artista - Consuelo Xapetinato

**Espaço Cultural José Lins do Rego**

Afetos integraram a XII FENARTE Festival Nacional de Arte 19 a 26 de abril de 2006

João Pessoa - Paraíba

**Diálogos possíveis**

A mostra processual e itinerante Afetos roubados no tempo agrupa pequenos artefatos criados por 730 artistas e artesãos de vários países do mundo, dispostos em 385 pares. Essas peças, denominadas 'objetos-afeto', exibem a diversidade de materiais e a pluralidade de conceitos relacionados com cada lugar de origem do autor e sua interação com o universo que o rodeia e o reconhece como indivíduo. Consequentemente, eles espelham a identidade de cada um dos autores.

O evento foi recebido por muito elogios e recebimento de 2006.
The South Project

GREGOR KREGAR (NZ)
Shepparton Art Gallery/ South AIR
New Zealand based artist Gregor Kregar has utilised a wide range of media including ceramic, glass, steel, video and photography in his recent installation work. Kregar is particularly interested in how the familiar subject can be represented in a way that displaces the original meaning and imbues the subject with new and unfamiliar meanings. His work deals with issues of ambiguity and the uncanny yet it is strongly connected to the social, economic and political environment in which he lives.

Kregar will be based in Shepparton in early November 2003 where he will run workshops with the local communities whilst also working towards a small installation to be held at the end of his time in Shepparton. Following this Kregar will relocate to Melbourne. He will present a public lecture in early December.

March 13th 2003

VICKY SHUKURGLOU (Australia)
South Project and Sacatar Foundation AIR
Bahia Brazil.

Vicky Shukurgloo’s recent work has developed out of an extremely enriching experience in the northern outback of Australia, where Shukurgloo spent, on numerous occasions, time with the Indigenous people of the Menyanganjirra area. She was taught traditional weaving skills by the women of the area, and has since adapted these techniques to fuse organic and man made objects with fine industrial wire.

Shukurgloo’s artistic investigation whilst at Sacatar could be a continuation of the methods developed through her on going relationship with the women of north central Australia. Her current research interests investigate the possibilities generated by varying structural sequences and forms, and the biological make up of found materials and related social and personal associations. Her aim is to transfer her working concepts and methodologies to the foreign surrounding, cultural elements, and found materials of local significance and discover a link between the environment she knows and the foreign land of Bahia. Having experienced successful workshops with indigenous communities in Australia Shukurgloo is keen to replicate these in Bahia.
SOUNDCULTURE AUDIO LAB
The SounDCulture Audio Laboratory is a professional residential symposium for practitioners and theorists in the Sonic Arts and Sound Design fields. The Laboratory will feature peer-to-peer workshops, seminars and performances and will foster an informal but informative atmosphere, maximising dialogue and exchange.

The Laboratory will focus on the theme of Sound and the Environment and examine issues of location and locatedness; sonic immersion; spatial and geo-spatially located audio; approaches to acoustic ecology; the relationship of the body to sound and spatial memory; the relationship of natural and cultural soundscapes with acoustic patrimony; and relationship of physical sites to oral histories.

For information & bookings contact Dr Nigel Helyer sonic@sonicobjects.com

Monday 13–Sunday 19 October 2008
Boyd Education Centre, Riversdale

THINKING THROUGH THE BODY ARTLAB
Produced and curated by George Khut and Lizzie Mulier, the project brings together practitioners working across the fields of visual and interactive art, electronic music, interaction design and somatic body work to explore new approaches to working with the body in art and design practice.

IN CONVERSATION 2008
Hear the reasons why artists make art in these illuminating discussions with Bundanon artists in residence. Craig Judd, Director of Wollongong City Gallery will talk with video artist Leigh Hobba and dancer and choreographer Julie-Anne Long. The series is recorded and available on Bundanon’s website.

www.bundanon.com.au
or 4422 2100 for details
exhibition program

The MAGNT also has an active exhibition program featuring locally developed and touring exhibitions from all over Australia covering areas of art, history, science, nature and popular culture. The MAGNT collections of art and material culture are displayed in changing exhibitions in the Ken Waters Gallery and other MAGNT spaces, and items are also lent to other institutions, touring to galleries around Australia.
Vicky Shukuroglou
Born Cyprus, 1977
Lives Melbourne, Australia

Centre: Object 1, 2000. Stone hair, coral. 7.5 x 9.5. Museum and Art Gallery of the Northern Territory Collection.
The fine wire favoured by Shukuroglou distils the moment of making and focuses the viewer’s impatient gaze on the inherent beauty of the ‘simple’ loop weave. In an extension of this attribute, the artist’s use of natural materials—such as a collected piece of bone, wood or coral—highlights the often-overlooked beauty of the decaying landscape. Shukuroglou, displaying the same affinity for the common woods favoured by Anusapati, chooses natural materials that are found in her surroundings. Having lovingly collected a piece of bone, wood or hair, perhaps as a memento of a journey, time or a place, Shukuroglou then incorporates these pieces into her works with minimal interference. These materials signify a personal journey of the artist, which though unknowable to the viewer, leaves us enough contemplative space to encourage the viewer to bring their own experience to the work. Like the ‘biography’ of Anusapati’s wood, Shukuroglou is sensitive to the organic materials’ markings—the tissues, fractures and faults that narrate the history and life of the once living material.

The ‘found’ organic objects in Shukuroglou’s works are often combined with manufactured materials, for example, kangaroo bone joined with enamel coated copper wire. The merging of these seemingly disparate materials adds to the contextual layering evident in her works. This re-contextualisation includes the use of a weave technique associated since the earliest times with purposeful objects such as baskets and containers, applied in Shukuroglou’s non-functional objects. In addition, a visual play-off results from the solidity of the organic material against the spatiality of the open-weave wire.

Having completed her Honours year in Gold and Silversmithing at the Royal Melbourne Institute of Technology in 1998, Shukuroglou embarked upon a self-funded four-month residency in the Northern Territory. Two months spent with the women of Maningrida allowed Shukuroglou to learn the technique of loop weaving, which the women use to make fibre baskets. In 1999 the body of works resulting from her Honours year and residency was displayed at 24HR Art in a solo exhibition titled Earth, Wings and Wire. Shukuroglou’s repeated travels to north central Arnhem Land offer her a deepening understanding of the loop weave technique. The notion of journeying and the act of gathering has become an integral part of Shukuroglou’s practice.