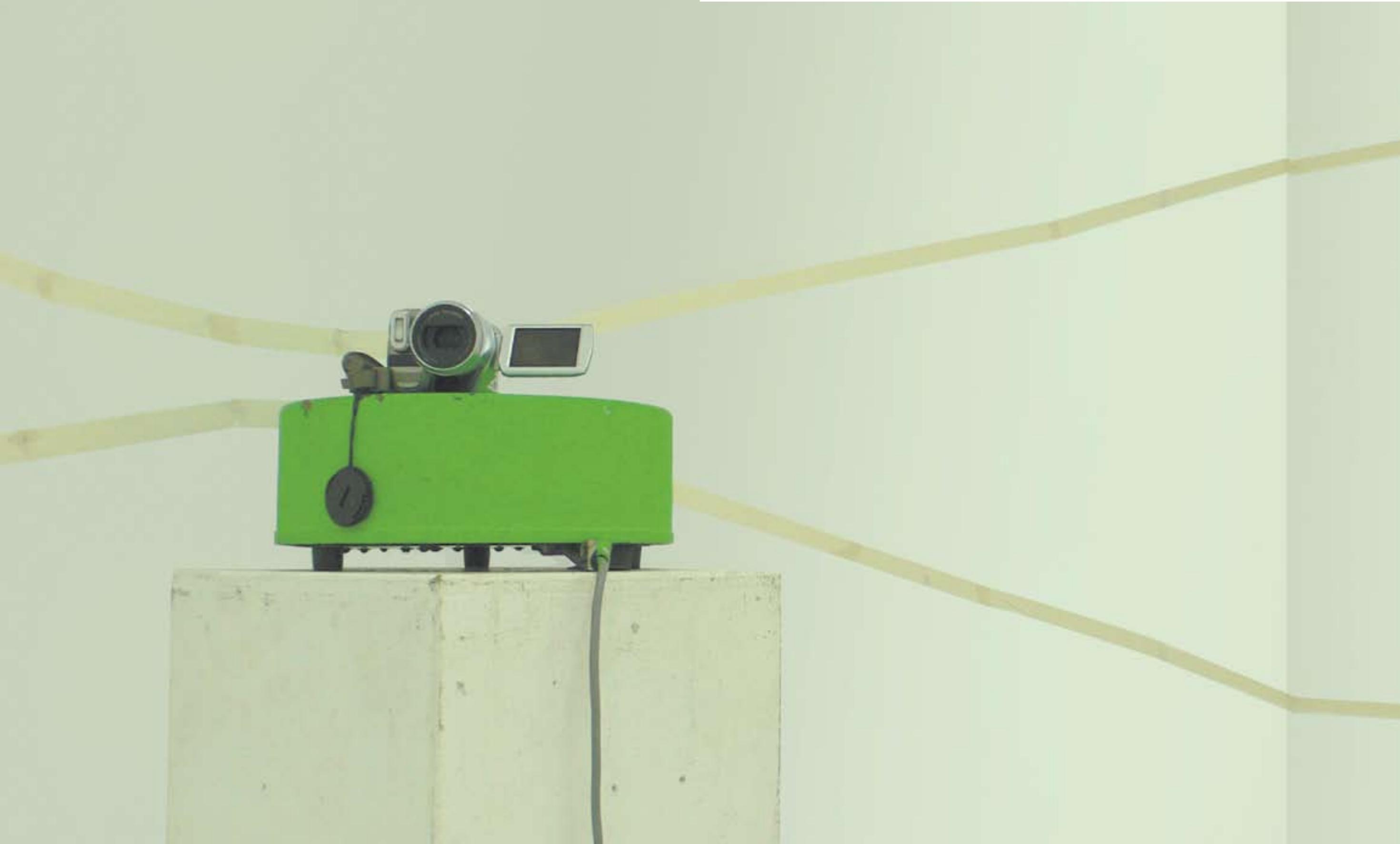


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Lining the street a glance up will show a chorus of lines and angles – Art Deco, Nouveau, (if you're lucky), Modernism (good and sometimes just plain concrete), Neoclassicism, Federation and a longer list of seemingly undefinables. They sing, sometimes chant, a line of thought read both by our own experience and the history of the place, its inhabitants and the materials in use. Our streets echo with the various accents of these different voices – each a part of their own dialect as well as a bigger language read everyday.

How do these voices come to life: a vogue idea giving birth to a fashionable style, a trendy response to a tired tradition? The style, approach and concerns of an artist, be they a reaction or an evolution to their surrounds, drive the development of our wider cultural lingo. Presumably, in doing so, making it more relevant to the their time.

Issue 4 focuses on some of the voices in the art world that are putting together different sentences – that put forward a new sound – shapes and forms for a new visual language.

– Nick Garner



# Grant Stevens

## INTERVIEW

Nick Garner

**Firstly, you're a video artist or an artist that works with video? (I was going to ask about your PHD concerned with Editing but didn't want to spell it out- I think maybe I'm curious about how you see yourself now)**

I'm an artist that works with video. I was making videos almost exclusively a couple of years ago, but more recently I've been making sculptures and 2D work as well – photos, drawings, maybe even a painting...

I wrote my thesis on different notions of editing – film editing, writing, collage etc. I think about my practice in the expanded sense of this term. Whether it's editing a video or combining speakers and photos into sculptures, I feel like I'm always cutting and pasting. Even more broadly, thinking about editing in this way helps me borrow and rework different symbolic languages.

**Your works are like a Petri dish for the use of narrative and meaning – roughly, what is the drive of the visual language you've developed?**

This cutting and pasting of different symbolic systems is something we do every day – through our fashion, our taste in music, our desktop backgrounds, the web pages we view, the conversations we have... I'd like my work to engage with these practices, and test out how they work, how they don't work, how they're sometimes contradictory and puzzling, and at other times comforting and profoundly meaningful. I'm particularly interested in how different screen cultures (film, TV, online) inform our experiences and expressions, so the material, the codes and conventions that I work with are often gleaned from these media.

One of the images here is a still from a video called "In the Beyond" (2008). The text is borrowed from MySpace pages – the bits where people describe themselves, their interests, hobbies, likes, dislikes etc... In the video, the rings of text rotate and change colour slowly – so formally it's quite hypnotic and almost meditational. But there's a bit of a disjunction between this "mesmerizing", "spiritualised" mandala-form, and the inane text it presents. I wanted

to use this contrast to think about how these kinds of linguistic montage, where we narrate our lifestyle choices and consumer habits to create our online persona, now seem to stand in for more traditional forms of self-reflection and identification. So in a work like this, and my practice more generally, my interests in collage/montage/editing are not only as a process to make art, but also as a cultural phenomenon to examine and rethink.

**What is the importance of modern life and its various clichés or formulas?**

I work with clichés and well-known formulas because they are things that we use to navigate and negotiate our daily lives – they help us communicate with each other and help us understand the world around us. But they're also habitually taken for granted. I want to work with them in order to question and reconsider them. Often this means trying to push them to their limits of logic and comprehension. I think this is why I often repeat them, loop them, fragment them, combine them in unexpected ways, take parts away, or shift them out of alignment. I want to push these clichés and communicative formulas to the point where they overload on themselves, where they go beyond critical mass, where they start to break up and distort their common meanings.

"Really Really" (2007), which is also pictured here, is probably a good example of this approach. I wanted to make a video that described what it feels like to be away from someone you love. In the process, I also wanted to play with how language can be both incredibly effective and problematic when trying to communicate something intense like the emotions of long-distance love. So the work shows some pretty corny phrases floating through star-scapes – but the words are out of order and need to be rearranged for them to make sense. This awkward delivery is a bit of a cognitive challenge, but the fact that we can make sense of the phrases points to the patent efficacy of clichés. Hopefully this creates a bit of push-pull in constructing meaning – we can make sense out of the disorder, but only

through recognizing these well-worn lines. This is basically my experience with trying to communicate in my personal life. It's always this fine line between sentiment and formula, where clichés and conventions both enable and haunt heartfelt (if still self-conscious) expressions.

**Your previous works have been broken down into image based and text based videos, what does the extension of these into installations and sculptures bring to the table?**

When I make videos I'm always very conscious of how they combine sound, image (whether it's text or a pictorial image) and time – how these three elements engage the senses to organise and communicate information. I try to treat sound, image and duration as materials. My interest in sculpture and installation is an extension of these interests and this approach, but obviously with physical materials and physical dimensions to play with.

I've mentioned screen cultures, but in thinking about the symbolic systems that inform our experiences, I think it's important to also consider our physical spaces, our objects and the actual materials around us. I think it's true that our virtual worlds are becoming more significant in our constructions of identity and community, but this doesn't mean that we now ignore our physical world. I think it's almost the reverse – as if our ability to customise our online identities has heightened our approach to our physical realities. I think we can see this in the tailoring and personalising our domestic environments – whether through mixing and matching furniture from online catalogues and vintage stores, having custom pieces made to suit the specific requirements of a space, or controlling the play-list on our omnipresent home entertainment system.

The sculptures I've been making engage with this changing dynamic, where sound and image are becomingly increasingly prominent in our physical worlds. This is why works like "The Way" (2007) tend to resemble customized domestic objects, mixing aspects of interior design and home entertainment. And more specifically, this is why in works like this, I'm really interested in combining photos

and speakers with 3D forms – I want these works to play with how the virtual dimensions of sound and image interface with our physical and domestic realities.

**So the title of your upcoming exhibition at Gallery Barry Keldoulis is Wobbly – why Wobbly?**

All the works in the show somehow engage with things that are a bit unsteady. I wanted to make a suite of works that seem quite diverse, but revolve around a similar uneasiness where things feel off centre or not quite right. The main starting point for the show was a video that I'd been thinking about for a while ("If Things Were Different", 2009). It's a break-up scene using a conventional shot/reverse-shot structure. As the scene progresses the sound and image go in and out of synch, emphasising the disjunctions that occur in the back-and-forth between the two characters. There's another work in the show (a photo-collage called "Future Untold", 2009) that also uses a similar romantic situation as its basis, but then there are other works that deal with the dilemmas of self-reflection and expression, as well as domestic design, spiritual enlightenment and the description of dreams. All of the works deal in some way with stifled forms of communication – I guess "wobbling" between making sense and not quite getting there.

**Do you have any ideas about where you'll go from there?**

I am always thinking about installation. Even for a show like this one at GBK where I'm presenting a suite of individual works, I've thought a lot about how they bounce off and maybe even conflict with each other. I wanted to use these gaps and disjunctions between the works as another way of exploring this idea of being "wobbly". The next show might be a bit more integrated. There are definitely things I want to explore in terms of making a more cohesive installation.



- | *blak like ME*  
tage velvet, 2008, 37.5 x 30cm
- !• *blak like ME*  
tage velvet, 2008, 37.5 x 30cm

## Jordan Askill

INTERVIEW  
Rose Vickers

It takes me a moment to realise that it is, in fact, Jordan Askill.

On a glorious summer's day in Rushcutters Bay we are both well covered from the sun, and he emerges from the blinding light complete with cap, shirt, and dark glasses. 'It isn't that I'm actually trying to look like Michael Jackson...' he begins. And as a fellow ginger, I understand.

Most of the time, Askill is one of the more recognisable figures to emerge from the Sydney design scene. Following three years under the employ of Dior homme in Paris, he made the transition to jewellery, and has since developed somewhat of a cult following for his delicate, fierce, whimsical creations. He practices also as a sculptor, working with form in a new medium.

**It's interesting. You've gone from cloth to metal to sculpture. How would you describe your work?**

I make three dimensional objects. I get inspiration from toys. But I don't really like to say toys (laughs). More like, found objects. Because a lot of it is about our changing perceptions of things, of objects, and I don't want the end product to actually look like toys that I found. But I do always want the end product to reference sometimes... something quite historical, or old, or precious.

With the horse sculpture, it's this very modern material but it references an organic shape and also antique Roman sculpture.

**How do you make those sculptures?**

It's rapid prototyping.

**Oh! Yeah, the monster bin.**

The monster bin?

**It's just, there's this bin at COFA with all of these monster reject shapes that have been rejected from the rapid prototyping machine. People's half finished projects that they've thrown away because they realised they were flawed at some stage in the realisation. I've always thought it would be a fun idea to put them together and construct Frankenstein shapes.**

Yeah, that's the method. I have a friend in London who helps me draw them up on CAD and then they get made in 3D. What I'm pleased about is that with all these shapes, there's no way you can cast them, because they are all completely symmetrical and so intricate. Each horse is the same as the other. I was pleased with that sculpture, it worked out quite well. I like that there is really no other way of going about making it; and the fact that it all comes out in a white powder; and that it's so new. No one even really knows how long it lasts without spraying it. As a new technique it's only just been recognised as an art form.

**It kind of reminds me of tofu, how you can make it into anything.**

Yes, how funny. It kind of looks like coral too, which is an organic thing. The reason why I love organic things is because they are kind of timeless.

**Are any of the horse forms in Australia at the moment?**

No, they're all in Paris. There's one in the Rick Owens shop, which is about 30 cm big, and one in Dover St Market. I'm trying to get one to Lands End on Glenmore Road.

**You know, I saw one of the necklaces on a friend in Paris. And it was so immediately recognisable it as something of yours, because, even though it's still so niche it has such a strong signature, which carries across both the sculpture and the jewellery. Your imagery is very distinctive. Boys and birds, and roses.**

The rose was inspired by a close friend. I was the boy character, who was trying to figure out some stuff.

**I'm interested in how you developed the heart shaped rings with the idea of them as gifts, of being able to give them away to people that you love. It reminds me that these forms you are making can be universal, even though their conception is informed by your own (very unique) perspective. There is a sense that they can be shared between people by tapping into a kind of nostalgia, or a sense of history or childhood.**

I feel one of the most important things about us is our history. I'd like to make an embodiment of that, as a reference and as something to pass on.

And I'm thinking about how right now, we are the future. How everything that we do becomes the future.

**And how is it all progressing? What are you working on now?**

Right now I'm working on colour ways for the jewellery. The boy necklace is going to be made in black baronium and silver. Baronium is a metal from the platinum family. It's really, really tough and really, really shiny. It can be used to coat pieces like gunmetal.

**The history and the significance of material are important in design.**

It was in Paris that I really opened up to that, with the museums and the art galleries. Did you ever go to the Place Vendôme? It's on rue du Faubourg Saint-Honoré, near Colette. There are a whole lot of old jewellery shops.

I'm reading a book about Faberge at the moment. He was the royal jeweller around about the time of the last Tsars, at the end of the 1800's in Russia. He was commissioned by Emperor Nicholas the first to make his wife an egg every Easter for about ten years. The story is about how people have used these eggs to find out all about the Russian Royal Family at that time. Because the eggs would have little enamel paintings of things, like the Russian Tsars palace, or they would have little platinum depictions of trains that they might have taken from St Petersburg to Vladivostok, or they'd have little enamel scenes of the queen's family. So these jewelled eggs are being used as a point of reference for ordinary information on the Tsars.

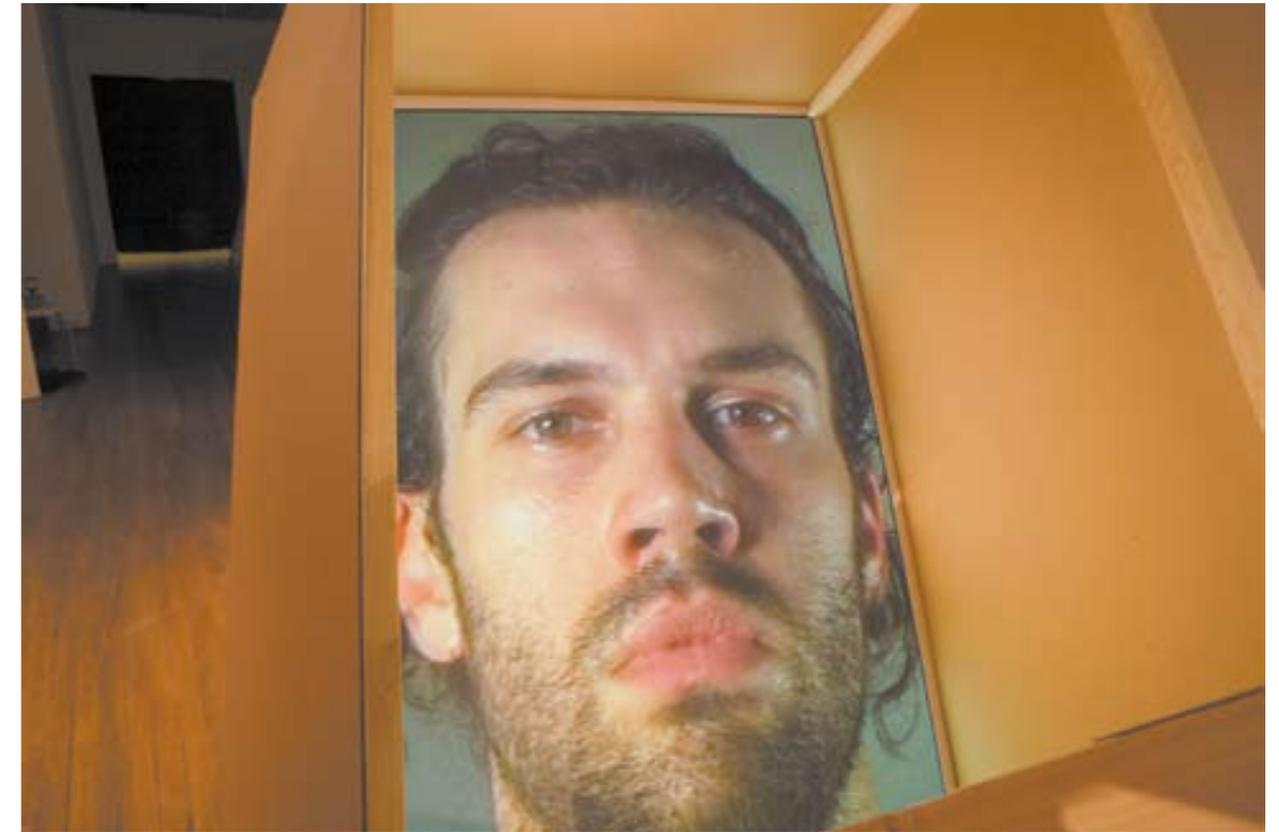
Because they would have a different story every year, there is so much information, and have been passed down through generations and into the present day. After the revolution all the eggs were dispersed, some passed on, and others stolen or hidden away, so they have been found in various places. So I'm interested in the kind of feel of that history.

**I like the idea of an egg as a yearbook. Or even a piece of art as a marking of time. You know, I walked past those jewellery shops in Paris so many times and never went in. But Paris is a bit like that, no? There's always something else going on and another door to open. Are you going back there any time?**

Hopefully. Not for a bit, because I'm doing a project here at the moment with Daniel [Askill]. I'm doing the costumes and he's doing the visuals for the Sydney Dance Company's next production. It's called 'we unfold'. It's by Spanish choreographer, Rafael Bonachela, who has just been appointed Assistant Director of the company. It's been a while since I've worked with cloth, but I'm looking forward to it.



- | *'underneath eld'* by Greedy Hen
- |• *Skeleton Portrait* by Greedy Hen
- /• *Skeleton Portrait* by Greedy Hen



## Andrew Haining

### INTERVIEW

Bronwyn Bailey-Charteris

**Hey Andrew, thanks for being in Das Superpaper – I hear you had a premonition about this?**

Yeah, I dreamt I was going to be interviewed and it was night time and the Das Superpaper office was this huge old factory with the offices above the production room floor and coming out of the production room floor garage door was an ambulance, it wasn't like a regular ambulance it was kind of like a comical clown ambulance. Instead of going upstairs to do the interview I got in the ambulance and journeyed the wrong way down a one way street to a river.

**Excellent, very Tim Burton and what was the ambulance there for?**

Hmm, not sure. It wasn't delivering although that's what it was usually used for.

**Well, I hope your fantasies have been met by this interview thus far.**

I haven't seen the ambulance but the office is quite expansive.

**I saw your work at the COFA Graduation Show last year. Could you tell us about that piece and how it came about?**

It was a video installation that you had to enter and view by sticking your head up into an opening. Once you were inside there were four screens that were being expanded by mirrored prisms and each screen had a simultaneous image of the same performance from four different perspectives. So as you were looking around, surrounded by these expanded images, you were seeing the next moment in time with the video.

**As well as your own face.**

Yeah. In a way the mirrors were expanding the screen and incorporating the viewer into some kind of idea of the work.

**Yeah, and into the experience of the work. It looked intimidating from the outside, it was so large and you didn't know what to expect from the industrial outside.**

The scaffolding it had to be suspended from made it more solid and connected to the ground. It made it something more to enter into. Which wasn't what I originally intended – originally I wanted it be cleanly suspended from the ceiling but in the end the scaffolding worked.

**How did you get involved in making large-scale video installations?**

I started off in painting – I wanted to use video in my painting practice because I could see a connection between the dimensions and the flatness of video and painting. Then when it came to assessment in the first semester I had some video work and I didn't do very well. I could see direct relationships to the video screen. Then I went to sculpture and really started making videos there. They asked, "When does this start getting 3D?" and it was through using video as a way to translate the real world, and what is represented in the two dimensions of a screen, that I started making 3D works.

**So what got you excited about art originally?**

I suppose I was always interested in art, as a kid I liked drawing and painting and at high school I realised it was the only subject I would attend and care about. Then there was the whole theoretical side that was thought provoking. I think I came out of high school thinking an artist was a painter.

**Yeah, I enjoyed realising I could be a performer as an artist, I used to think I had to be an actor. Do you ever collaborate on your works?**

Not in a real sense. There is always input. My performances have featured people who aren't usually performers, who have less of an idea than I do. I think I work with those people because I can direct them or there is already something in their own persona that I wanted to use and explore the relationship between them and me. In a performance way that probably also exists in a real sense.

**In a lot of performance practices people often try to leave their personality at the door and pretend to be a blank canvas. Working with actual relationships within your work could be quite risky. Where do you see your self as an artist in the future?**

Probably visiting Europe. I would like to go there with some opportunities lined up. It is becoming more the focus of my real life – not just something I have been studying, it is becoming more professional.

**I can see a similarity in your work to Claire Healy and Sean Cordeiro in the process based nature and scale of your undertakings. Is there someone who's a major inspiration for your practice?**

There isn't really anyone exclusively. There are different people I look at and have similarities with, but not really anyone I follow.

**It is pretty cool, when I see your work it seems like something I haven't seen before. The shapes and forms are quite new especially with the massive scale of it and the aesthetics of the paper and wood. There is a raw energy, like you're not hiding anything. At the same time there is such a sleekness to your work that you don't need it hide it, it is a nice balance.**

The materials speak a lot for themselves.

**What inspires you to get up everyday and spend your time and your money and do this?**

That is something I am still figuring out. While I have been making work for "Dark Hall" (exhibition part of the Glorious Undead Festival) it has been on the back of Grad Show, which was on the back of four years of undergraduate study – it is like everything I have made has always been for the end of semester or for a show that is coming up. I haven't had a time when I have had nothing coming up and I can go ok this is what I want to do.

**So even though you are an emerging artist you still have that constant kind of workload?**

Yeah, I only now have a body of work which I can submit for exhibitions and competitions while at the same time making new work. Which is a position I haven't been in before.

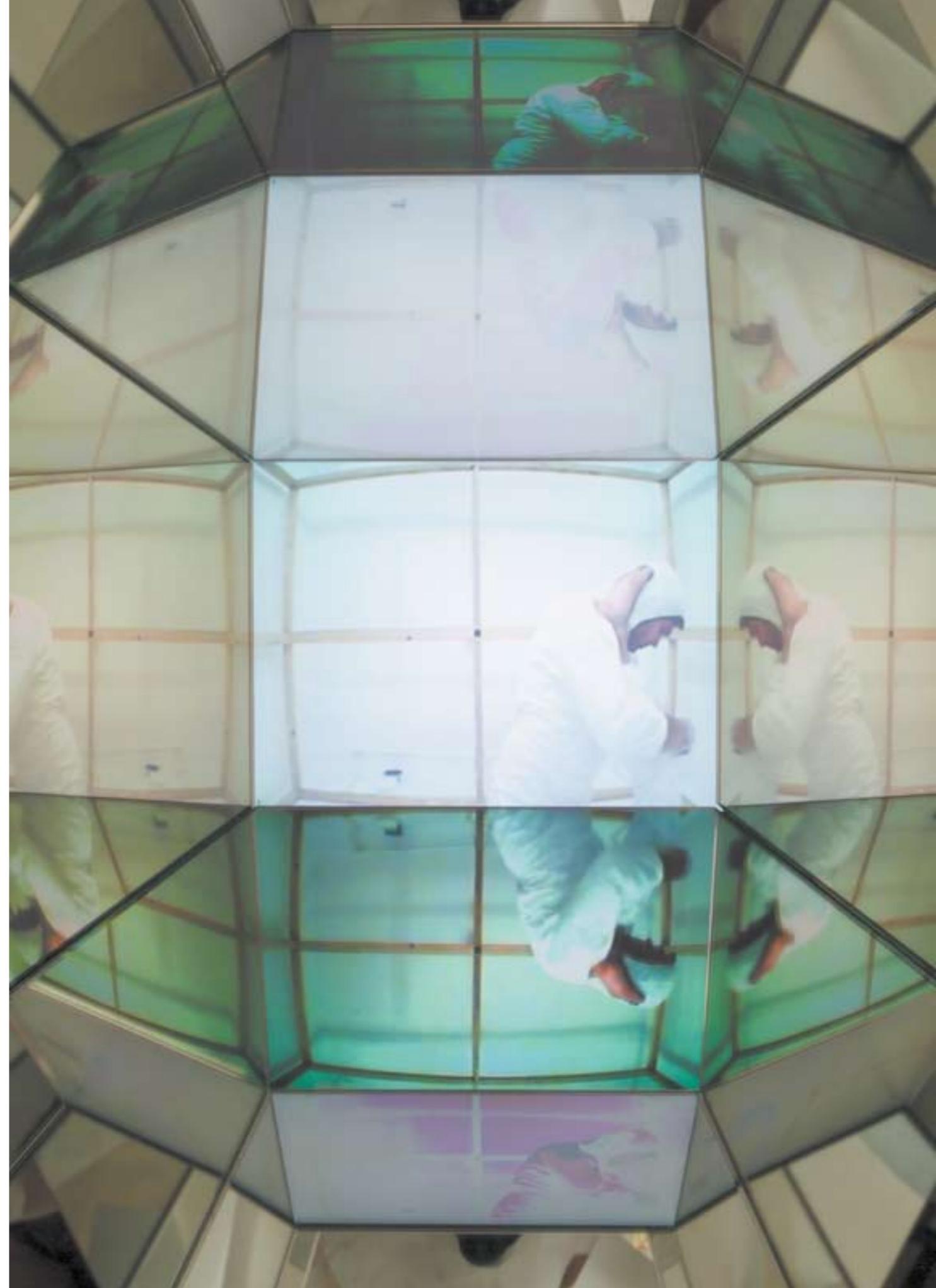
**How does your work in "Dark Hall" follow on from your Grad Show work?**

Well, the Grad Show piece was a way to expand the video screen and incorporate the viewer and in the "Dark Hall" work I think I have reversed that and made the video screen something that needs to be accessed and is also visible from the outside. The mechanism of the screen is visible – the shape of the form is visible and when you are looking at it from the outside I think you still can recognise that dimension and projection.

**And that digital glow.**

I'm not sure how much light will escape through the cardboard. They're 1.5m by 2 and then 4 metres high. And there are three of them – quite large. The idea behind the video is that it is just going to have one person in it, which isn't something I have done before and because the video is enclosed you have to seek the video out from inside the video prism – the work explores that singular performer enclosed artist idea.

And also the singular audience – its not like it is a group viewing, it's intimate.



# You Cannot Fall Out of this World: Bababa International

## PHOTOS

Victoria Sweetie Zamora

## INTERVIEW

Timothy J Maybury



Mid-last year Bababa International found that extreme altruism tends to be quite tiring. Even dangerous. It was perhaps this discovery that led the collective (Tom Melick, Ivan Ruhles, Stephen Russel and Giles Thackway) to re-imagine how thoughtfulness and generosity towards one's fellow man can be expressed in less taxing ways. As a part of their latest project the group are building a one-man house, underground, in a park in Sydney – a haven made available for passers by to inhabit and utilize at their own leisure. The main catch is that they're not necessarily prepared to let anyone know exactly where it is. My photographer buddy Victoria and I met with three of the four guys on a recent rainy afternoon to observe the construction in its initial stages. Once on-site I pressed record on a fairly archaic Dictaphone and captured the following conversation:

**\*Atmospheric park sounds and people playing tennis in the background\***  
**Tim:** um... Alright... *\*referring to the tape recorder\** This thing's got a handle, it's cool. You just go like this... So, you haven't actually started digging anything yet?  
**Ivan:** No, not yet, we will dig now.  
**Tim:** Right.  
**Tom:** *\*points to the roof of a small house that he is carrying\** And this thing will have a thatched roof with a brown door when it is finished.  
**Steve:** ...And it will be attached to a large piece of wood that will have a handle so people can lift it up.  
**Tim:** So you will be able to actually lift up the roof and go into the ground...?  
**Steve:** No lift up the entire thing and go into the ground.  
**Tim:** Ah ok right... Hey I like the look of the leaves round here... So how long have you um... How long have you um been intending to do this for? Like, 'cos Tom mentioned a few weeks ago that...  
**Ivan:** Like actually installing?  
**Tim:** Well just the idea, like when did the idea come about?  
**Steve:** Um... Let's see...  
**Ivan:** Originally we wanted to make a tunnel... that would start in one place. You'd enter it, travel awkwardly on your hands and knees then you'd sort of come out *\*gestures\** at a point further along, somewhere else in the park and you'd find your head in the house.  
**Tim:** Yep.  
**Ivan:** But then we decided that we're generally quite inept and that the tunnel would collapse and



we'd either die ourselves or some poor schmuck would be buried alive.  
**Tom:** We don't know how to make tunnels yet.  
**Steve:** One of Tom's engineer friends told him that if we made a tunnel it'd collapse and kill people.  
**Victoria:** *\*laughs\**  
**Tim:** Yeah right.  
**Steve:** So we didn't want -  
**Tim:** *\*interrupts\** Do you wanna just um everyone say your names so I can like remember who's voice is who?  
**Steve:** Ok... Steven.  
**Tom:** *\*in false high pitched voice\** Tom. *\*muffled laughter\**  
**Ivan:** Ivan.  
**Tim:** And there's a fourth one of you as well...?  
**Tom/S/I:** Giles.  
**Ivan:** He's in Mexico.  
**Tim:** Giles who's in Mexico?  
**Tom:** Yeah.  
**Steve:** He wouldn't help out anyway, he's a sociopath who trades people like cheap commodities.  
**Tim:** Um alright, so... We're looking at um this mini wooden house. Did you build that Tom? Or you all built it?  
**Tom:** Yes we all built it, yes... It was an awkward building process, we only had tiny tools. We didn't have proper tools... but we managed to build it.  
**Tim:** Um is this rain giving you the shits by any chance?  
**Ivan:** No I'm fine.  
**Steve:** Do we need to be speaking up?  
**Tim:** No I think the tape recorder picks up voices pretty well hey.



**Steve:** Oh really?  
**Tim:** I'm feeling really self-conscious because I'm holding a recording tape recorder *\*giggles\** at the moment. Um, what was I going to ask...?  
**Steve:** That's a really great question.  
**Victoria:** *\*sneezes really loudly\**  
**Tim:** ..for your first exhibition you kind of did that... for Possible Curries last year you had a kitchen set up underneath the stage at Kudos Gallery.  
**Ivan:** Yep...  
**Tim:** That's kind of like a similar idea to this in a way is it? You sort of... Well that was like you created a kitchen under the stage and now you're creating a house underneath something as well, the ground this time. I don't know... is that intentional?  
**Tom:** Secret!  
**Steve:** *\*in parody voice\** He's cracked the formula.  
**Ivan:** That's an interesting parallel. *\*everyone laughs\**  
**Tim:** No? So that's actually...  
**Ivan:** *\*interrupts\** I think they're similar in the sense that they're both something that you would discover.  
**Tim:** Yeah 'cos that was like a fake... Well not fake but real version, but hidden away... And that was like... kitchen.  
**Ivan:** Hidden, hidden places... Hidden places that aren't immediately...  
**Tom:** Yeah.  
**Tim:** The other thing that I was wondering is of course, I mean, um *\*pause\** not that I just wanna like make comparisons, but a really clear sort of parallel that people were picking up on at your last exhibition was that you were cooking curries in the gallery, offering to deliver these



curries if they found the kitchen under the floor so...were inviting audience participation, and they sort of... everyone became a part of the art work in a way because they all gave you their names and you were writing down their addresses blah blah blah... That reminded me and other people of the work of well known contemporary artist Rirkrit Tiravanija and other interactive stuff from the nineties. The curry reference seemed really...

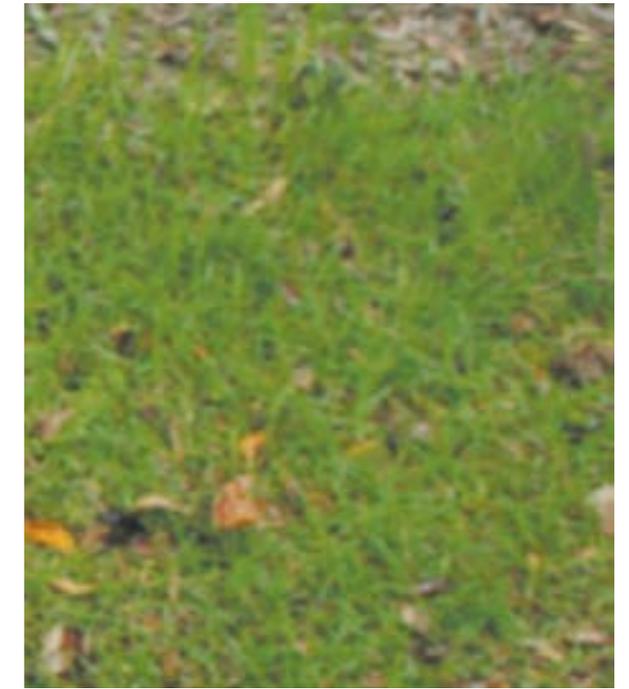
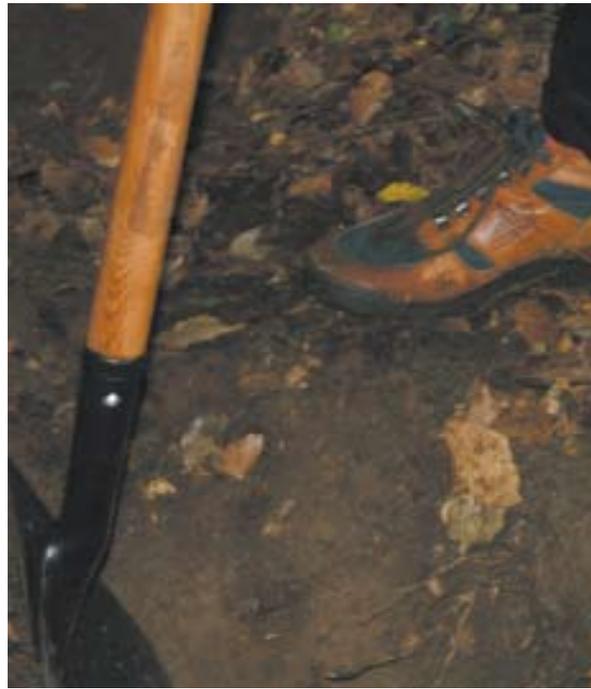
- Ivan:** Explicit.
- Tim:** Yeah and so, do you have anything to say like in terms of whether or how your collective's work is influenced by the whole relational aesthetics thing potentially? Or...?
- Steve:** Well so like what element... What does relational aesthetics mean for you?
- Tim:** Um well, I've only read parts of it at uni, I think Tom is more of an expert on Bourriaud than I am...
- Steve:** Tommy?
- Ivan:** We're trying to defeat relational aesthetics.
- Tim:** Yeah?
- Tom:** Maybe we just have some issues... with ah... how easy it is to place an artistic practice under a kind of cozy umbrella...under the term relational aesthetics. It seems to be what a lot of people do with Nicolas Bourriaud's aesthetic theory...it seems to be umm...
- Steve:** ...neat and tidy.
- Tom:** Yes...its on the wrong side of optimism for us don't you think? \*looks at Steve and Ivan\*... while we agree that an artistic practice can activate the spectator and connect them to others also in the midst of the art-event...

- Ivan:** Whatever that may be...
- Tom:** ...Bourriaud seems to imply that the spectator is kind of inactive ...or passive prior to the birth from their aesthetic experience.
- Ivan:** ...a born-again spectator.
- Tom:** When Tiravanija feeds people in the gallery he is feeding a certain kind of people...and feeding them under a prescriptive model of a "microtopia"...maybe we think that this presumes a flawed subject and the altruistic artist. This confirms roles rather than dissolves them. It holds onto the power of the dream without the...
- Ivan:** ...Possibility of the nightmare...
- Tom:** Yes, that's it. In Possible Curries we thought we would take generosity to its limit...to see how far it can be taken, where it holds, and where it might start to jitter.
- Ivan:** So if the visitor discovered the kitchen we would ask 'where and when would you like your curry'...
- Steve:** We had some demanding requests...but also a lot of COFA deliveries.
- Tom:** And Ivan broke his arm when he was hit by a car on his bike...delivering the food.
- Ivan:** It was my thumb actually \*points to his thumb\* or to be exact, a small bone, the scaphoid.
- Tom:** Right...but a thumb, the opposable thumb, that's one of humanity's distinguishing physiological traits, we wouldn't be able to wield tools without our thumbs \*waves hands as though wielding a tool\*...
- Tim:** \*referring back to the miniature house\* So this artwork is kind of like a progression on from your ideas explored in that exhibition as such?

Or is this actually a completely fresh idea? \*no immediate answers\*

- Tim:** Well I don't know, what are your expectations for, if any, for who the audience might be for this work that's being created right now?
- Victoria:** \*laughs\*
- Tom:** Dogs. Cats..Soggy vagrants. All kinds of people.
- Ivan:** Furtive teenagers.
- Tom:** Teenagers, yeah.
- Tim:** Did you intend to tell people about it? Or is it just here to be found?
- Tom:** Here to be found I think...like an animal's burrow...
- Tim:** And does doing this interview and like documenting it a little bit with the camera ruin that?
- Tom:** Yeah we'll have to keep it secret.
- Tom:** Well we don't have to... it can be known, but the exact location is meant to be... Well it can be...
- Tim:** Ok no no, we won't specify exactly where it is. How does that sound?
- Ivan:** Yeah... We haven't really... we've sort of discussed it. We didn't have really any plans to publicise it. ah ok. Um... Is this bad then?
- Tom:** No..
- Steve:** No
- Tim:** Is it... Of course not? Alright cool, that's good.
- Victoria:** We can talk about it, just that nobody knows where it is.
- Steve:** Yeah. I still like the idea of people...
- Victoria:** Sydney's a biiiiig place with lots of parks! \*laughter\*
- Steve:** Haha we should say it is in a park in Sydney.
- Tim:** Do we wanna just leave it as 'a park in Sydney'?

- Tom:** I don't know, I don't mind....
- Victoria:** Hello if someone said to me Rushcutters park, I'd be thinking it'd be further that way...
- Tom:** We could give a hint with the tennis courts maybe.
- Steve:** Yeah maybe some sort of clue.
- Victoria:** A riddle!
- Ivan:** A clue.
- Tim:** Well I mean to give you an idea I went walking down here last week, or a few days ago, and I was like way around the other side there walking along that wall, and I was actually keeping an eye out for it... \*everyone laughs\*
- Tim:** \*laughs\* ...yeah I was looking for it already... Um, how are we going with photos?
- Victoria:** Alright. Chugging along. Takin' a few photos.
- Tim:** Oh cool... Um so how long has... \*loud digging sounds can be heard. Steve has been digging the initial hole throughout the conversation\*
- Tim:** \*referring to the house\* I wanna talk more about this.
- Tom:** What I like about this is that you know most people don't get to go underground until they're dead, so we think it's kind of nice that people get to spend some time underground while they're alive \*laughter and indistinguishable dialogue\*
- Tim:** And you're intending it to be like the size of... Like it's going to be a small house, where you can have a chair and some nuts and berries in it...
- Tim:** And so it's about big enough for one person?
- Tom:** Yeah, and a radio.
- Steve:** And so the house is only really for the head...
- Tim:** Yep,
- Steve:** So the body will be underground...



and the head will poke through the little door for a nice and grounded view.

**Tim:** Yeah sure. And um... \*pause with sound of digging and shovelling excess dirt into piles\*

**Tim:** I'm feeling a little vague this afternoon... all I can think to ask are things like 'is it like an installation?' or 'is it like an earth work?' or something like that. You probably don't want really wanna define it in such terms right?

**Tom:** Ah, like 'land art' or something?

**Tim:** You're not intentionally trying to remix this environment or something like that.

**Tom:** Or contribute to that history at all...

**Ivan:** Sure enough.

**Tom:** But I guess unintentionally we kind of are. Same relationship as with relational aesthetics, we kind of... We choose to maybe ignore it.

**Steve:** It's just not something we really think about.

**Tom:** It's just not a big consideration.

**Tim:** Can you talk a little bit about... If you want, or if you don't want to that's just as good, but um... Can you just talk a little more concisely about how you feel you're responding to relational aesthetics? Do you consciously share this sort of desire to negate it or something as you were niggling at before? Or would you actually prefer Bababa International to not be talked about within that milieu at all?

**Tom:** Well... I think you have to engage with it because it's happening...

**Ivan:** Yeah, well it's happened...

**Tim:** Cos I guess before you were kind of acknowledging that there is like, you know, some sort of connection there, but you were kind of a little bit anti...

**Ivan:** Well it's not... Well it is that yeah, everybody who knows Rirkrit Tiravanija and who saw or heard about it mentioned it, so it's kind of like, you know, we didn't make a conscious decision to take up that conceptual mantel, I think when we came up with the idea we were wrestling with a different set of problems, but we, ah, umm we realized we had stumbled into it... So it's something we have to address. Either way.

**Tom:** But yeah, I think his \*Nicholas Bourriaud's\* theory is valuable in its context... but it needs to be contested... it's kind of fashionable now as well to...

**Tim:** Is it still fashionable or is it..?

**Tom:** No, no, to make fun of it now...

**Tim:** Yeah, yeah.

**Tom:** It's easy...

**Tim:** It's kind of getting ten years on now at least.

**Tom:** It's easy to poke it in the belly I think. And it came out of a really specific period in France... it's a response to relational tendencies in artistic practice but also to racism and inward and outward...

**Steve:** Jingoism...

**Tom:** So it's responding specifically, I think, to a context, and he's a curator as well, he's not a philosopher.

**Tom:** It's an easy criticism of it, which I don't think we necessarily subscribe to. But... its just that when you take human relations as your medium – like a painter has trouble with their paint – you need to acknowledge not only the possible utopia but the possible nightmare, like Ivan said. Don't get caught in another person's utopia, like...

**Tim:** No that's a good answer. Maybe I'll move away from that and just ask some more general questions so we can get a bit more of an idea of what you're about. When did you guys decide to form your collective, and like is there a premise of why you came together...? And so directives are...? Is it all fairly conceptual...?

**Ivan:** Why we came together?

**Tim:** Yeah, or when did Bababa International start?

**Steve:** It started as a band. So we were just playing around and stuff... \*loud tennis grunt in the background\*

**Steve:** Yeah so it started as that, but then, we just all kind of became a group of buddies, and then ideas started flowing about making Ikea furniture in galleries, and like horrible stuff like that.

**Tim:** Yeah?

**Tom:** Fixing TVs. One of our early ideas.

**Tim:** Fixing TVs?

**Steve:** Just stupid. But then good ideas started coming.

**Ivan:** Then we united under a directive: 'Radical Emancipation'.

**Tim:** Cool, so there is a directive then. And you're not ashamed to announce that?

**Tom:** \*beginning to laugh with hysterical sarcasm\* Radical Emancipation ha ha... So we're starting here with capitalist hegemony. \*laughter\*

**Tom:** Cos we're against capitalist hegemony! \*breaks into laughter\*

**Steve:** Not necessarily...

**Ivan:** Except for Steve. \*laughter and indecipherable babble\*

**Tim:** Well this is good... Um... Oh shit...

**Tom:** \*suddenly recomposed\* So we started

considering... Well brainstorming a lot of ideas that haven't actually happened yet, so we've got a big catalogue, a back catalogue of ideas – they will fester if we leave them for much longer.

**Tim:** Cool. And so you're slowly working at realising some of those?

**Tom:** Yep.

**Tim:** So is this the first thing you've done since the exhibition at Kudos?

**Ivan:** um...

**Steve:** ah...

**Tom:** um... we've done other things...

**Ivan:** Yeah... We had a work... At Chalkhorse... and we have a show there at the end of the year.

**Tim:** Um... can you elaborate a little more on... Um what did you say about emancipation? What's your catch phrase? What is it?

**Ivan:** We're united under a directive...

**Steve:** Of 'Radical Emancipation'?

**Tim:** Radical emancipation...?

**Tom:** Or dazzling emancipation.

**Ivan:** ...dazzling emancipation.

**Steve:** Yeah I like that more, let's do that.

**Tim:** Um... Yeah. Care to discuss? Further? For our dear readers? \*laughter\*

**Ivan:** Well... Tom?

**Tom:** I think um... there's this... It's a bit like Japan, like as Ivan said you know, like, thinking a little bit into the future, Japan. A lot of depictions of the future seem to carry on... Um...

**Steve:** \*in the background while Tom speaks gesturing at the house\* This is waterproof.

**Tom:** ...carry on how we are moving now... or depict the image as if it was this world, progressing steadily beyond us...



but I don't think things work like that, there are radical shifts, events that we cannot ignore, um... And it's possible, ah... At least you have to... I think you have to subscribe to some kind of opportune optimism, or something. You know, something unexpected can happen.

**Ivan:** A step into the dark that you make even though you know that might very well be stepping into a very deep hole but...you ah... you make it anyway because it's always better to assume that you'll land on your feet...or um at least your knees. But ummm... of course you always try to judge the distance the best you can... but you'll never know for sure.

**Steve:** Yeah, or a scratch that...always needs itching.

**Ivan:** We're interested in crossing over... It's radical emancipation but with conditions, it's not, it's not um... It's not like that same old worn approach where antagonism, or um some sort of critical distance... what's the... where antagonism is the strategy for um... you know... causing the bottom to fall out.

**Tom:** Debunking values through bullish means isn't for us.

**Ivan:** Yeah, or you know, unsettling something by spitting at it. We kind of reject that idea.

**Tom:** Yeah...it's too reliant on the notion that there is a gap there, between one audience, who are clued in, knowing, beautiful souls and another who are ignorant, participants, blind to their own manipulation and complicity.

**Steve:** Yep, either we're all compromised and stupid, or we're all compromised and, um potentially smart.

**Ivan:** We are in favour of, yeah, something more optimistic.

**Tim:** So does this specific work \*the small wooden house\* have a name yet?

**Tom:** House... Are we calling it...?

**Tim:** House?

**Ivan:** What do you think?

**Steve:** Yeah what are your ideas?

**Tim:** Um.. Well tell me... How does House express... Like how is this an expression of what you guys were talking about with 'Radical Emancipation'?

**Ivan:** Um... Well... I guess you have to start...

**Steve:** \*in the background, referring to the tape recorder\* I keep looking at that thing...

**Tim:** Yeah it's making me feel self-conscious as well, I feel like I don't have any intelligent questions to ask you, 'cos this thing's draining my intelligence. \*laughter\*

**Ivan:** Well you have to start with some sort of shared reality you know, somewhere simple, like a park, like a public park. And then you have to assume that whatever it is that you set out to do there is going to be understood, that you can make yourself understood.... not umm finally, or in any complete or prescriptive sense, misunderstanding is also an outcome but that - \*interrupted by a jogger passing by\*

**Jogger:** Oh, it's a little house!

**Tom:** Yeah, we're building a little house.

**Steve:** It's an artwork...

**Steve:** It'll be like a temporary hide away for you, if you wanna have a break during your run. You can come over here... And relax.

**Jogger:** Yeah well I'm on a bit of a fitness drive, so I'm down here a bit, so I'll check it out.

**Steve:** Thank you, we'd like to know you would. \*Victoria speaks incomprehensibly\*

**Tim:** What was that?

**Victoria:** \*clearly\* You need to put power bars with the stash of nuts and berries now, and like, you know...\*laughter\*

**Victoria:** ...because he's gonna come down on his run and like hang out.

**Tom:** Maybe we should include a condensed, like a shortened treadmill...

**Tim:** Do any of you intend to like spend any time, actually sitting in here?

**Steve:** Yeah, I definitely will.

**Tim:** And will that be just to relax? Or? Or to think?

**Steve:** No I'm just interested in... I don't know what'll happen, whether I'll relax or think. I'm just interested in what it'd be like to sit underneath the ground in a house... I have no idea.

**Tim:** Cool. Um... Does anyone have anything else to say at all? Sorry if this has been an awkward experience.

**Steve:** It hasn't been awkward for me.

**Ivan:** No.

**Tim:** No?

**Tom:** Our other mission statement... It's kind of a mission statement... Is we want our ideas to be events. So if people... people who experience them can have their own ideas and their own events. Yep. That's all.

**Tim:** Cool.

**Tom:** And also about that Situationist thing, you have to betray... It's doing justice to Situationism to betray the Situationists, or any other kind of

avant-garde movement you may find inspiration with, because that's what they were for. And to just mimic it is not doing justice.

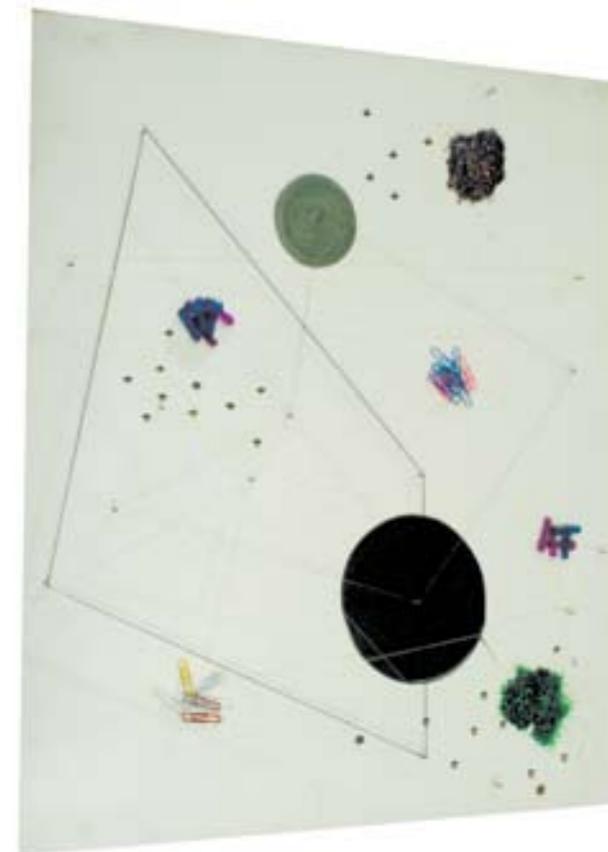
**Ivan:** It's a dead end...

**Tom:** \*chuckles\* You have to betray your historical...

**Steve:** ...companions.

**Tim:** Um yeah, so do think we've adequately captured enough about what Bababa International is about for now? Like, do you feel like you'll be happy with what... Well I'll take this home and transcribe it, and then I'll email it to you... I'll try and do it tonight hey, 'cos I was meant to get this done by tomorrow, but I asked them if I could hand it in on Thursday or Friday, and they said that's fine. So um.. But yeah... Cos I think... Alright.\*tape recording stops\*

- | *'underneath eld'* by Greedy Hen
- | *Skeleton Portrait* by Greedy Hen
- | *Skeleton Portrait* by Greedy Hen



## Liam O'Donnell

### INTERVIEW

Nick Garner

#### What are we looking at?

These are a selection of images from the last two years. Guy is from the grad show (Sydney College of the Arts) – it came after the one's with the nails and boards. The starting point was wanting to use flock, the powdered stuff from train sets, for the texture and colour and the possibilities that lay in its make up.

#### Did you make models as a kid?

A little bit, – War Hammer and trains and plains. I was used to the concept of it already. You make the shapes in glue and powder it and shake it off. It's a base for anything to happen on top of it.

The nails and string has been a good way to connect shapes, to have movement, they're very sharp, very intentional, unifying the whole work. The relieving bits are these splodges of colour, like drawing or abstract painting.

#### What would you say you do?

I make sculptures. But the way I make sculptures is a lot like someone with ink on paper. A lot of it has to do with colour – not the choices but intuitively putting the elements together, as an abstract painter would, I stand back and decide what I'd like to do next be it a particular colour or what's available to me.

#### Found objects?

I keep my eyes open but half found and half prepared. There are various levels of preparation. For Party, the streamers and balloons on a white background, that was what I wanted to work with and how it happened was intuitive. I'm shying away from the back-story, cultural and narrative, it's the objects doing what they do. Those balloons couldn't do what bigger balloons could do or that paint could do, because they're those balloons.

#### Born out of what it is?

There's a purism to it. An open purism though, I'll use anything if it's a good idea. Sterile almost. At the end of the day it's minimalist art – where a lot of minimal art is about the purity of the oil paint or the beauty of a particular material, I'm leaving the materials and the forms open. Whatever comes my way, that I think is nice to use, I'll introduce to art. I enjoy this. Half the reason I moved on from printmaking to sculpture was to liven things up – this is a diverse way of working, with lots of possibilities – in string, nails, piles of balloons, wood – far more exciting for me than ink on paper.

### What were you doing?

Printmaking – during Uni I was interested in minimalism and formalism, lots of flat black squares – minimal, visual, etchings, screen-prints, collage. With these whatever you do can be pleasing – as long as you keep your eye involved and get it balanced. I found it a bit of a dead end, it wasn't going any further – I could have a big, flat plane of colour and a black dot in the bottom right hand corner and it would work – which was fun but it got to doing nothing. So I started doing the same thing with other objects.

Every object, the way it's been applied and manipulated, every element, has gone through a process. How they have arrived where they are now in these works has been purposeful, thought about, no accidents. It's abstraction focusing on the materials and how they relate to each other, be that dissonant or harmonious – when it's illogical it's good as well.

The fact that I found the piece of wood in the scrap yard comes from necessity. They are what they are. The cultural references, everything we know about art, often acts as a tool for me going "this is not what I want to be". It acts as a backdrop and a starting point. Printmaking concerns, about matching inks with paper and deconstructing all the materials and that process are still going on but they lie in the background.

### Personal background?

Born in Sydney, always lived. Art-wise I came through graffiti, not so much the kids up the back of class tagging things, but stencils that I discovered on the internet. I did that around the streets a lot and then I did some on canvas, which led me to art school eventually. Art history fragmented everything completely and I began thinking laterally about how to put a piece of art together.

### Is this hung on a wall?

No, these one's lie on the ground or on a table – a lot of people said they look like landscapes, like miniatures. The wires look like powerlines across the land. In these I was interested in certain points, having points of activity. There's a pile of glitter there, there's a pile of paper clips there and there's a pile of balloons over there.

### Is it mapping?

Sort of, in terms of the drawing thing, it's all composed in a way which I try to make balanced but not overly balanced – a bit skewif is good.

### It looks kind of like a physical Miro.

I brought in the string and the nails for their power to connect everything. When you look at the string your eyes dart following the string. It's formal, visual concerns. See how the string goes right over that pile of paint, I was getting into arguments with my self, maybe the string

shouldn't go right over the paint, is it too logical to dissect it exactly in half? I'm using a lot of the balance and form of someone like Mondrian, who I really like, but I also hope to not do that. I'm using the same basic thoughts and principals but trying to extend them a little. In the best possible scenario, something that happens there is not to be expected.

I want to see it the size of this room – a really big thumb-tack and a huge pile of glitter...  
...A massive pile of glitter with these huge pylons tied to rope over your head.

### Where do you feel you're going from here?

The path is pretty open. The process at the moment doesn't have a hugely narrow scope. I feel the way from here is going to be something like the way I got here, snowballing. Whatever the nudging factor is will come to me but probably the materials will drive the whole process.

### You performed at Oxford Art Factory last year, creating one of these boards – granted I was probably holding a beer but the 'look and put' thought process added an element for me – was it useful?

Performance isn't really my thing – one thing about my work is that it's static, every day you look at it it's the same but you can always see new things in it. The 'timelessness' of performance art isn't the most interesting idea for me to work with. That being said, putting my studio process into a performance was good for making my process a little clearer to me. I probably got more from the performance than the audience. I started with a blank piece of wood and all the materials were around me, separated into piles of types and colours and tools. The step-by-step process was acted out and I could find out how it happens normally. Hammer and nails, then string, almost like a science experiment.

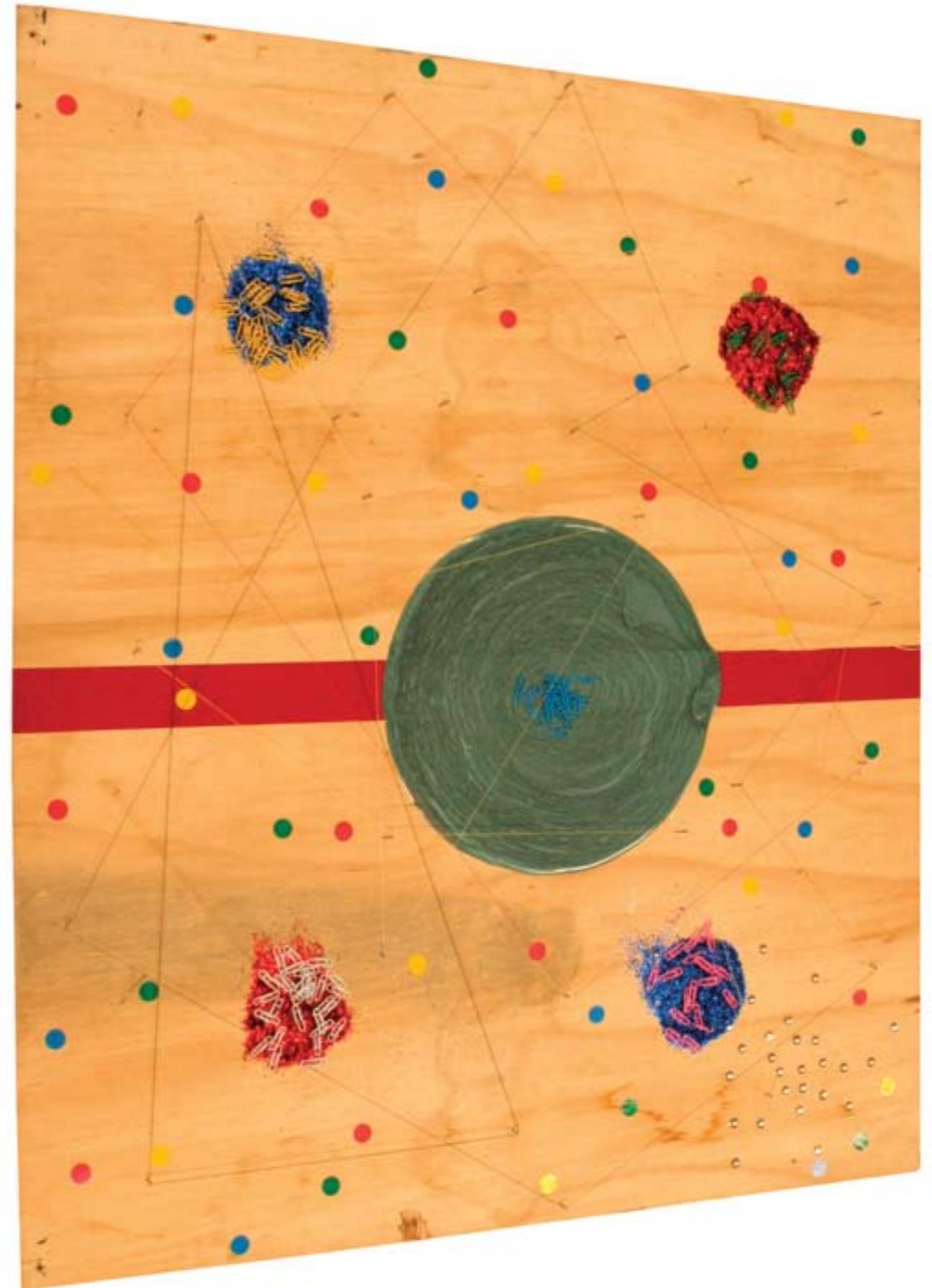
There's one artist I particularly like, Katerina Grosse, that goes into major public art institutions with an air-brush, almost canon, and does these huge messy scribbles of black and then green and purple, with scaffolding. Then she'll dump a huge pile of dirt and rocks - all very large. All step-by-step employed, she'll stand back and decide where to dump the dirt. The size of it adds this authority, maybe.

### So we can wait for the big thumbtacks! Do you have a grab-line?

It really shits me how a lot of art these days has a reliance on the artistic meat of a tabloid magazine, making fun of Brittany or the cult of personality. Where's the pure, nice art going around?

### Not really a line –

No.





- | *blak like ME* 30cm
- / *blak like ME*
- /• tage velvet, 2008,

## Mini Graff

INTERVIEW  
Nick Garner

**Mini Graff – is there a rule that we should refer to you by your pseudonym – or is there something else?**

My name is Mini Graff - I have no pseudonym. I have a friend called Wendy that people sometimes mistake me for. She is a Giant Capitalist Chicken.

**I guess, as well, are you really “Mini Graff – Stencil and Paint” or just Artist? What’s the importance, in today’s ‘Art World’ and/or the ‘Graff World’, of the title and then the specification of practice? I don’t know, maybe it would be nice to meet “Barry – Banker – Twat” or “Alice – Journalist – Vegetarian”.**

A job description is not important to me. Mine changes depending on the situation. When I come through customs, I’m a commercial painter.

**I know you have a variety of places in which you show and create your work, what’s the importance of space and its various purposes?**

The majority of my artwork is a response to the direct environment. Location, texture and circumstances are all taken into account with my street works. The DANGER!! A repressive society is coming! street works were a direct response to the Sydney City Council removal of a 2004 commissioned mural by Ms Fitzgerald, owner of Bar Me in Brougham Lane, Kings Cross.

**Streets are cool because they’re not necessarily legal but they’re jam pack full of Kudos (although this might be changing) and a place like David Jones, for whom you’ve created pieces, are seemingly more legitimate**

**and are definitely legal and perhaps even highbrow. How important is ‘legitimacy’ in your work?**

Sydney streets are dangerous places. They are busy with Sydney City Council contactors photographing and removing artwork. From my perspective, my work can only receive any kind of ‘kudos’ if it manages to last long enough for a passerby to view, enjoy and perhaps respond to the work.

**So, New Zealand born, Sydney Based – what’s your background?**

I’ve studied/worked as a graphic designer and first discovered street art in the mid 90s, on a trip to San Francisco. Ever since then, I’ve not looked at a/the city in the same way.

**You’ve got some work at the May’s Lane Exhibition at Carriage Works – (a) what’s May’s Lane and (b) where does something like this fit into your practice?**

From my perspective, MAY’s is an outdoor gallery that embraces all types of street art/artists. Some of my favourite works from there include a street performance piece by Berty Cadilhac called Bloody Germans, 2006. A silk screen printed work by Cultural Urge. Amazing abstract paint works by the Alpha Crew. That’s the beauty of the lane and the MAY’s project.

**What are your plans for the future, anything to spruik?**

I have a show at the Oh Really Gallery, (55 Enmore Rd, Newtown), coming up 9th April.





## Costume Dramas

### PHOTOS

Justin Shoulder

### 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, Das Superpaper interviews Dallas Dellaforce, a long time favourite among Sydney's drag scene, about virtual castrations and a vision for a reinterpreted femininity.

**Hi Dallas, tell us a bit about what you're wearing (or not wearing!) here...**

This 'naked drag' look is one that I have used in many different incarnations. I feel it's one of my most successful experimentations with costume and gender. Although my background is in fashion design, I'm a very physically expressive person and have always thought my body a more effective tool for conveying a message rather than simply the costume it inhabits. So it was incredibly liberating, stripping it back to this 'clothed nudity'.

The look explores Barbie/blow-up doll sexual stereotypes, and the artificial femininity that society has imposed on women beyond their biology. It subverts these by showing that a person of any sex can imbue the characteristics that make up this man-made image.

**To me, it's an incredible image – but I imagine it could be quite shocking to some. What kind of reactions has it elicited?**

It's always a strange experience strapping your penis back and applying sequined vaginal and nipple pasties – it's like virtual castration. I've performed many times in variations of this guise – from nightclub shows to galleries – with amazing reactions from viewers. I had initially thought people would feel confronted or offended. Instead, they seemed excited and intrigued.

**Outside of your performances, how do your drag outfits relate to the way you dress day to day? Does one form of dress influence the other, or do you like to keep your aliases separate?**

My life is drag! No matter what I'm wearing, I always dress to become a character. I'd liken it to multiple personalities but with more choice.

**Is there a particular theme or idea that threads through your career?**

The strongest theme in my work is the reliance on the impact of spectacle rather than shock, and walking the thin line between what people want to see and what scares them, so they like what they see but don't know why.

**I like that. Much like the way the image of you that we are viewing is instantly stunning – provoking us with the stereotypical image of a sexualised 'female', when in fact we are interpreting a male in disguise. With this theme of role-reversal in mind, who would you name as your style icons?**

My style icons are many and varied. They range from Oscar the Grouch to Thierry Mugler, from Pat McGrath to my step-mother, who was the first drag-king I ever met.

**Finally, I have always admired your talent for makeup – sad to say, especially as a woman, mine will never come remotely close to your artistry with the makeup brush. What are your secrets?**

The best make-up tips I've learnt from John Waters: eat your make-up; inject liquid eyeliner; and model yourself to death!!!

## What's on in March

- 26 February to 10 March** **Le Port Des Cygnes Noir**  
GAFFA GALLERY  
1/7 Randle Street, Surry Hills
- 26 February to 14 March** **Dylan Martorell – Stolon Tonals**  
BLACK AND BLUE  
302/267-271 Cleveland Street, Redfern
- 26 February to 15 March** **Mark Titmarsh Chromophilia; Emma White Blank Media**  
MOP  
2/39 Abercrombie Street, Chippendale
- 26 February to 21 March** **Callum Morton – Wall to Wall, 2009**  
ROSLYN OXLEY9 GALLERY  
8 Soudan Lane (off Hampden Street), Paddington
- 28 February to 28 March** **Simryn Gill**  
BREENSPACE  
289 Young Street, Waterloo
- 05 March to 28 March** **Caroline Rothwell; Caroline Rothwell; Elisabeth Condon**  
GRANTPIRRIE  
86 George Street, Redfern
- 11 March to 01 April** **Gallery 1: Other Things  
Gallery 2: New Landscape  
(Curator: Meredith Frances Lynch)**  
HORUS AND DELORIS  
CONTEMPORARY ART SPACE  
102 Pyrmont Street, Pyrmont
- 13 March** **Mike Omeally**  
CHINA HEIGHTS GALLERY  
257 Crown Street, Darlinghurst
- 13 March to 18 April** **Between Site & Space**  
ARTSPACE  
43-51 Cowper Wharf Road, Woolloomooloo
- 18 March to 04 April** **Jessica Maurer; Madeleine Donovan; Vicki Papageorgopoulos**  
FIRSTDRAFT  
116-118 Chalmers Street, Surry Hills
- 19 March to 13 June** **The View From Elsewhere**  
SHERMAN CONTEMPORARY ART FOUNDATION  
16-20 Goodhope Street, Paddington
- 20 March** **Piers Greville**  
CHINA HEIGHTS GALLERY  
257 Crown Street, Darlinghurst
- 21 March to 16 April** **Anwen Keeling - Shadow of a Doubt**  
LIVERPOOL STREET GALLERY  
243a Liverpool Street, East Sydney
- 22 March to 11 April** **Kath Inglis**  
PABLO FANQUE  
1 Oxford Street, Paddington
- 26 March to 18 April** **Hany Armanious – Uncanny Valley**  
ROSLYN OXLEY9 GALLERY  
8 Soudan Lane (off Hampden Street), Paddington

## Das Kleine Buch

The Little Book – Student Passport



It holds us by the pants as we push on, one leg dragging, into the night. It holds us back as we reach for the door and run for the elevator. It lurks around in corners and sits there, sweating, waiting, panting. It's not our full wallets or bulging bellies but instead the shuttlecock rhythm of Muddy Water's "I just can't be satisfied" – and how could we be satisfied? Slipping our hands into our jacket pockets, feeling the rounded corners of a little book we can feel a change.

On Thursday March 12, Das Kleine Buch, "The Little Book", is being launched at Oxford Art Factory in Darlinghurst for Das Superparty, Das Superpaper's fundraising event – a steaming party plate of Weimar served with a side of Bauhaus and a tall glass of 'wake-the-fuck-up' otherwise known as Das Superpunch.

Considering it a passport for the 'dirty end' of Oxford Street, Das Superpaper, The Falconer and the Oxford Art Factory present a book to solidify a wavering sense of community – offering, among other things, concession rates on meals and drinks. Designed for students and those on the creative bread line, this new form of loyalty card aims to strike a chord with those that want something from a city where the 2am shutout shouldn't even be a possibility.

Sign up by the 12th for Das Kleine Buch at [www.dassuperpaper.com](http://www.dassuperpaper.com) and RSVP for Das Superparty, all proceeds going towards future printing costs of Das Superpaper. Carry your passport with you as you never know when the urge will strike for travel -travel to the sounds and visions of the Oxford Art Factory, eat to your hearts content at the Falconer all the while reading...

das Superparty 

And Launch Of "das Kleine Buch" #

OAF/ das Superpaper student discount passport

Rococo Productions presents a **das** Superpaper event

Music: Outlaws (UK),  
Knife Machine, Sirens, National  
Treasure, Bitch Science (djs)  
Art: James Jirat Patradoon,  
Molly & Mrs Watt, Yves Klein

Catering:  
The Falconer

Thursday 12th March  
8pm – Late  
Oxford Art Factory  
38 – 46 Oxford Street