

SLUGLINES

Museum of  
Contemporary  
Art / Australia

***SLUGLINES***

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**S L U G L I N E S**

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**CORRESPONDING  
FOR YEARS IN A  
LANGUAGE OF  
BUREAUCRATIC  
EUPHEMISM**



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Art Australia

*AN AUSTRALIAN  
LADY*





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Art Australia

,

**with my**



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**NOSE PRESSED INTO THE SAVAGERY**

**I WOULD LIKE  
TO SPEAK**



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Art Australia



on



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Art Australia

# THE UNEVEN INSCRIPTION OF LABOUR





Museum of  
Contemporary  
Art Australia

and the



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Art Australia

**MIRRORED  
OF**

**FLOOR REFLECTING  
THE**

**SIGNS  
TIMES**



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Art Australia





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# GOBSMACKED, GROPING AND GRAPPLING FOR THE RIGHT WAY TO DESCRIBE IT





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,

Street 14 George Street, The Rocks NSW 2000 Australia PO Box 971 Sydney NSW 1588 Australia  
T 61 2 924 6900 F 61 2 924 6901 [www.mca.com.au](http://www.mca.com.au)

# amidst



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***THE UNEASY SENSATION  
OF BEING LEFT ALONE ON  
A VAST STAGE***



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and a



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**BLACK MARK  
RENDERED  
PERMANENT  
IN INK**





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,

i say,



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Art Australia

***WITH SOME  
RESPECT  
FOR FACTS***



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# HELLO GIRLS

***GIVING THEIR SPARE TIME TO  
MOVEMENTS BIGGER THAN THEMSELVES***





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Art Australia

**This publication was printed on the office printer, collated and bound by the front-of-house staff at the Museum of Contemporary Art Australia (MCA), Sydney. Designed by Maud Vervenne, it was produced as an accompaniment to Isabelle Sully’s work *The Lives Already Given To Work*, exhibited as part of *The National: Australian Art Now*, from March 31–July 9, 2023.**

**Composed of a series of experimental news bulletins voiced by leading Australian journalist Sandra Sully, *The Lives Already Given To Work* is an audio piece played at the top of each hour via the public announcement system of the MCA. Drawing a connection between different information distribution infrastructures found in the museum, the two-part work plays on the role and history of media technologies and communication networks in women’s movements and questions the expectation of neutrality imposed upon the newsreader herself.**

***SLUGLINES* is composed of a collection of headlines belonging to each of the bulletins making up *The Lives Already Given To Work*, typeset as one-line poems. In newspaper editing, a ‘slug’ is the term given to stories that are in production, termed as such while they make their way from the reporter and through the editorial process towards publication. In a classic feminist move of diverting institutional resources—one learned from the grey literature scattered throughout the research underpinning the work—this publication was produced in-house by the same staff who operate the PA switchboard and is distributed freely via the information point they oversee: the front desk.**