

WHAT'S ON

- | | | | |
|-----------------|--|-----------------|---|
| 18 Jul – 15 Nov | 1940s Melbourne: Photographs
by Albert Tucker
HEIDE MUSEUM OF MODERN ART
7 Templestowe Road Bulleen VIC | 08 Aug – 03 Sep | Rick Amor
LIVERPOOL STREET GALLERY
243a Liverpool Street East Sydney NSW |
| 23 Jul – 29 Aug | Daniel Templeman, Sarah Smuts-Kennedy
GALLERY BARRY KELDOULIS
285 Young Street Waterloo NSW | 11 Aug – 22 Sep | Rose Vickers
EAST SYDNEY DOCTORS
ART GALLERY
102 Burton Street East Sydney NSW |
| 28 Jul – 23 Aug | David Fairbairn
STELLA DOWNER FINE ART
2 Danks Street Waterloo NSW | 12 Aug – 28 Aug | Urban Ghosts
THE JAPAN FOUNDATION
Shop 23, Chifley Plaza Sydney NSW |
| 30 Jul – 23 Aug | Alexander Seton, Sam leach
SULLIVAN STRUMPF FINE ART
44 Gurner St Paddington NSW | 13 Aug – 20 Aug | Claire Nakazawa
OH REALLY GALLERY
55 Enmore Road Newtown NSW |
| 30 Jul – 29 Aug | Janet Burchill – Equivalence
ANNA SCHWARTZ GALLERY
185 Flinders Lane Melbourne VIC | 15 Aug – 27 Sep | David Noonan, Johanna Billing
AUSTRALIAN CENTRE FOR
CONTEMPORARY ART
111 Sturt Street Southbank VIC |
| 31 Jul – 22 Aug | Gary Carsley – BARK ART
BREENSPACE
289 Young St, Waterloo, NSW | 18 Aug – 19 Sep | Dadang Christianto
GALLERY 4A
181-187 Hay Street Sydney NSW |
| 05 Aug – 30 Aug | Love Song for Pluto –
Alli Sebastian Wolf
MORI GALLERY
168 Day Street Sydney NSW | 03 Sep – 20 Sep | Laith McGregor, Matt Calvert
SULLIVAN STRUMPF FINE ART
44 Gurner St Paddington NSW |
| 07 Aug – 25 Aug | Aaron Kinnane
CHARLES HEWITT GALLERY
335 South Dowling Street,
Darlinghurst NSW | 02 Sep – 26 Sep | Amber Baignerra
GILLIGAN GRANT GALLERY
1B Stanley Street Collingwood VIC |
| 08 Aug – 29 Aug | Jordana Maisie, Sky Kennewell,
Mark Rodda
KINGS ARI
Level 1/171 King St Melbourne Vic 3000 | 03 Sep – 03 Oct | Kathy Temin
ANNA SCHWARTZ GALLERY
185 Flinders Lane Melbourne VIC |
| 08 Aug – 29 Aug | Tracksuits of St Marys –
Harold David
CARRIAGEWORKS
245 Wilson Street Eveleigh NSW | 10 Sep – 03 Oct | Kirstin Berg
GALLERYSMITH
170-174 Abbotsford St,
North Melbourne, VIC |

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FANTASY VS REALITY

Fantasy vs Reality isn't as easy as Aliens vs Robots. Yeah, of course we are living in a fantasy world, but that is our reality.

A lot of my work as an artist deals with nostalgia. I think nostalgia is one of the few things I really believe in. Because it happened to me, it feels like it must be true, it must be 'real'. When MJ died recently, the best thing for me was the chance to sing Heal The World again. I always find a rowdy sing a long so uplifting. The first time I sang Heal The World was at the Opera House in '92 with some other kids for a school concert. Back in 2009 at midnight outside the Hub in Newtown, we gang of MJ lovers ended our tribute evening with a courageous Heal the World. I know it's macabre but without him around I could really sing those words again and mean it, go back and go forward in my own realities, deleting and embellishing as I went. I guess it proves that reality is about creating a sense of truth and legitimacy to what we are doing. It is a way to justify our lives.

In another reality I think the creation of art operates in a mini universe that is neither purely fantastical nor solidly based in a set reality. It is a world of questions. This world is made more complicated from our seat in Sydney, this glitzy city with its sparkling harbour we're on the world's edge, on its largest island, floating yet stuck, finding meaning and loosing the thread again.

I think the artists in this issue are all toying with issues of Fantasy V Reality in their work and no doubt their lives. These artists all operate in mixed capacities, none of them are solely masterpiece makers. Who can afford to only pursue art? There isn't a cheap artists' life anymore and artist-run-initiatives struggle more than ever to keep their real estate, if nothing else. Sydney won't ever be Berlin, nor 1916 Zurich. We are sad to pronounce – "nothing comes for free and art is no exception" – that's reality talking. One fantasy you can all have for free is DSP, this little mag. A moment in time when something is free. I am part of a team of people who make this magazine possible and I know it has different meanings for each of them however for me one thing is particularly important - the politics of having a publication which recognises, critiques and celebrates contemporary art for free.

Back in the real world it all comes down to death. We are all going to die. Do you die in your fantasies or does everything just die in reality? I think both sides are ignoring death from their corners of the ring. But now MJ is dead and the Wicked Witch is on Broadway perhaps we can Heal the World.

– Bronwyn Bailey-Charteris





KENZEE'S WORLD

.....

INTERVIEW
William Sturrock

Sydney artist Kenzee Patterson describes his practice as interdisciplinary. Within this Patterson broadly incorporates sculpture, photography, printmaking, video, performance and installation to explore his own identity as well as a sense of place and purpose for 'the artist' in both his world and the greater one around him.

Since 2003 Patterson's works and performances have been exhibited in group exhibitions across Australia at galleries including Firstdraft, Chalk Horse, The Depot Gallery, Knot Gallery, Phatspace, Blacktown Art Centre, Bus Gallery (Melbourne) and the Perth Centre for Photography. Beyond this island's shores his works have been featured in: Design Festa (2005), Tokyo; 700IS Reindeerland Experimental film and video festival (2006), Egilsstadir, Iceland; Antipodes (2006), Point Éphémère, Paris; and Underscore (2007) Juno Gallery, Berlin.

Patterson has been the recipient of a number of prestigious awards and scholarships including: the Fauvette Loureiro Memorial Artists Exchange Scholarship, The Dyason Bequest, The Art Gallery of New South Wales (2005); RUN_WAY Young and Emerging Professional Development Initiative, Australia Council for the Arts (2007); Professional Development Travel Grant, Australian Network for Art and Technology (2007). After completing two international residencies at L'École nationale supérieure des beaux-arts in Paris and the Transit Lounge Residency at Josetti Höfe in Berlin, Patterson returned to Sydney to co-found and co-direct the Locksmith Project Space which has operated since 2007 in Alexandria, Sydney.

In the catalogue text to o.n.o, your most recent solo exhibition at FirstDraft Gallery, Rachel Fuller looks at your work with an inquisitive eye – asking what is it to be an artist?

I think that Rachel Fuller was trying to get across the idea that it is a complicated process to identify yourself as an artist, considering that it is such an uncertain and unpredictable pursuit.

Often so much effort, time and money is invested by artists in their art practice with so few tangible results. How does an artist measure their success? What is the ultimate goal of an artist?

These aren't new questions. In the 1960s a group of artists in New York formed the Art Workers' Coalition. They published a series of questions with the heading, "Does money manipulate art?" They asked that question in 1969, and forty years later we're still asking it.

For me, there is something compulsive about making art. Even if I wanted to do something else, I don't think I could stop being an artist.

Some of the works you presented in o.n.o resembled a figurative, somewhat curious interpretation of your own body parts. For this 'body of work', what were the motives that compelled you to yourself for creative exploration?

In making the work for o.n.o I was interested in two things; a literal interpretation of a 'body' of sculptural work, and the idea of creating an autobiography through artworks.

Some of the works are direct references to particular incidents from my childhood growing up in the western suburbs of Sydney. White piece of shit, for instance, presents the ubiquitous sun-bleached dog excrement that was such a part of the big back yards and nature strips of the suburbs of my childhood. In another reading it is also a racist slur.

One of the works, Height Indicator Portrait, references my interest in conceptual and minimalist artists such as Donald Judd, Sol LeWitt and Ellsworth Kelly. These are not just geometric bars of colour in Height Indicator Portrait, however. The work is an operational height indicator, the type that is adhered to automatic doors at banks and post offices. The height of the artist, and that of the viewer, can be gauged as soon as they step in front of the work to look at it.

In creating the work for o.n.o I needed to look back to my own history, as well as recent art history, in order to progress.

Like an abstracted self-portrait, the body parts you introduced us to in o.n.o. were translated, even deconstructed, and separated on the wall. Like a Gestalt, may we consider that the whole its parts form is more than a representation of your body, the summary of life experiences and an insight into your perception of self?

By making the work and presenting it in the manner I did, I was trying to form a metonymic chain of artworks that was suggestive of my whole identity, both physical and psychological.

The artwork amulet alludes to my physicality in the sense that the two painted-on eyes represent my eyes, the artwork is also mounted on the wall so that the eyes are level with mine, and it refers to childhood experiences of dodging magpies.

Each work in the exhibition can be read together so as to form an overall picture of my place in the world, and to track the formation of my identity.

Those who know your work, and especially those who know you personally, are aware of your dry sense of humour. However, in your practice, it is not used too sardonically to 'stick it to the man'. Can you describe the importance of adopting your capable wit to pursue your creative sensibilities and ongoing artistic enquiry?

I think that it is really important to have a sense of humour when making and presenting artwork, and as an artist it is a good idea not to take yourself too seriously. I am not suggesting that there is anything wrong with being sincere and serious about the work you're making, but I find that keeping open to humour provides me some much needed perspective on whatever I'm working on.

There is an undercurrent of black humour throughout much of my art practice. In 2003 I did a performance where I cut an axe in half with another, identical axe. It was a violent work, of course, but at the same time there was the irony of a utilitarian object having its own intended purpose enacted upon itself.

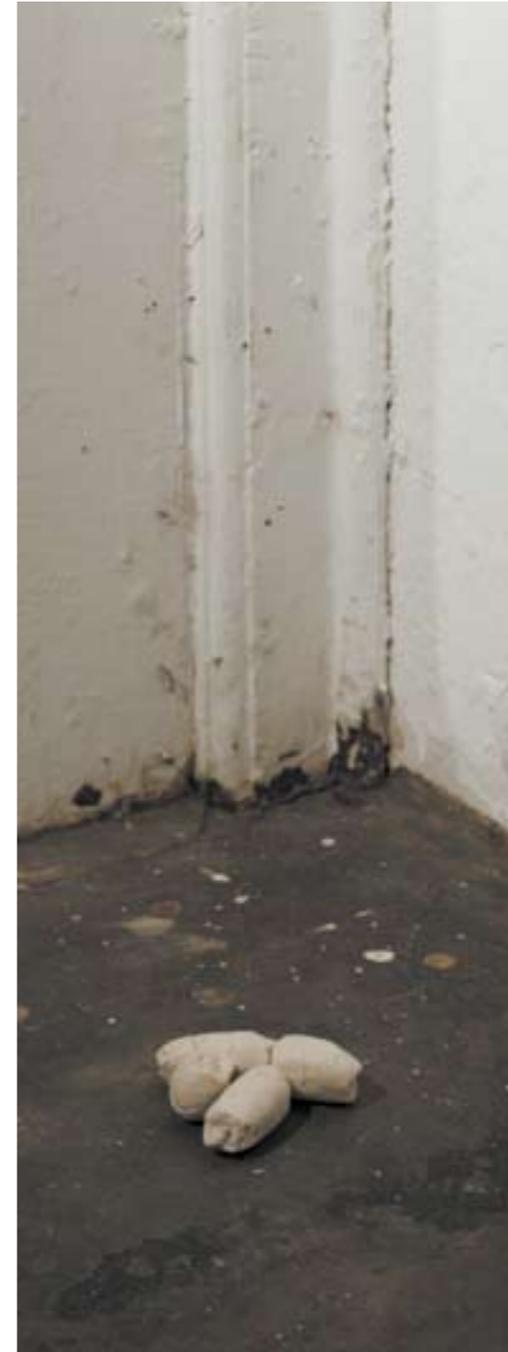
One of the works from o.n.o, White piece of shit, could be mistaken for some kind of novelty fake dog poo, if it weren't for the seriousness of the material it is made out of, porcelain, as well as the incendiary connotations of its title.

A favourite of mine, amongst your now historical works, Untitled (double adaptors) (2003), present an apparent ongoing artistic enquiry of yours that toys with devices through which electricity passes: diverters, extension cords, switches etc. I have always thought that these works present succinct metaphors for vitality, in the way emotions, or more broadly life, passes through people. While this anthropomorphic perception of these works may not conclusively define the underlying concepts behind these works, am I on the right track?

What attracts me to these objects is their everyday nature. It is not so much the fact that they convey electricity, but that they are readily available, useful domestic objects. As with my work Axe, there is a strong interest in the self-reflexivity of these objects once they enact their intended function on themselves.

.....

•\ *Height Indicator Portrait 2009*
Screenprint on Arches 88 paper
Photo by Alex Reznick



• *White Piece of Shit 2009*
Porcelain
Photo by Alex Reznick

• *Untitled (double adaptors) 2003*
Photo courtesy of the artist





Patterson's most recent solo exhibition, o.n.o. was held at Firstdraft Gallery, Surry Hills from 20 May, 2009. The show featured a new 'body' of predominately sculptural work made from a variety of materials including porcelain, wax and cast stainless steel.

In the production of this new body of work, Patterson furthered on a recurring theme in his artistic output; the reflection upon his experiences of growing up in Western Sydney. This locality, from where so many outstanding contemporary artists hail provenance, is reflected upon by Patterson in a variety of ways. It represents a memory of a former home, a place of familiarity and yet a place which could be forgotten, for reasons including the upheaval and constant change it undergoes. Urban sprawl and gentrification, which has seen Parramatta become the modern geographic centre of Sydney's metropolitan area has brought the formerly more-isolated western periphery of the city into its centre and forged greater ties between two places which were previously culturally disengaged with each other.

The adaptation of this underlying theme was, once again reconfigured by Patterson for the works in o.n.o., and was present in the way works were modelled from or directly represented everyday objects with the nostalgic familiarity experience of creativity. The works also act an adoption of everyday objects as utilities they were not originally designed to be. While this creative childlike experience cannot be considered unique to growing up in Western Sydney, it may refer to the resilient values of the area. Loaded within each reference is at least a double entendre about the object and its function, a memory and a sense of present self. Patterson's witty use of ordinary objects is employed to signify the existence of present is as it is informed by memory. His appreciation of everyday objects and his ability to honour them with personality is endearing of his creative prowess to make the ordinary extraordinary.

For more information about Kenzee Patterson and Locksmith Project Space:

<http://www.kenzeepatterson.com>

<http://www.locksmithprojectspace.com/>

BABABA

INTERNATIONAL

.....

Smooth Interpersonal Relationships



Para/Site Art Space, Hong Kong



Dear interested reader,

Our idea was simple. We wanted to set up a compact yet highly functional nail salon within the Para/Site space. From the 24th - 28th of June, we operated this small nail salon, where any visitor was able to sit down, take their shoes off, and experience a pleasurable (albeit slightly humorous) adventure. Combining jostling functionality, novel design solutions, soothing sound and contextually relevant objects, the space developed into an aesthetically-unusual, ephemeral temple, dedicated to the maintenance and serious beautification of humanities most vital appendages (the hands and feet). After all, are our hands (with their opposable thumbs) not one of the most graceful genetic advantages that evolution has privileged us with? It is our fervent belief that they, along with their comrades the feet, should be treated as such.

Behind this initial intention was an initial idea; that, with a little honesty and a lot of effort, it is possible to make new and interesting connections between spaces, people, and concepts. However, within every simple idea there lies a complicated reality. This is the confused, hurried, and consequential world of society, culture and politics – the world that all action, no matter how naïve, inevitably finds itself thrown into. Although willingly cast into this participatory world, we have to be quick to make the point that participation in and of itself is not something to be celebrated. Rather, Smooth Interpersonal Relationships employs content (and good nails) to access the much-discussed and much-debated arena of relational projects. Our premise here was to make our idea into an event, so that those who experience them can have their own ideas and their own events.

Holding onto this sentiment might take us away from art itself, since the project failed to speak to as many people as we would have liked, especially the large community of migrant domestic workers living in Hong Kong. This disappointment can only re-constitute itself as fertilizer for a future project. We are thinking of re-adjusting the work for another space in Hong Kong (that might be in conjunction with the gallery but outside its walls). In many ways we feel it is sometimes necessary to leave the gallery in order to create new realities in unknown contexts. While such a point has been made by many mouths and in many ways, the question to land on here is how does a project gain visibility in the social networks of a foreign city or place? And then from this visibility, what is the projects contribution to these social networks? We have not had time to digest such questions ourselves, and thus leave them sitting in this letter for either you to ignore, ponder or answer. Either way, they must not be given a chair for too long, but re-applied to new ideas and new methods of action.

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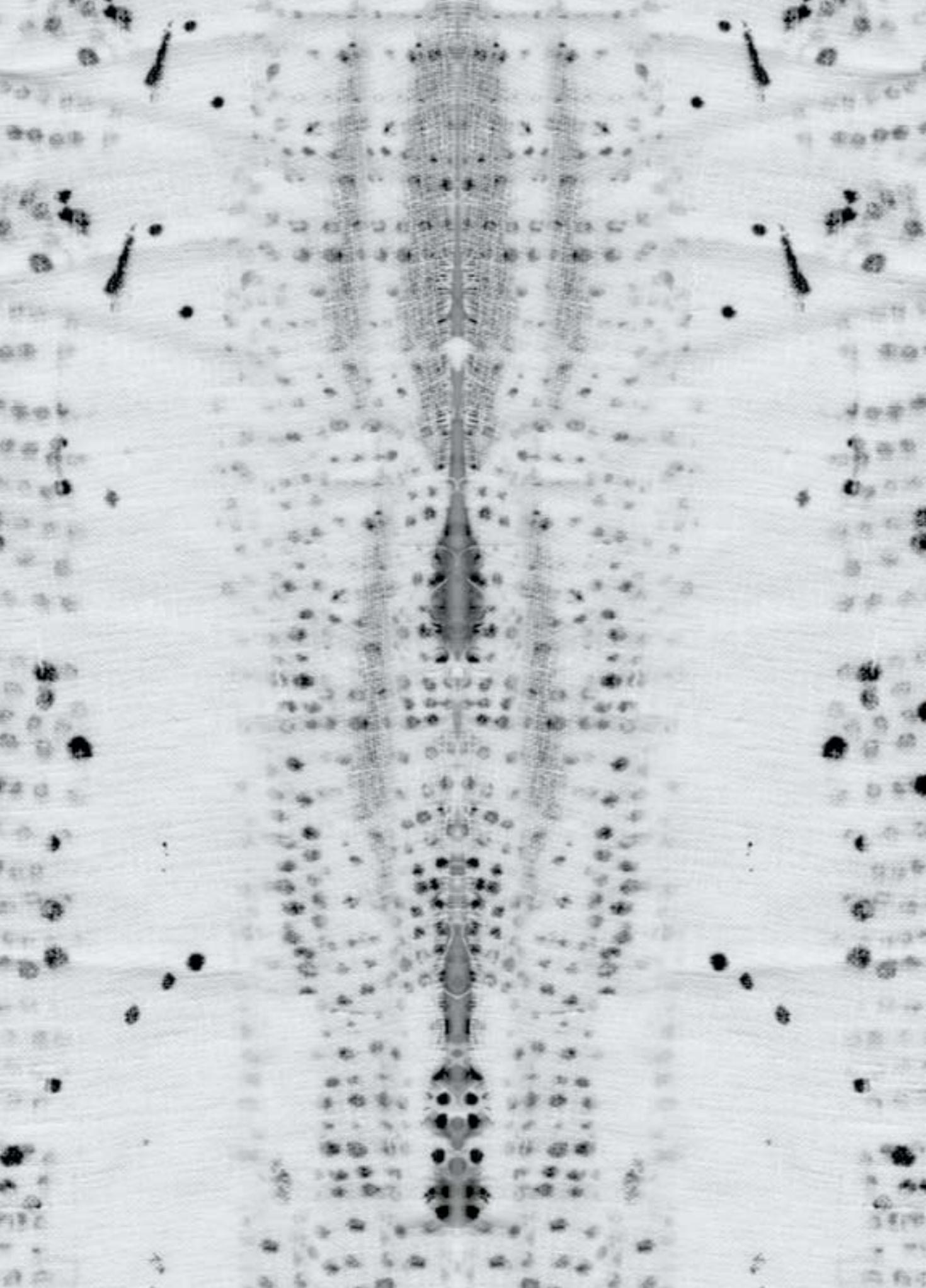
If we're going to speak about action then we must mention the women of the foreign domestic worker (FDW) community in Hong Kong. For each and every Sunday, the one-day off from work they are afforded within what is effectively a literal working week (they work all day every day), the women of the FDW community congregate within the concrete canyons and smooth corporate foyers of Hong Kong's central business district to socialize, pray, gamble, organize, sing and practice martial arts. In this way, via a heady mix of private and public activity, these women carve from the indifferent landscape of the global metropolis a place and a practice that is singularly and forcefully their own. We have spoken about 'creating new realities' but it is hard to imagine a creative project that goes anywhere close to the inventive vivaciousness of the social and political activity of the FDW's. To create a world is one thing, to do it all on a Sunday is another. Baruch Spinoza once stated that, "only free men are truly grateful to one another". Following this we would like to state our gratitude to the women of the foreign domestic worker community in Hong Kong, for giving us an invaluable lesson in the power of appearances.

Finally, we feel it is also necessary to mention some food we consumed in Hong Kong, which should not be underestimated nor left out of any account or reflection. There were of course dumplings: dumplings in soup, dumplings with noodles, desert dumplings, Ukraine dumplings. Hot Pot meals were also delightful, where many foods are placed in a collective broth boiling in the centre of the table. We ate various vegetables, chicken testicles (that as we were told are good for a man's health) and other meats from other animals such pig face salad. Such eating experiences reminded us that food is the ultimate human invention, and that while originating from necessity, finds its brilliance in creativity. Food is a palatable antidote to any claims built on solipsism.

Honest regards,

Bababa International

Training completed at Safir Nails, Sydney.
Bababa International wears uniforms created by Emma Capps.



ROSE VICKERS

.....

INTERVIEW
Bronwyn Bailey-Charteris

THE LIGHT AT THE END OF THE TUNNEL IS A TRAIN

.....

Rose Vickers is a Sydneysider artisan whose new solo show focuses on aesthetics, beauty and mortality. I caught up with her recently on a chilly winter night to hear about bones and get an insight into this dedicated artist's practice.



I haven't heard you philosophise about Amore Amorte, the Beautiful Death, in relation to your work before – it has a lovely sound to it with a deeper undertone, is that the name of the show?

Not sure yet, that or maybe 'Bone Picking' (In the end she chose "The Light at the End Of The Tunnel is a Train" – the show opens Tuesday 11th August 6-8 at the Doctors Surgery, 102 Burton St, Darlinghurst). The subject matter of the show is all to do with bones. Vertebra specifically, usually of animals rather than humans. I guess that is part practicality and part my lack of interest in human bones, once something is dead, the bone becomes a separate organic form. I think once it's gone, it's gone. You are just left with the raw material. I am dealing with concepts of mortality & how they fit in with different mediums and frameworks.

What is your favourite work in the show?

Probably this chandelier I have been making of bones, toffee, lacquer and lights. It is beautiful and seductive enough for you to stop looking at the bones as bones and start looking at them as objects. I guess they continue my questions about mortality and the philosophies of beauty and death. The other works in the shows are some tiny photo media works using x-rays, a few etchings and maybe some painting – I'm still quite new to that. Though I do find somehow everything I make is around this idea. So I'm hoping it all comes together.

Which philosophies specifically inform your work?

Well, there are plenty, but there is one in particular called the Ming Vase – there are these vases that are supposedly perfect. Structurally, tonally, symmetrically – if you set out to make something perfect and you achieve that informed perfection you are shaming the gods, so the artisans would put a little chink in the bottom to make it imperfect. I suppose in relation to bones, I see them as flawed organic matter and my role is in decorating, costuming and encasing them.

What do you like about bones?

They are organic, yet you see traces of decay, there are porous bits and spongy bits but they are still hard. Somehow they look waxy but they are dry. And I love the strong lines. When I was young I would find bones on my farm. I would find them in clusters and I used to think they were some kind of mass pet cemetery/elephant graveyard. It is only recently – somewhat naively! – that I realised they weren't lots of animals dying together, it is just that one carcass produces so many bones, from a child's perspective it was like a mountain of bones.

I like that nostalgic link in your work, do you think you are dealing with your own mortality in this work too?

Yes, I suppose so. (She says this laughing, throwing her head back. We are outside on the F Block verandah at COFA overlooking the city nightlights. R and I are rugged up with hoods, truffle coats, woollies and scarves yet we are still freezing so we decide to move inside while R comments she feels like Kenny from South Park with so many layers on. At this point I cop a feel of two of the vertebra bones Rose is drawing from and become distractedly enamoured by the bones. They are so light in weight yet so rich in texture, subtle creams and browns with the spongy porous interior. The bones shapes are so practical yet so romantic, I can see how easy it is to fall in love with bones.)

How do you find working in different disciplines? I find myself working through a variety of mediums in my art and sometimes find I get a bit unfocused, moving from one to the next. Do you find a lack of discipline in different disciplines?

It is important to have a focus, but life is long.

Speaking of life, where did you begin your artisan journey?

I began in fashion and fashion photography. The thing about fashion photography is you are always trying to capture this eternal youth. I found this a little abhorrent, not that I have anything against youth or fashion but I find freezing a moment in time a little macabre. I started fashion illustration but soon got bored of just repeating the same images. I was reading Evelyn Waugh's book 'The Loved One' and became interested in pet cemeteries and the way they put make up on dead people. So I started working with exaggerated death make-up. It didn't go down too well at fashion school.

But you have found a new nest?

Yes, I moved to the art world and it was wonderful!

Do you ever come across any difficulties in your art making practice?

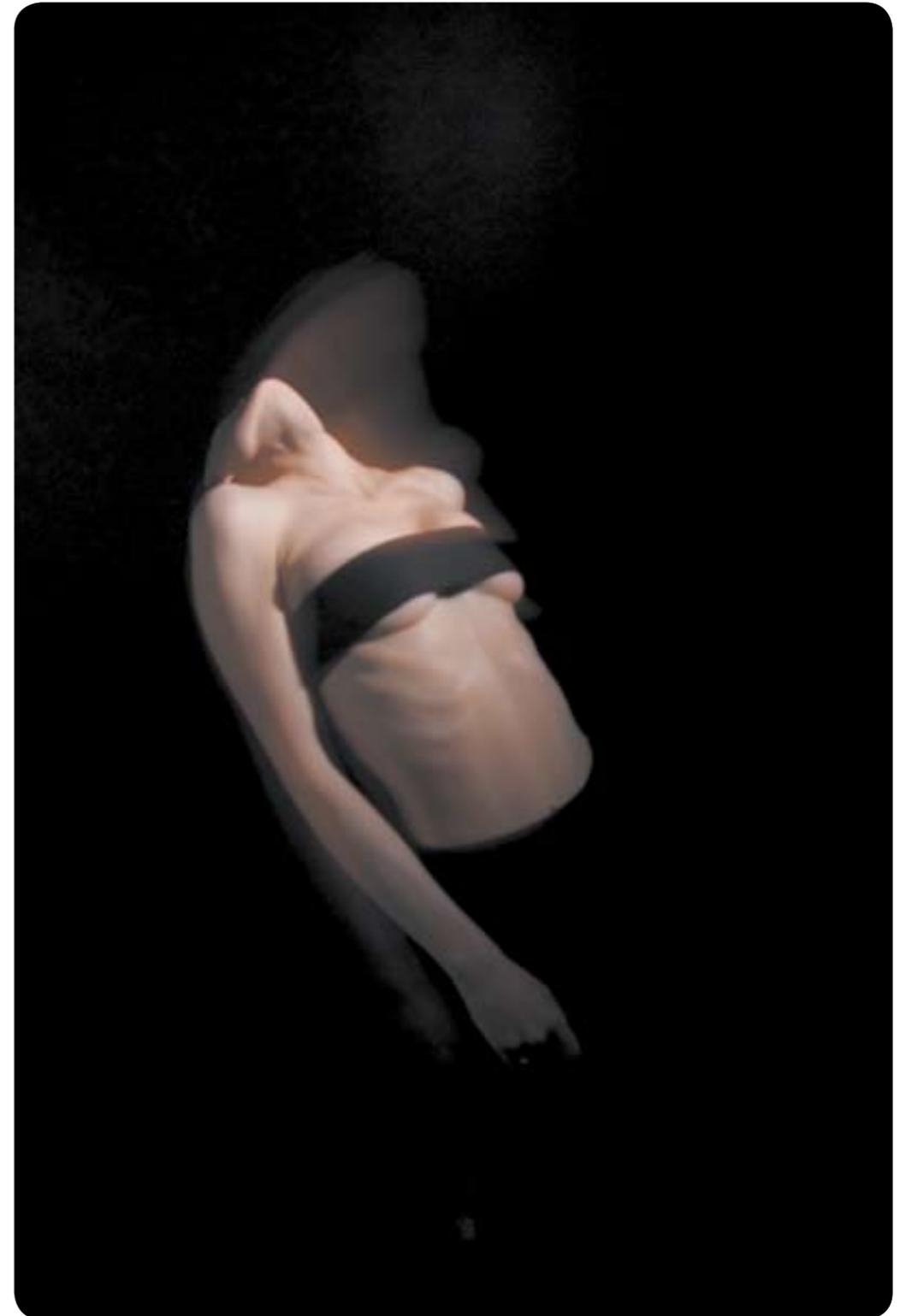
Yes! A myriad of difficulties everyday! Today I had real difficulty in opening a jar of paper varnish. (I try to open it, the lid has a child proof lock that is somehow stuck yet gives a deceptive clicking noise making you think you might be close. In the end, I give up) I've tried for a week to open it but today I had a really good crack at it! I like the physical challenge of making the works and doing different disciplines helps you bounce off each other and not get weighed down with one problem. Practical and conceptual difficulties are what makes art interesting. One of the best things about art is that it can always be more difficult.

It's true. Difficulties are what give these projects guts and meaning. Is there anywhere else you'd like to be right now?

I'm thinking with the kind of work I'm making now I would like to be in one of Mathew Barney's Vaseline tunnels and really see what that feels like. Yes that or an endoscopic tube inside a body.

**Rose Vickers –
The Light at the End of the Tunnel is a Train**

**11th August – 22nd September
Doctors Surgery
102 Burton St, Darlinghurst**





LO-FI AND LOVING IT: NEW DOGS, OLD TRICKS

.....
By Timothy J. Maybury

PHOTOS
Chloe Hughes

On June 11th 2009 Das Superpaper presented a unique evening event titled *Lo-Fi and Loving It: New Dogs, Old Tricks* at the Museum of Contemporary Art Foundation Hall for the Creative Sydney Festival. A selection of eleven artists and collectives curated by Tim Maybury were asked to respond to the space and each other to create a temporal environment within a frame of ninety minutes in a celebration of lo-fi artistry. Despite each of the participants having little knowledge of what to expect of each others' contributions, proceedings were permeated by unprecedented violent imagery: animals ate each other in Greedy Hen's Death Montage, Tara Cook mutilated her own ear whilst embodying Van Gogh, Justin Shoulder's Glut Glut received a very public drilling, Quentin Tarantino's characters slayed each other in Soda_Jerk's Straight Remixes, and Brown Council's generic heroine met a clichéd, blood splattered demise at the end of their video Runaway. As a respite from the dread, hundreds of audience members climbed over furniture to view calming video installations by Jessica Tyrrell and Chloe, were entertained by show tunes performed by the NSW Old Women's Network (courtesy of Bababa International), and intently absorbed urgent and improvised sounds provided by Moonmilk, Ghoul and Holy Balm.

JAMES BROWN IS DEAD

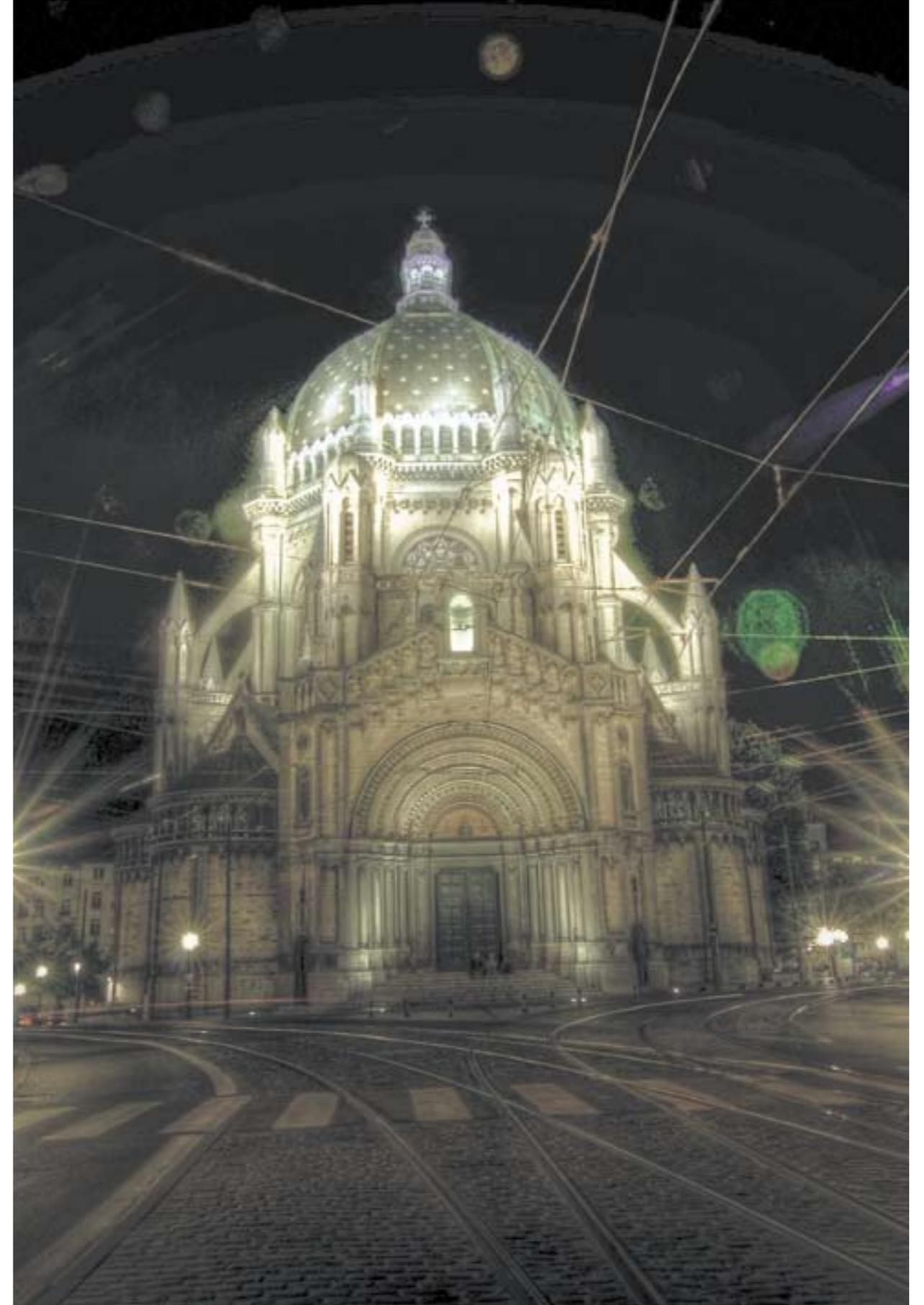
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By Bronwyn Bailey-Charteris

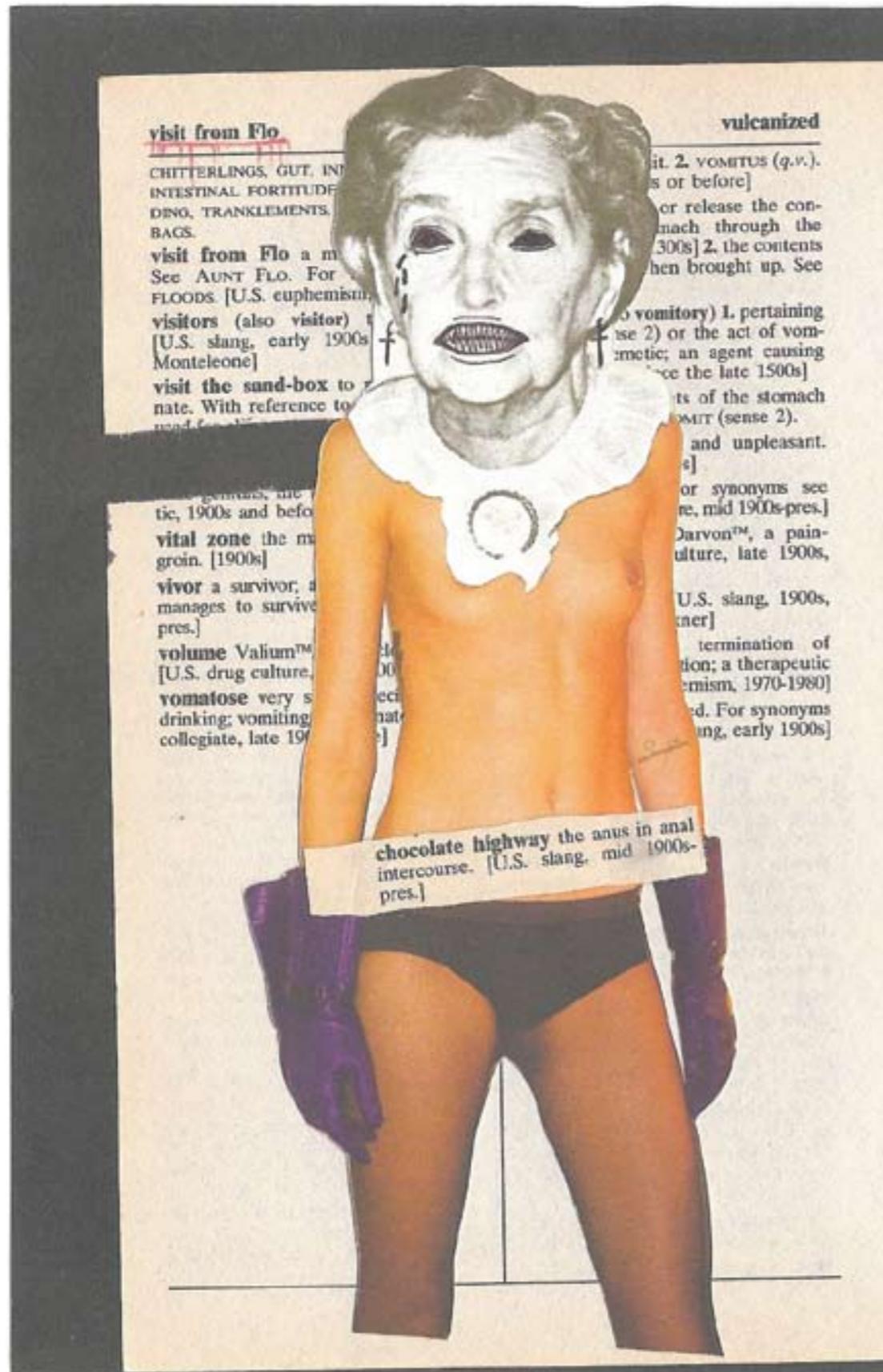
James Brown is an extremely talented young man. He works in a variety of mediums from sound design for live performances and theatre works to photography, animation and children's book illustrations. He is a self confessed collaboration addict and you can often find him creating magical and intense scores for a variety of interesting projects. His live sound designs have heightened performances at PACT, Performance Space and the Opera House. He is currently in Brussels working on a new theatre piece featuring cross continental collaboration. He has been creating sound design for theatre pieces for the last five years. Recently he has worked with Gail Priest on 'Riot Act' at the Campbelltown Arts Centre, composed music and sound design for 'The Football Diaries' and created his own perfumes for his solo work 'Aisthesis' which premiered at PACT Theatre earlier in the year.

In this issue of DSP we are featuring his most recent photography work which lives in a dark and mystical place of adventure, suburban stillness and European cathedrals. His images slide perfectly into the boxing ring of 'fantasy vs reality' as he says 'most of my photography work is trying to capture some kind of emotion felt at that time whilst I was in a fairly ordinary location, of manipulating the image to the point where it expresses more than a snapshot might have done.' His subtle digital manipulation of the images adds to the drama and mystic which often feature dominant architecture and dormant suburban stories. James Brown is a multi-disciplinary, talented and creature of the creative. Keep your eyes, ears and nose open to his work locally and internationally and in the meantime visit www.jamesbrownisdead.com/







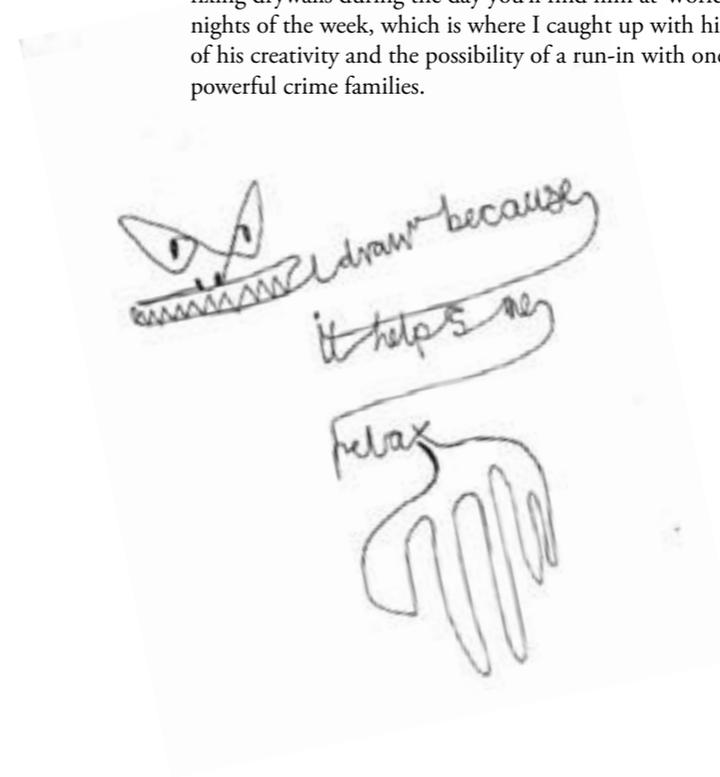


TRADESMAN, PAINTER, SCOTSMAN, ROGUE – THE JOHN HYND INTERVIEW

By Marcus Browne

John Hynd – AKA Nort – didn't go to art school. But when your family tree boasts a thumbless shipbuilder and freewheeling artist for a grandfather, a tarot card wielding grandmother, and an uncle who was last seen in Mali taking a drum lesson, who needs the academy to tell you how to dress the canvas with absurdly endowed animal deities and the scrawled maxims of a serial nutter.

Graduate or otherwise, art is a heuristic practice for most, and when he's not fixing drywalls during the day you'll find him at World's End studio most nights of the week, which is where I caught up with him to discuss the nature of his creativity and the possibility of a run-in with one of New York's most powerful crime families.



- \ *Visit From Flo*
- | *Lizard Boy*
- /• *Sex Mango*



You come from a long line of artistic rogues, tell us a little bit about them.

It all started with my grandad, he was a painter and illustrator who built ships for a living. I can't say exactly what drove him, but I do know he had a reputation as being a bit of a hard man. He lost one of his thumbs and a couple of other fingers in an accident on the docks, but he never considered giving up his art, even though he had to learn to paint using his left hand. Although I have to say his illustration was never the same.

He was interested in the things around him, on the flipside my granny was into things you couldn't see, which is probably why she ended up running tarot readings out of their living room in Glasgow. I don't know if you'd consider it an art, but I think that mystical side has definitely come down through the family.

You were telling me that your uncle ran off to Africa to master the drums after the ocean spoke to him in a vision...

I haven't seen him for eleven years now, but I think that's what made sense to him at the time. He was an engineer and had spent most of his working life out on oil rigs, so maybe it was the isolation that drove him to taking such a sudden turn in life. Having said that I definitely think that mysticism from my grandma had something to do with it, when you're in touch with those kind of senses sometimes you'll wake up one day and realise that there's something you want to do, and it'll go way beyond that very quickly, it'll become something you can't not do.

Is that how it works for you?

Yeah, I can just get overwhelmed by the need to make things when a thought pops into my head. Sometimes it can be a painting or an illustration with lots of detail, other times it can just be a complete mess on a page, or even music. Whatever it is it's like you've got no choice.

The grotesque and the sexual are never far away in your work, do you think that uncontrollable urge is what drives a lot of the rawness behind what you do?

It's not something I really think about that much. You can sort of pull energy from anywhere you want; I guess it's just a sexual energy for me a lot of the time.

Has that sexual energy always been a part of your work?

Yep, but it's become a bit more refined over the years.

Were you the guy who always used to draw dicks in the back of your textbooks?

No actually, I really only discovered my inner dick once I started to paint.

Do you think having no conventional training has pushed you outside the boundaries?

Yeah I think so, because I guess I haven't had to go and deal with what's artistically acceptable to some and what's not.

The Gotti Mass Tapes had me laughing my proverbial off when I saw it at your last exhibition, not that your art looks similar, but if I had to sum up the vibe I walk away with after one of your shows I'm left feeling very much like I did when I first saw David Shrigley's work. As a fellow Glaswegian, would you say that this kind of humour is something that inhabits your work naturally?

I definitely think my Scottish side has driven me away from a conventional way of doing things too, it's as much about getting a rise out of people and taking the piss a bit. At the same time it's as much about entertaining myself as well you know. If I'm having fun with it, even if I'm laughing at it, then that's the part that counts straight away for me. As long as it takes me into my own little world it doesn't really bother me what happens next.

Do you think the Gambino family will ever come after you?

Yeah, but that's a risk I was willing to run though. There's always been something romantic about having a price on your head. Plus, if it makes it that far then I'd like to think I'd have enough money to get away from them. I'm a lot more worried about God coming after me.

<http://www.myspace.com/tronspace>

SEX Mango

SEX Mango shocks, shakes' SUNDAY TIMES

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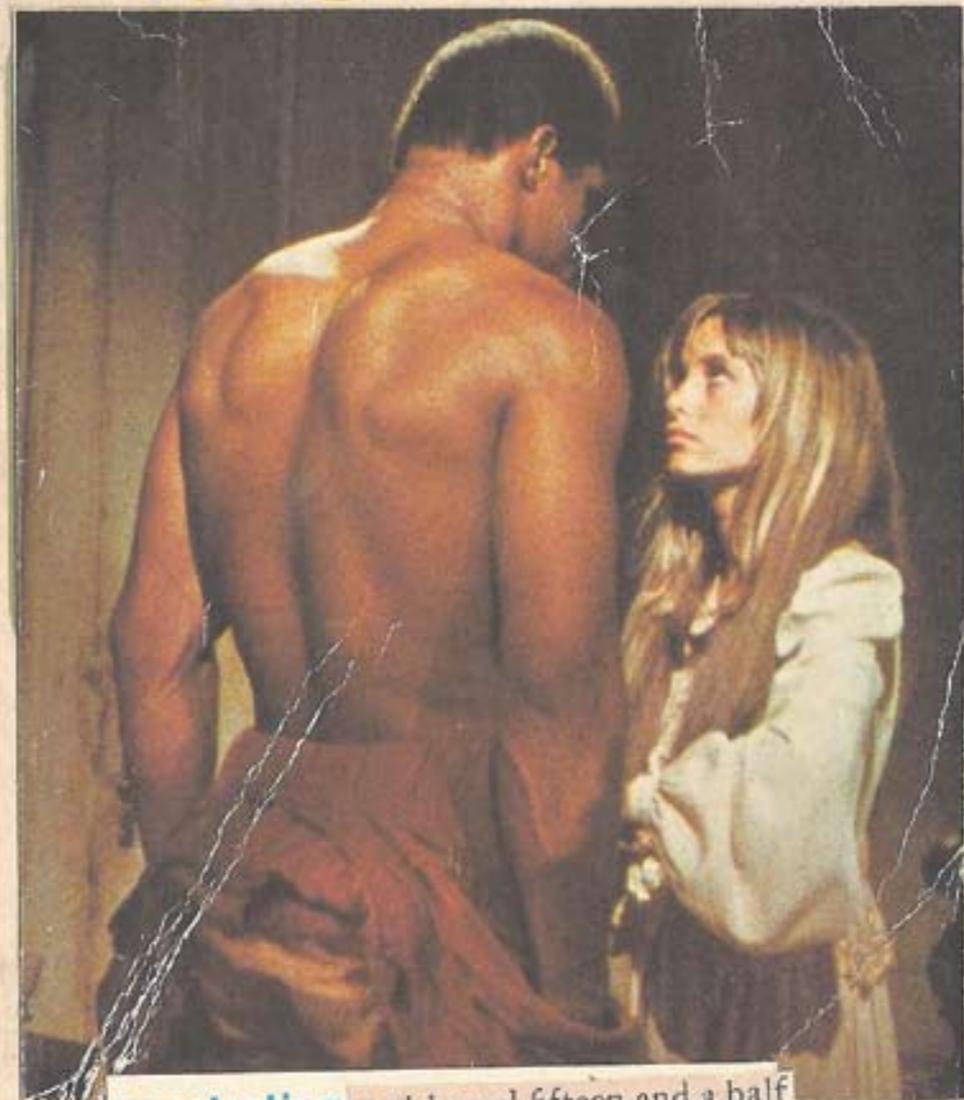
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4'6

Sex Mango



penetrating a girl aged fifteen and a half
by James Holledge



COSTUME DRAMAS

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INTERVIEW

Jasmine O'Loughlin-Glover

Art isn't always to be found on the walls of galleries. Some people like to wear it on their sleeves, so to speak.

This month we spoke to Hayley Hughes, the Tokyo fanatic and fashion blogger extraordinaire, about the harsh reality that is the 'fashion police'...

Hi Hayley. This is quite the costume! Tell us about what inspired it.

The theme for the (Gay Bash party) night was Cell Block, so as I was going to be the door bitch I decided to be the police officer who delivers the prisoners to the gaol. For the actual outfit itself, I went down the road of a sort of "fashion police" type costume. The inspiration came from Martin Margiela's famous hair shoulders from a few seasons ago, and Madonna's infamous Sex book. I just cut up a black wig from a \$2 shop, bought a corset-style black bra from Savers and added some handcuffs, a police hat, and a whip and I was good to go.

So you wore this as a door bitch outfit. Why do you think it is important for door bitches to dress up and look the part?

Door bitches are the face of the party. They dictate who gets in based on style so they should take their own style to the extreme.

The theme of this issue is 'Reality'. Real police take themselves pretty seriously, and real-life 'fashion police' (or people who think of themselves as such), arguably take themselves even more seriously! Which is what makes your satirical outfit all the more funny, I think. What do you think of the real life 'fashion police'?

I am pretty sick of the whole ethos of thin girl + designer clothes = fashion, ala the Sartorialist and a whole bunch of other blogs. I actually work as a street style photographer for www.melbournestreetfashion.com and I choose to take photos of people in interesting outfits, regardless of the person's perceived beauty, age, or the labels they may or may not be wearing. Does being a street style photographer make me the fashion police though? The jury is out on that one.

You're also the lady behind the blog, Fashion Hayley, as well as being involved in the fashion industry as a stylist. So in one way, you are what your outfit satirises. How do you feel about this?

I actually do feel conflicted, but I see fashion as an art form just like any creative pursuit and I guess I feel just as conflicted as any artist would. Why do I feel so compelled to create, style, and blog?

Tell us more about your blog...

I started writing Fashion Hayley back in 2006, but back then it served a different purpose. I created it to document a huge journey I was about to go on, living in Tokyo, Japan, for a year. From there it expanded from just a travel diary to an almost visual diary of the ideas, outfits and things that were currently inspiring me.

Who are your style icons?

I'm not into celebrities and models, I am into real people and their style. In particular I love the style of my friends, both here in Melbourne and in Tokyo. Tokyo street fashion is like nothing else in this world, so I guess my style icons would be the kids of Harajuku, but not the tacky stuff that people think of when they think Harajuku, a more subtle style that can only be found on the streets of Ura Hara.

What's next for you?

I'm hoping to get more styling opportunities, but more than anything I want to move back to Japan.



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