

## Tunni Kraus

### Artist Statement

These three works explore the particularities of the shopping trolley form. As an investigative technique, the dismantling of source material - as prototypical tools of consumption - facilitates an individualised form of decontextualized meditation.

The process of deconstruction, collection and reconfiguration is one of intimacy. Experimental reconstitution remakes objects in our likeness and reforms ourselves in the image of our objects. Even if the objects are to be rebuilt into the same form, the process allows both the object and the artist to reveal respective fragility. It is a way to play with and freely exert control over the tangible every day.

In contrast, the utility of the supermarket trolley frames a discourse that is both individualised and perfectly calibrated to the exact width of the supermarket aisle. The trolley, removed from its normative context can be revealed as a sterile artefact, recovered from the sites of hyper-concentrated consumption and distribution.

These experimental works explore my personal struggle with the nature of freedom. Within the context of consumption, our choices are reduced to a meaningless robotic selection between identical objects. The push against this robotic system, as a momentary act of recreation - is necessarily undertaken through a direct encounter with the tools of oppression themselves. Much like personalised domain names and websites, when we unpick the user interface - the surface - we encounter the same repetitive commercial platforms.

Honest engagement requires that I approach the complexities of consumption as a utopian romantic (One Dollar Armour), a fearful realist (Trolley Wall) and as an over-bureaucratized sceptic (Children's Safety Swings).

### Bio

Spanning new media, installation, sculpture, intervention and video, Tunni's conceptual art practice runs alongside his compulsive street action, interruption and graffiti habits. His often subversive work challenges the social implications of the way we consume, communicate and make meaning.

Since completing his Masters in Public Art at RMIT in 2010, Tunni has created work for MONA FOMA, McClelland Sculpture Survey and Footscray Community Art Centre's Spectres of Evaluation.

In 2013 Tunni established Pink William, a utopian collective for dreams, actions, events and public programs, such as Nine Six High and Balaclava's Megafauna Parade.

Tunni is currently on an artist residency in Hong Kong exploring ideas of ritual and identity through experimenting with digital communication technologies and the moving image, alongside his installation and mark making practices.

## CV

### Education

- 2010 Master of Arts, Art in Public Space, RMIT, Melbourne.
- 2009 Diploma of Visual Art, RMIT, Melbourne.
- 2009 Graduate Certificate in Public Art, RMIT, Melbourne.
- 2006 Certificate of Fine Art, Universidad Politecnica de Valencia, Valencia, Spain.
- 2001 Diploma of Black and White Photography, Melbourne School of Art, Melbourne.

### Group Exhibitions and Commissioned Public Art Projects

- Urban Laboratory Port Phillip, intervention and video, **Port Phillip Council**, Melb. 2016
- Suburban awnings, building façade, **Justin Art House Museum**, Melb. 2016
- Golden Shopping Trolley, sculpture, **Sculpture at Scenic World**, NSW, 2016
- Domain, The Internet is a Cultural Object, New Media, Brunswick St Gallery, Melb. 2015
- Marco Polo Pinata, interactive installation, Cube 37, Frankston, Melb. 2015
- Suburban Time Capsule, installation, **McClelland Sculpture Park**, Melb. 2014
- Press #, interactive installation, Spectres Of Evaluation, **Footscray Com. Art Centre**, Melb. 2014
- Washed up, installation, **Sculpture by the Sea Bondi**, Syd. 2013
- Self Portrait #7, mural, **Urban Spree**, Berlin, Germany, 2013
- Geometric Scaling, mural, **Christian Brothers Collage**, Melb. 2013
- Plough/Carbomb, interactive audiovisual installation, **Mona Foma**, Hobart, 2013
- Fallow, collaborative intervention, **Art House St Kilda**, Melb. 2013
- Elsternwick Mural Project, collaborative mural, **Elsternwick Public Housing**, Melb. 2012
- Calling Australia home, mixed media, **Jewish Museum of Australia**, Melb. 2012
- Lost and Found, installation, **Library Art Space**, Melb. 2012
- Self Portrait #3, 'Nocturnal Art Projection', projection, **City of Greater Dandenong**, Melb. 2011
- Dream Riders, Paste-ups and installation, **City of Greater Geelong**, Vic. 2011
- Respectacle, paste-ups, **City of Greater Dandenong**, Melb. 2010
- Jump, **Design Festa**, mural, Tokyo, Japan, 2010
- Opposite of Forgetting. acrylic on canvas. **Helen Gory Gallery**, Melb. 2009
- Polyethylene Reyclus, 'aRtECYCLE', installation, **Incinerator Arts Complex**, Melb. 2009
- Gen-19, Melbourne Fringe Festival, mural, **Collingwood Underground**, Melb. 2009
- Flooding Sign, installation, City of Moonee Valley, **Flemington Public Housing**, Melb. 2009

### Awards and scholarships

- Winner, Ariane Hughes Meditation, Belle Arti Prize, Melb. 2016
- Highly Commended, Golden Shopping Trolley, Sculpture at Scenic World, NSW, 2016
- The Clitheroe Foundation Emerging Sculptor Mentorship, 2013
- John Storey Junior Memorial Scholarship, 2006