

# VISITORS

KATRIN FEULNER  
JO SCICLUNA

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+61 3 9662 9446  
[GALLERY@GALLERYFUNAKI.COM.AU](mailto:GALLERY@GALLERYFUNAKI.COM.AU)

## VISITORS

All the placards held up in the air during this September's unprecedented school strikes for climate were, in one form or another, saying the same thing: if the Earth is our home, we've been acting like very poor hosts. We've smashed up the furniture, eaten all the food, drunk all the drink and run up huge bills by leaving all the lights and heating on. So bad has our caretaking been that, as the unlikely spokesperson for the future, Swedish teenager Greta Thunberg, tells us: our house is now on fire.

This exhibition is entitled *Visitors*, which is perhaps a better way of thinking about status in the world. It's a word that Jo Scicluna has explored in other projects but here, in this meeting with Katrin Feulner's work *Relation*, it becomes an earpiece to listen into a conversation between two newcomers to Gallery Funaki.

Feulner's necklaces and brooches are made from a composition of found objects along with iron, steel and gems. As objects, they are robust and pliable, irregular and smooth, dark and luminous, tender and industrial. Feulner's love of fossicking at flea markets and in old barns, houses and garages was honed into a gleaner's eye at gold and silversmithing school. For many years in her hometown Pforzheim, a place known for its jewellery and watch-making and nicknamed the 'Golden City', at hard rubbish nights she would gather abandoned cooking pots or garden tools. Only the recent introduction of a fee to leave discards has reduced her curbside source of materials.

Dutch art historian Liesbeth den Besten writes about jewellery's 'jewelleryness'. In a similar vein, Feulner's attraction to metal could be described as its 'metalness'. At the bench she works without preplanned sketches or models. It's a process of material connection and reconnection through sawing, pressing, soldering and then watching, listening and editing. Other metals and gems are brought into the conversation and over time the complete jewellery forms find their harmoniously discordant selves.

Jo Scicluna's photo-sculptures are part of a larger series made at the invitation of the Geelong Gallery to interpret the Bellarine Peninsula. Historical paintings, drawings and photographs of local sites in the Gallery's permanent collection became an itinerary of real landscapes that Scicluna visited, walked and documented. Her responses – photographs of water, rocks and sky – are transformed into three-dimensional image objects. Black and white photographs bend or layer up or have cut outs, making companion shadow works that seem to breathe. The photo-collages are timber framed or else mounted into timber plinths, or sometimes there's no image at all and the timber is an armature for acrylic shaped into an abstract landscape.

There's a kind of performance in Scicluna's photo-based works and a literal tension that suspends them out from their typical flatness. The documentary mode – these are images of real sites – is carefully destabilized as the photographs are edged into new choreographies. Her layered images and reflective process re-enacts something of her parents' experience of migration from Malta to Australia: feeling like visitors, adapting to new places, adopting as much of the local as possible, always unsure of where home really is. It's a position Scicluna herself wants to take on, to experience place with a light touch and a sense of care.

## VISITORS (cont.)

Photography and jewellery have their boundaries but it's the curious boundary riders who engage us in bigger conversations. They ask us to follow their highly intentional moves with a similar openness. In the case of *Visitors* it's the resurrection of discarded metals into a new source of beauty, or viewing the Australian landscape with an acknowledgment of its traumas, traditions and its continuous ownership. Each artist has grasped and maintains a hold on a composition of tensions: both the resistance and the pliability of metal and the strength and fragility of paper; the singularly sculptural and wearable qualities of jewellery and the flatness as well as the architectural potential of a photograph.

Typically, visitors represent a fleeting opportunity to converse with a viewpoint from somewhere else. Visitors see us as we cannot see ourselves, and perhaps even remind us that we are ourselves visitors on the unceded Indigenous land where the exhibition is sited. With the house – the Earth – on fire there's little time for those of us without traditional custodianship to be tethered too tightly to specific territories or borders. Learning new ways to inhabit the planet as a visitor, defining new ways of belonging, is our most urgent challenge. Artists and artworks that conjure such notions of hospitality should always be welcome.

Kate Rhodes, 2019

Kate Rhodes is Curator at RMIT Design Hub Gallery, RMIT University.

## JO SCICLUNA

### **Biography**

Jo. Scicluna is a Melbourne-based artist. She has exhibited locally and internationally within gallery and public contexts, working in photo-sculptural and video installation. Scicluna approaches photography as a pliable component of a site responsive, spatial practice. Motivated by her personal experience of cultural displacement as a first-generation Australian, Scicluna employs an expansive interpretation of the landscape genre and the fieldwork process as vehicles for cross-cultural exchange. Her practice engages questions of identity and belonging in relation to place, seeking to explore, reveal and magnify the subtle historical and elemental mechanisms of place.

In 2014, Scicluna was the winner of the Pat Corrigan AM Acquisitive Prize at Melbourne's Centre for Contemporary Photography and in recent years has been shortlisted for numerous national awards. She has works held in a number of public and private collections across Australia.

Scicluna has lectured extensively across fine art, photography, design and architecture at the Victorian College of the Arts, Monash and RMIT Universities. She is currently a PhD candidate in Fine Art at Monash University's School of Art, Design and Architecture (MADA).

### **Artist Statement**

I have always been dissatisfied with photography's inextricable link with the past. My interest in photography is not motivated by the accumulation of documents, but rather in the medium's intrinsic and ongoing relationship to phenomena.

The photographic image is but one pliable component of my spatial practice: an object whose material condition holds much conceptual potential. The relationship between the photograph, the sculptural act and the exhibiting context is an active process. I aim to implicate these elements into the language of landscape and explore the conceptual and phenomenological scope of this relationship.

The compulsion to explore, record and manipulate landscapes is primarily informed by autobiographical motivations and my perspective as a first-generation migrant. My photo-sculptural practice has become a means of place making and engaging landscape as an ongoing, surrogate portrait, charting my search for home as the eternal 'elsewhere'.

F U N A K I



**Where Now Is Forever**

2016

Archival inkjet print on cotton rag paper, glass, Victorian Ash timber

45 x 45cm

Edition 2/5

\$2300

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**Where A Circle Meets A Line #5**

2016

Archival inkjet print on cotton rag paper, acrylic, Victorian Ash timber

90 x 90cm

Edition 1/5

\$4300

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**Where We Will Always Be #2 (double negative)**

2016

Acrylic, Victorian Ash timber

60 x 60cm

Edition 1/5

\$2600

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**Where We Come From #1**

2016

Layered archival inkjet prints on cotton rag paper, acrylic, Victorian Ash timber

45 x 45cm

Edition 1/5

\$2300

**Where We Come From #2**

2016

Layered archival inkjet prints on cotton rag paper, acrylic, Victorian Ash timber

60 x 45cm

Edition 1/5

\$2800

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**Where We Begin (Sunless) #3**

2016

Archival inkjet print on cotton rag paper, acrylic, Victorian Ash timber

Dimensions variable

Edition 1/5

\$4600 (including acrylic base)

# F U N A K I

## KATRIN FEULNER

Born 1984 in Bamberg, Germany

Currently living and working in Pforzheim

Since 2015	Self-employed jewellery maker
2009–2015	Pforzheim University - Faculty of Design, Bachelor of Arts - Jewellery and Everyday Objects Professors: Andi Gut and Christine Lüdeke
2013–2014	Internship with Iris Bodemer
2006–2009	Goldsmithing School with Watchmaking School Pforzheim Technical College for Design, Jewellery and Tableware State Certified Designer, Jewellery and Tableware Teacher: Winfried Krüger
2005–2006	Goldsmithing School with Watchmaking School Pforzheim Technical College for Goldsmithing

### Selected exhibitions

2019	CUT, Galerie Ra, Amsterdam
2019	Radical Craft, Direcktorenhaus, Museum für Kunst Handwerk Design, Berlin
2018	TWO TIMES TEN, Goldschmiedehaus Hanau,
2018	Mari Funaki Award for Contemporary Jewellery, Funaki, Melbourne
2017	Pretty on Pink – Éminences Grises in Jewellery, Schmuckmuseum Pforzheim
2017	BKV-prize 2017 for Young applied Arts, at IHM, Munich
2016	Ra Now, 40 years anniversary of Galerie Ra, Amsterdam
2016	Mari Funaki Award for Contemporary Jewellery 2016, Funaki, Melbourne
2016	ARBEITEN exhibition with Frieda Dörfer at Galerie Ra in Amsterdam,
2016	Talente 2016, special show at IHM, Munich
2015	Night and Day, exhibition with Stephanie Morawetz at Ornamentum Gallery, Hudson, New York

### Awards

BKV prize 2017 for Young applied Arts, München, Germany

ISSP Sponsorship Prize 2015, Junge Schmuckkunst im Museum, Schmuckmuseum Pforzheim, Germany Klimt02 Graduate Award 2015, International Jewellery On Line

### Public collections

Schmuckmuseum Pforzheim, Germany; CODA Museum Netherlands; Badisches Landesmuseum Karlsruhe, Germany.

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**Relation 02.1**

Brooch, 2018

Found metal object, tourmaline, steel

6.5 x 5 x 1cm

\$1100

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**Relation 02.2**

Brooch, 2018

Found metal object, tourmaline, steel

7 x 5 x 1.5cm

\$1010

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**Relation 02.3**

Brooch, 2018

Found metal object, silicon carbide, steel

5.5 x 6 x 1cm

\$980

F U N A K I



**Relation 02.4**

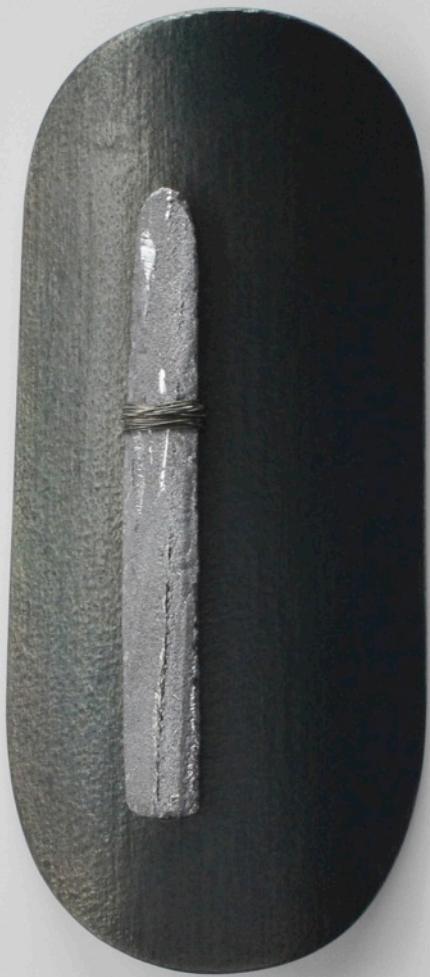
Brooch, 2018

Found metal object, silicon carbide, steel

7.5 x 3 x 2cm

\$1010

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**Relation 02.5**

Brooch, 2018

Found metal object, silicon carbide, steel

9.5 x 4 x 1cm

\$920

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**Relation 07**

Necklace, 2017

Found metal objects, wire

26.5 x 13 x 2.5cm

\$2300

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**Relation 08**

Necklace, 2018

Found metal object, steel sheet

40 x 10 x 1.5cm

\$3830

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**Arbeiten 1603**

Necklace, 2016

Found metal object, steel sheet

32.5 x 11 x 2cm

\$2900

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**Arbeiten 1607**

Necklace, 2016

Steel sheet, wire

28 x 11.5 x 2cm

\$2760

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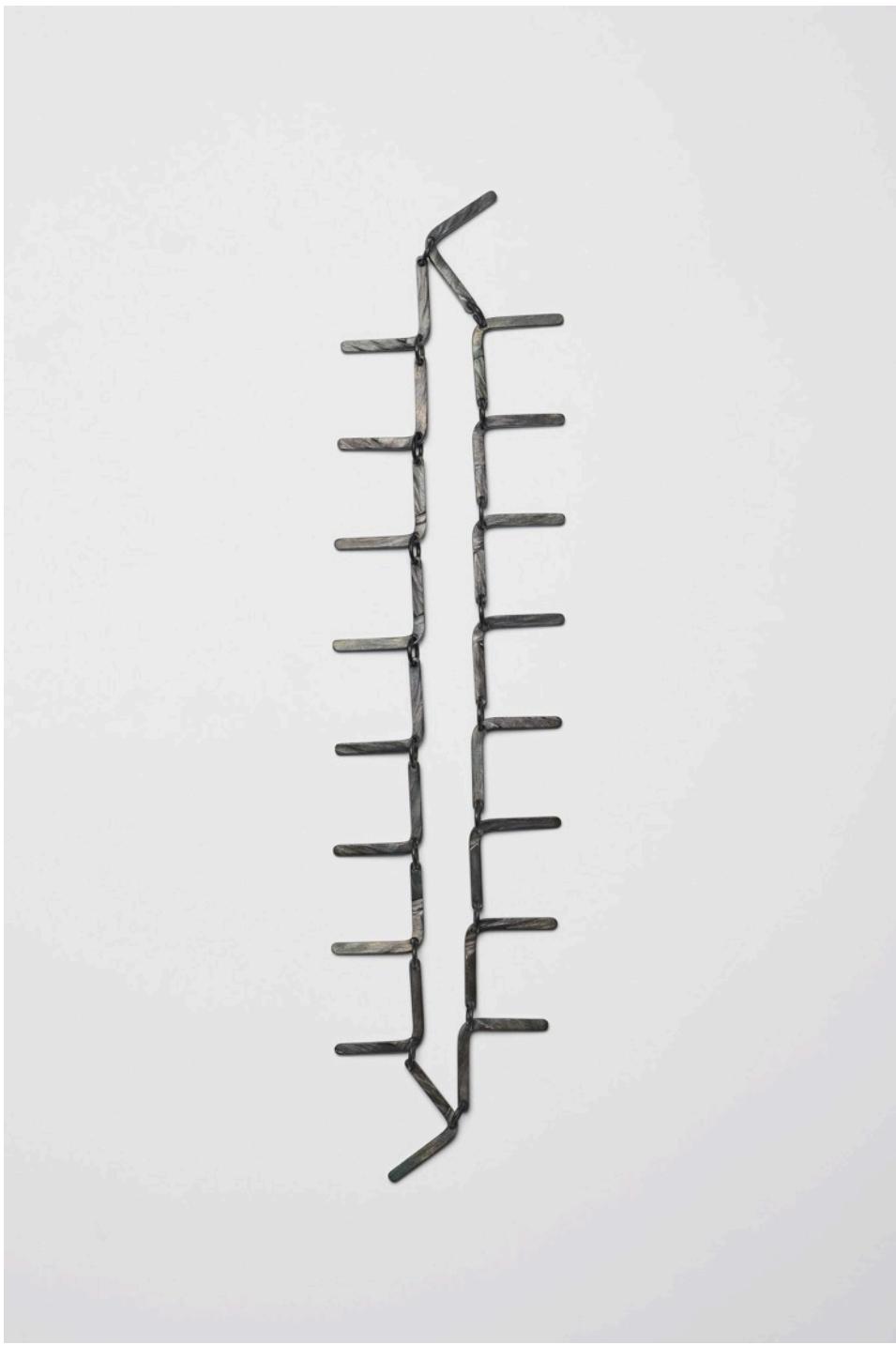
**Arbeiten 1607 (detail)**

Necklace, 2016

Steel sheet, wire

28 x 11.5 x 2cm

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**CUT 20**

Necklace, 2019

Found metal objects, wire

25 x 9 x 0.5cm

\$1380

F U N A K I



**CUT 21**

Brooch, 2019

Found metal objects, steel wire

5 x 8 x 0.5cm

\$890

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**CUT 22**

Brooch, 2019

Found metal object, steel wire

7 x 7.5 x 0.5cm

\$770

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**CUT 23**

Brooch, 2019

Found metal objects, silver, rubber

17 x 10 x 2cm

\$675

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**CUT 24**

Necklace, 2019

Found metal objects, steel sheet

31 x 8 x 1cm

\$1380