



Vicki Fanning

■ Vignette

28 July – 2 September 2018

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Foreword

Scott Lawrie

We live in an age when our human and our digital lives are connected in ways unimaginable even just a few years ago. Metadata – the vast, continually accumulated data of how, what and where our digital presence is taking place – is now seen as crucial to others as our blood test results.

Today, our idea of ‘self’ is jarringly brought together as a hybrid of our biological and digital lives. And it is this duality – this digital/human chimera – that Vicki Fanning is continuing to explore in this body of work.

User Generated Content (UGC) 1, 2 and 3 are significant works developed from earlier sculptural ceramic forms, where the artist explored a flowing, organic style with references to artists such as Brancusi and, in particular, the sculpture of Barbra Hepworth.

Although ethereal and magical, the materiality of these three elegant works is a fairly simple affair; clay, borosilicate glass, and silicon. And yet the sophistication of their construction has been tirelessly and painstakingly tested, retested, broken down, explored and reshaped over hundreds of studio hours. They are literally representations of moving forms in space; encased in fleeting fragments of memory, transitory elements, and fluid ideas.

The contrast between the clay; earthy, raw, human, malleable, and the borosilicate glass; shiny, pristine, and pure, as demonstrated in UCG 1 and UCG 2, is essential for an understanding of this work. Glass is now an essential part of the technology we interact with. The infrastructure of superfast broadband, for example, utilises glass fibre to literally transport information in the form, and speed, of light.

This is perhaps typified in its purest form by UCG 3, where no clay is present in the final form (although it should be noted it has been moulded from a clay ‘body’). And it is here that the transformation from ‘actual’ to ‘virtual’ is seemingly complete.

The plinths are delightful, and an important part of the work. Each has been painstakingly crafted to represent digital ‘test screens’; near nostalgic memories of colour test patterns broken down into jaggedly compelling sculptures that also seem to move in space; never standing still (a fact of our digital life, of course, is that it also never can).

Point your phone camera at the square to download the full catalogue for this show.



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Vicky Fanning
UGC 1, 2018

320 x 320 x 1610mm
(Including plinth)



39 Omaha Valley Rd
Matakana, Warkworth
New Zealand

T. 09 422 999

Open 11am–5pm
Friday to Monday

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Vicky Fanning
UGC 2, 2018

615 x 305 x 1450mm
(Including plinth)



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Vicky Fanning
UGC 3, 2018

320 x 320 x 1570mm
(Including plinth)



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