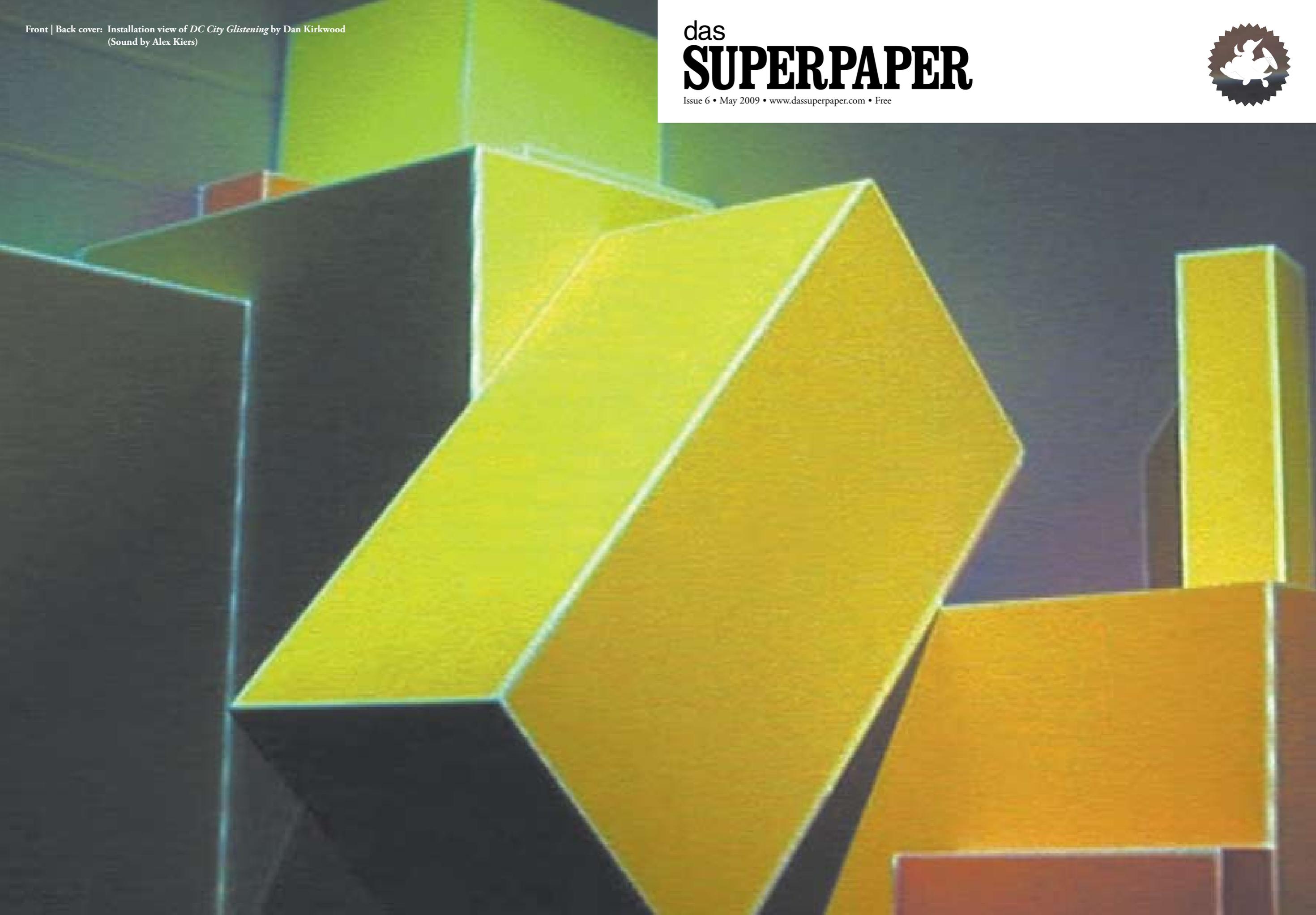


Front | Back cover: Installation view of *DC City Glistening* by Dan Kirkwood  
(Sound by Alex Kiers)

das  
**SUPERPAPER**

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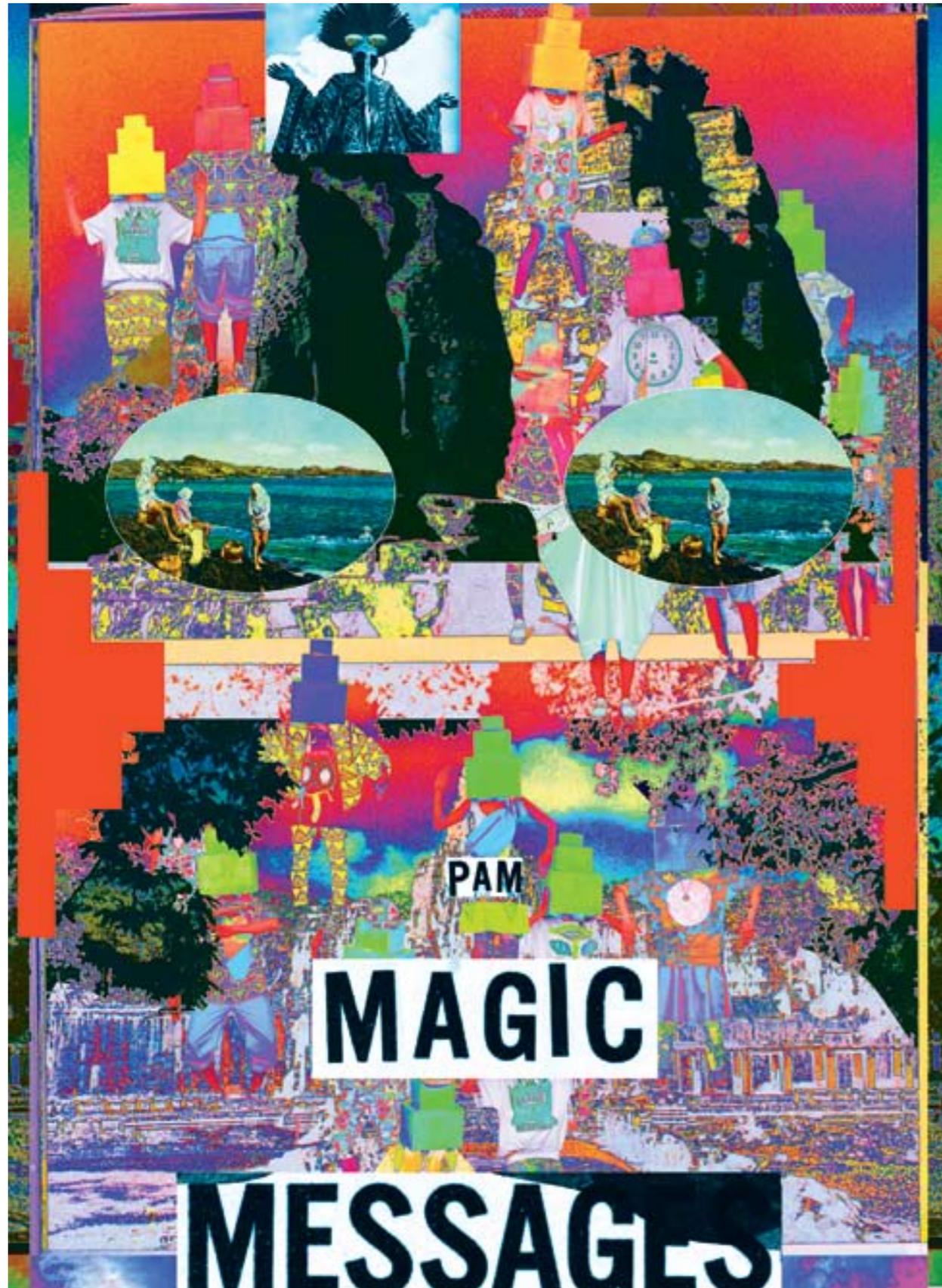
Origin, the setting of things, where something is from, where someone might be going or missing or referring to, issues of belonging or rejection are located within an equation of environment. This sense of 'From' informs most things art – from thinking all creation is a reaction to the world around us right down to the fact that one's creations have to exist somewhere even if it is on the wires of the web. It makes for a convenient, if not easy, theme for an art magazine. Good on us.

From antipodean pining for the established centres and working in various art-scenes across the globe, to a sense of location and identification, this issue looks at the use and importance of place in the works of contemporary and emerging artists, curators and institutions and public events. Tightening the reign on this inspection, though, we're tracing a line around those that try to, in drawing from their surroundings, effect some change on them. We're turning our eyes to people that are changing both the view and how it's being viewed.

In my childhood there are trees that from this distance appear as the smoke between buildings, shapes on tops of buildings that look like buses, how they get there blows my mind, facing mirrors in elevators that in their unsnatchable infinity taunt me but probably teach me the world too. We learn the shapes we see, put them into the dictionary of things we've seen before, or that through some series of connections can describe and move on. In some ways though it's the best glance we have – being made to look at how we look, not having the right language all the time, seeing new shadows in the familiar or new things casting old shadows.

– Nick Garner





## The Changes

INTERVIEW  
Marcus Browne

*Australians in Europe*  
*Wake up and suss the scene*  
*You'd better leave them parents, and try Hamburg to Berlin*  
*Your just a bloody Twister, so who do you think your foolin'?*  
*Australians in Europe*

### *The Fall – Australians in Europe*

It's been twenty years since Mark E Smith, notorious curmudgeon and occasional singer for The Fall, uttered those spiteful lines. The irony being that even in Punk, that locus of musical and artistic egalitarianism, there were still some luminaries all too eager to prod those old colonial buttons. Maybe his words meant something back in the time of Crawford dramas and Chiko rolls, but do these distinctions matter anymore?

The question of "from" is one that still pops up with a surprising degree of regularity, but keeping that in mind when talking to Misha Hollenbach of The Changes is another thing altogether.

**I read recently that you hunkered down to the Adriatic Coast with a bunch of teepees and some prominent European interlopers, where you DJed and dined on mushrooms for a solid 12 hours. You said it had a "profound impact" on your creative vision. Do you think you'd encounter the same sort of revelatory experiences in Australia?**

Si! We more than hunkered, we punkered down that coast. One time (and it is obscene) we filled up our gas tank (with a big dude in espadrils and red togs and a permanent cock adjustment and ciagrette) with 914.00 euros worth of gas. Hmmm. We did however moor near a secret pirate cave and swam to the land, only previously walked upon by pirates. This coupled with mucho raw seafood, magic funghi, and a 12 hour DJ set with fellow conspiritors Thomas Bullock and Fergadelic, alongside COSMIC legend Daniel Baldelli, some teepees, a BBQ, a disco ball hung in a tree, and a heavy Japanese record dealer. Yes a profound effect on the possibilities of freedom, fun, and funghi power. This had a strong effect on the creative juice. We do encounter parrallel experience here in Oz. Camping alongside wild horses in a cave in the Snowy Muntains, wearing nuthing but cloaks made of hessian and mud for instance. A mere midnite ride to the Coburg velodrome has the same power actually as a full tank of Adriatic fluid!

**You dabble in a lot of different mediums – graphics, clothing, toys and more with PAM, as well as employing a lot of different visual techniques and forms of presentation with The Changes. Is there anything that you don't do?**

We don't copy but do steal. Visual techniques are easy to move around in. Whether painted, collaged, massaged, sculpted, filmed, they are the small steps in 'making' something to look at. I think the next stage is writing, something which hasn't been dabbled in in our creative mess. Also thinking, haven't done much of that yet, and when we have it hurts.



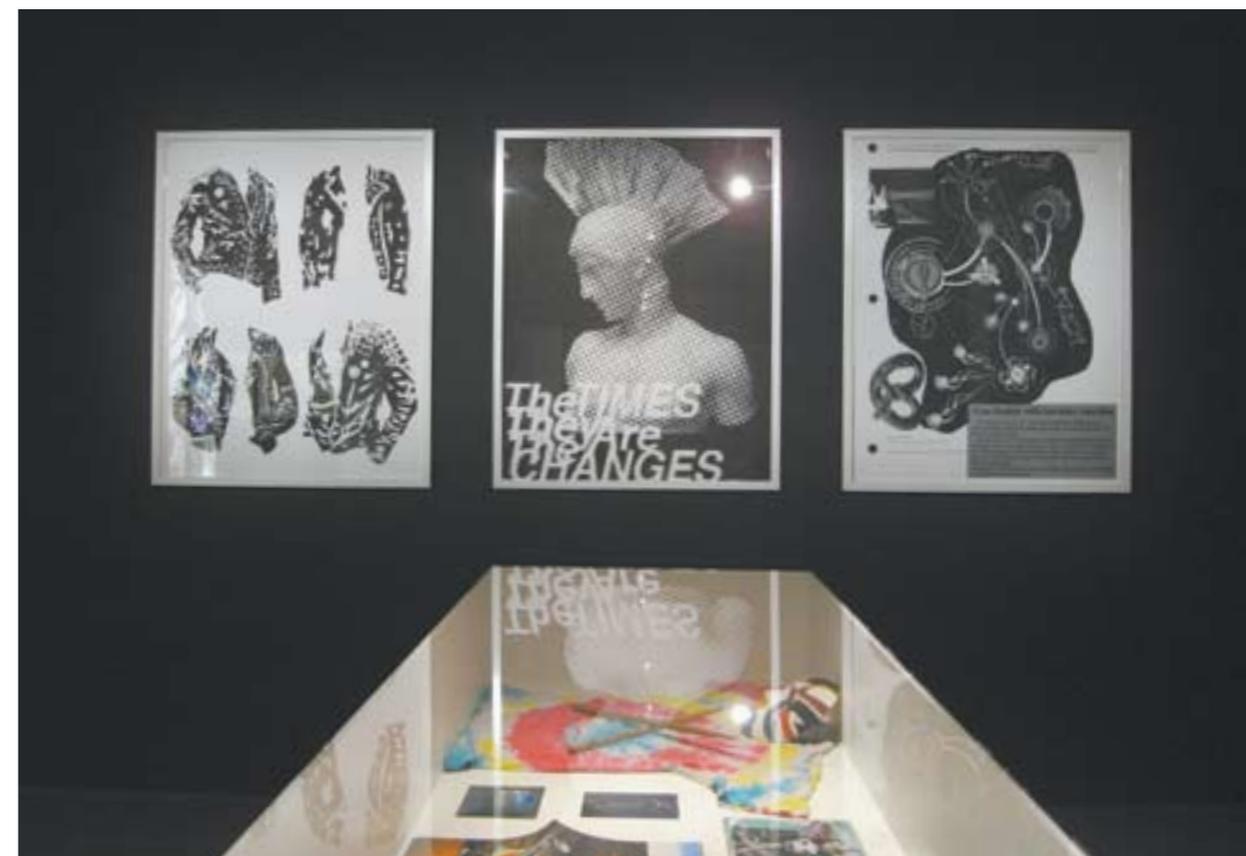
- | Installation view:  
Australian Centre for Photography, Sydney
- / *Mr Orgone* by The Changes
- !• *Peace and Menace* by The Changes

**Do you find that you work easily across these different mediums all at once or do you get fixated on one at a time, get bored, then move on to something else?**

We are surrounded by inspiration, deadlines, mediums, art supplies, glue sticks, the internet, tasks, w.i.p.'s etc etc... it's hard to concentrate and with AAD (adult) (art) disorders it's hard to stand still.

**Installation seems like a pretty effective way to display The Changes' work, given that you have the scope to do a whole lot more than just hang some pictures. Can you tell us about the work you submitted as part of the Australian Centre for Photography's Batteries Not Included exhibition?**

That work was a part of a much bigger concept. We showed in November last year at MU in Eindhoven, a massive space with a cool budget. We visited the space, decided to build a stonehenge out of light boxes and open on Halloween with a witching ritual. It all happened. The lightboxes as individual pieces are cool, but in their entirety took on a whole other form and power. We have shown pictures on a wall, which is also nice when what is contained in the pictures is so hectic, but I prefer onslaught and a chaotic arena of fun mayhem and stupidity.



**The Changes are an international collective, in both literal and figurative terms; there is no localised aspect to the group. Do you think that each artist brings a sense of his/her own "place" to The Changes, or is yours something that could be described as an "international" art?**

Breaking down the concept of internationalism, nationalism, localism, family and religion are interesting and important to us. We believe in freedom, not baggage. Of course there's beauty and power in all those things, especially in ritual and belief, and customs but I feel they are taken care of quite well. It would be easy for us to try (or not try) and fit into any of these notions. It's far more interesting for us to remain outside these constraints or labels. We can't really be defined, and choose not ever to sit on the fence. Moreso, we want to run around nude.

**Two of the places that inform your work are "shitland" and "foreverland", perhaps it's just my own antipodean yearning, but is Australia – or some aspects of it – shitland?**

Foreverland is a very personal feeling and mantra. It's something which informs our work of course, but this is the world Shauna and I are living in. It's something we are making for ourselves, it's very private and something we have together. People come in and out and we share what we can, and love to, but it is really her and my little world. Shitland isn't Australia (contrary to many other people's interpretation). Shitland is the day to day world that surrounds us. It is here in Melbourne, it is also every other city we have visited. Even Tokyo. There's banality, oppression, advertising, marketing, all the things we hate, everywhere. Shitland is 'the man'. The one owning television and media. The one making you eat crap and watch sport like you have no choice. Shitland is the world today. Foreverland is the world Shauna and I live in..... it will last longer than crappy music television or social web networks, it's free and it's happy.





## Creative Sydney

### FESTIVAL PROFILE

A festival of ideas.

### PHOTOGRAPHY

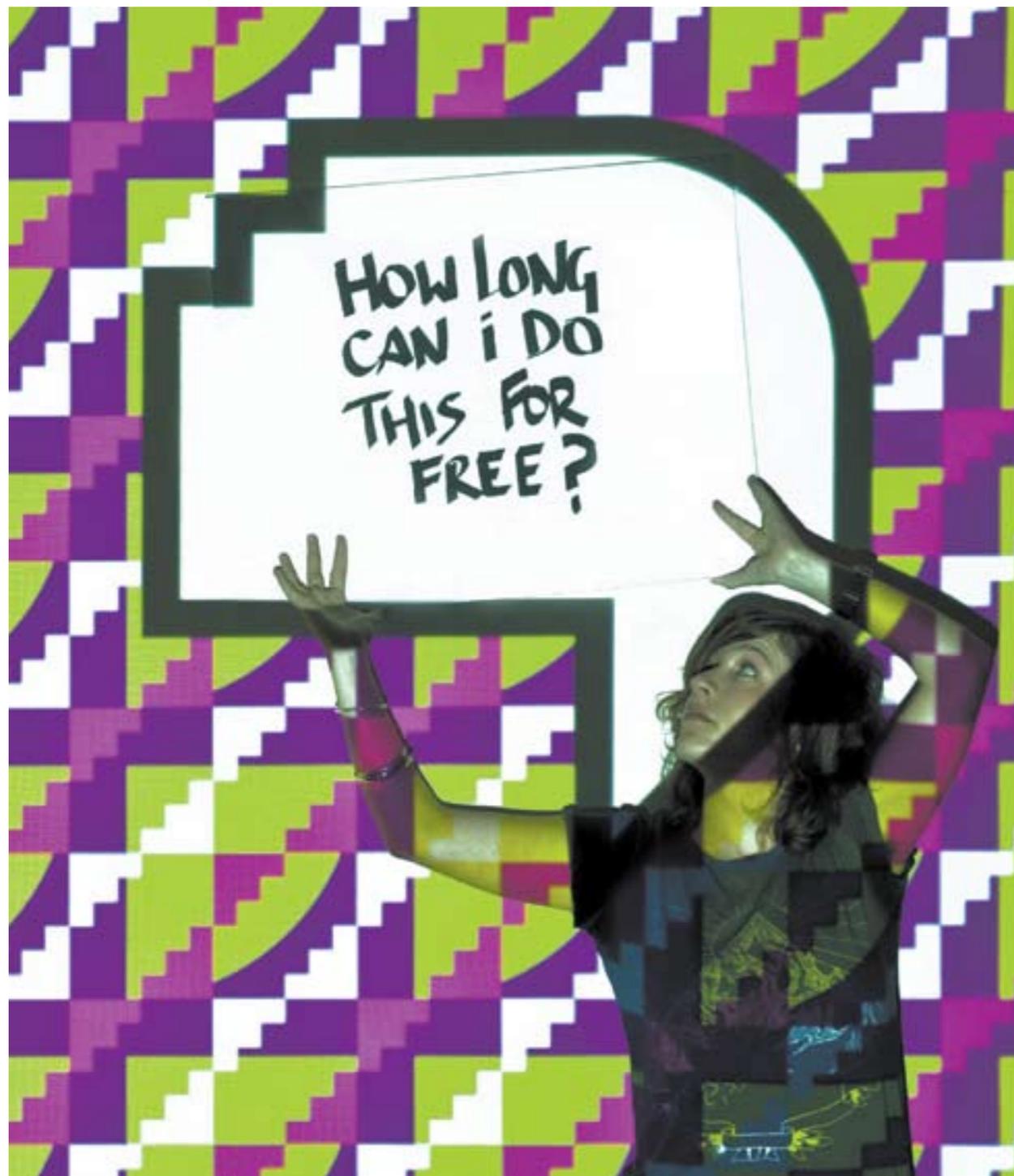
Cara Stricker

Maybe it can be easy to see the creative industries, particularly a Sydney-based Art World, as a raft raising its mast amidst the waves of Monty Python's high seas of commerce – comically swilling free wine from one hand while the other is clinging to the side of Paddington as everything else is swallowed by the fear of the deluge. Perhaps the scattered chips across Circular Quay won't distract the circling gulls anymore and they'll come down to pick at the cold skin of a fallen artist, devour the body and the soul – the madness, the cannibalism of artistic survival, the humanity of it all, etcetera.

To counter this we don't have to go to the other end of the spectrum – Sydney doesn't have to present itself as a hard-assed 'take your shoes off' Düsseldorf Dojo of critical thought, dressed in grey, heavy-rimmed glasses framing the white room.

The survival and growth of the arts is an interesting prospect – how it is informed by the policy of local government, the perceptions of the market, the geography and demography of city, the networks of emerging, contemporary and established artists and galleries giving shape to the 'it' gallery, the vogue idea and the one to watch. If anything, an understanding of the status quo, a cultural dipstick, will probably give a fair indication of how we're going if not where to.

Taking place at the Museum of Contemporary Art over three weeks, Creative Sydney, "a festival celebrating the wealth and diversity of the city's creative talents", is a timely answer, taking the pulse of the creative sectors through a program of talks and showcases covering the gamut of the expressive disciplines. Creative Sydney looks at mapping the state of affairs in Sydney, asks how 'creativity' remains viable and maintains momentum within the 'business of being creative' and offers some kind of insight into the survival of the arts – be that marrying people with money to people with ideas or knowing the limits of what you've got, perhaps even when to know that all the coffee in the world can't make something a good idea.



It's going to be an interesting survey, especially at the launch of Sydney's Creative Catalysts – a collection of 100 of the city's top creative pioneers and inspirations, the hand shakes, the nods, the bumping of minds. They probably haven't ever all been in the same room and the Creative Sydney team aims to change that and the net has been cast wide – to artists, practitioners and experts from music, design, architecture, gaming, photography, performance, writing, radio, film, TV, media arts, advertising and visual arts. After the talks every night a selection of Creative Catalysts and/or contemporary artists will present a showcase related to the topic of the night doing all those things words can't.

The 'arts stranded' is a translucent image, lying somewhere above the reality but not truly representative. Seductive and engaging, it seems to be the 'starving artist in the garret' of the 21st Century. With any luck Creative Sydney will be our 'cake and eat it', highlighting the romantic problems with the arts but also offering solutions and introducing ideas to possibilities. If anything Das Superpaper is looking forward to the Creative Sydney Bar where any night should be good for a game or two of Art-Twitching (like bird watching but more arty). You can register for all the free events at [creativesydney.com.au](http://creativesydney.com.au) do.

**PROGRAM**

27 May – 12 June 2009

**Museum of Contemporary Art  
– Circular Quay**

**Wednesday 27 May**

6.00 – 7.30 pm: Three Minute Sydney  
8.00 – 9.00 pm: Remixing History

**Thursday 28 May**

6.00 – 7.30 pm: The Space Race  
8.00 – 9.00 pm: Creative Catalyst Showcase Epic Fail

**Friday 29 May**

6.00 – 7.30 pm: Generation Slashie  
8.00 – 9.00 pm: Behind the Screens

**Wednesday 03 June**

6.00 – 7.30 pm: Finding Your Fans Audiences,  
Markets and Communities  
8.00 – 9.00 pm: Creative Catalyst Showcase Reaching  
The World

**Thursday 04 June**

6.00 – 7.30 pm: Money Who has it and how can you get it?  
8.00 – 9.00 pm: Back My Project

**Friday 05 June**

6.00 – 7.30 pm: Copyleft, right, and the in-between IP  
and Remix Culture  
8.00 – 9.00 pm: Notes from the Underground Art  
on the Edge

**Wednesday 10 June**

6.00 – 7.30 pm: Come Together:  
The New Creative Networks  
8.00 – 9.00 pm: Creative Catalyst Showcase:  
Changing Sydney

**Thursday 11 June**

6.00 – 7.30 pm: Upsides Of Downturns  
8.00 – 9.00 pm: Lo-Fi and Loving It: New Dogs, Old Tricks

**Friday 12 June**

6.00 – 7.30 pm: Art 2.0 The Future of Art and Technology  
8.00 – 9.00 pm: Songs of Sydney

**The Roxy**

– Parramatta

**Tuesday 02 June**

6.00 – 9.00: Telling Stories and Telling Like It Is



## The Gift of Sound and Vision: curatorial statement for the event “Low-Fi and Loving It – New Dogs, Old Tricks”.

### FESTIVAL PROFILE

Timothy J Maybury

Until a couple of weeks ago a broken vinyl record player had been sitting dormant in my living room for at least eighteen months. Occasionally I would acknowledge it with the sometimes fleeting, other times potent urge to get it fixed. Restoring such a pleasing, though archaic piece of technology is of course the type of activity that any regular music lover would ideally wish to commit to, yet would more than likely put off due to lack of time and the amount of effort it will inevitably entail. Sure, spending Saturday morning chatting to a fifty-something year old pawnshop dealer named Ken about the possibility of a broken fuse in your amplifier carries a certain appeal, but you still have to buy the speakers, source the cables, and find another merchant who can rip you off over the price of the specific needle your beautiful 1977 Technics turntable requires. Moaning aside, I'm fairly satisfied with myself for finally gathering the motivation to plug necessary life back into the machine, as ever since I've been experiencing the pleasure of revisiting all of the old records I began collecting some years ago. One masterpiece that I've been treating to an essential recurring spin lately is David Bowie's *Low*, and (to embrace the cliché) dare I say it has got me wondering sometimes 'bout sound and vision. Well, sort of... But I'm going to use it as a place to start anyway.

Robert Rauschenberg also 'played' a vinyl record player one night in 1952 at Black Mountain College in North Carolina. It was a wind-up gramophone. He was positioned somewhere in a large hall amongst an audience who sat in the shape of four triangular blocks, facing inwards. In and around them Merce Cunningham and other dancers moved throughout the space, while David Tudor sat on a stage playing a piano. The poets M.C. Richards and Charles Olson moved up and down ladders at different times, reciting their experimental sonnets to the dual backdrops of a film that was projected on a wall at one end of the room

and a series of slides that was projected on another. The man who had brought them all together – John Cage – also stood on a ladder and delivered a lecture that was punctuated by strategic periods of silence.

During the inaugural performance of Cage's 'silent piece' 4'33" earlier that year, the absence of any intentionally played musical sound paved way for the audience to notice the pianist Tudor's strategic opening and closing of the piano lid far more acutely than they otherwise perhaps might have, thus directing them and the citizens of the 20th century towards the realization that any musical performance is a crucially *visual* experience. Cage and co took this idea and ran with it on that later night at Black Mountain College by instigating the first artistic event that deliberately moved outside 'pure' music to effectively link all of the gaps between it and painting, sculpture (in the Duchampian sense), dance, poetry, film, theatre and photography, all within the same time and place: the first 'happening'.

By the mid-1960s and the world was rife with happenings, sound poetry, indeterminate events, kinetic environments – you name it. Sometime along the way George Maciunas and Yoko Ono had transformed their downtown Manhattan lofts into 'Fluxhouses', venues where fanatical protagonists such as George Brecht would do things like physically polish a violin onstage and call the act 'music'. One of my favourite compositions from the time is Nam June Paik's *Danger Music No. 5* (1962), a textual score that instructs the performer to crawl into the vagina of a living female whale. A few years later the temporal vibes shifted and found their way here to Sydney, landing in Macleay Street, Potts Point, when Martin Sharp, Brett Whitely, George Gittoes and Albie Thoms et al turned their yellow house into a 24/7 living art environment for nearly three years during the very early 1970s.

Happenings: makeshift momentary ambiances that favoured neither the eyes nor the ears, with time generally being the only parameter set out by an author. What has become of these kooky phenomena that today perhaps sound a little dated – can thinking about them still bear any relevance or excitement for us? Is it fair to suggest that these ideas, once upon a time considered to be so deftly radical and subversive, eventually became boring – were outdone, outweirded, replaced, and left behind (as the story traditionally goes...)? Indeed none of the critical texts on happenings I managed to unearth recently seem to have been published any later than 1974.

Turning Low over to Side B reminds me - this month Brian Eno is coming to town. A Son to Cage's Father (if you will), Eno's brightest contribution to our culture has been the light he has shone for three decades worth of art school graduate non-musicians who have chosen to view music as a process rather than a product, who have earnestly claimed that their sonic creations emerge from a zone in their mind that is inherently visual. The artwork that he is bringing with him, *77 Million Paintings* (2006), is a self-generating, ever evolving monument of visual music that inextricably combines an ambient soundtrack with abstract imagery to create the effect of a fully synaesthetic overload for the viewer. Moreover, when speaking of the artists he has curated for Sydney's *Luminous* festival, Eno describes them as not falling into any obvious category – "they are people who work in the new territories, the places in between, the places out at the edges."

Judging by the reverence icons such as Eno command throughout numerous cultural demographics (ranging in his case from the curatorial board of the prestigious Venice Biennale to the hoards of radio listeners who purchased the last Coldplay album), clearly questions of blurring the demarcations traditionally maintained between disciplines, competencies and mediums continue to be key characteristics of contemporary art.

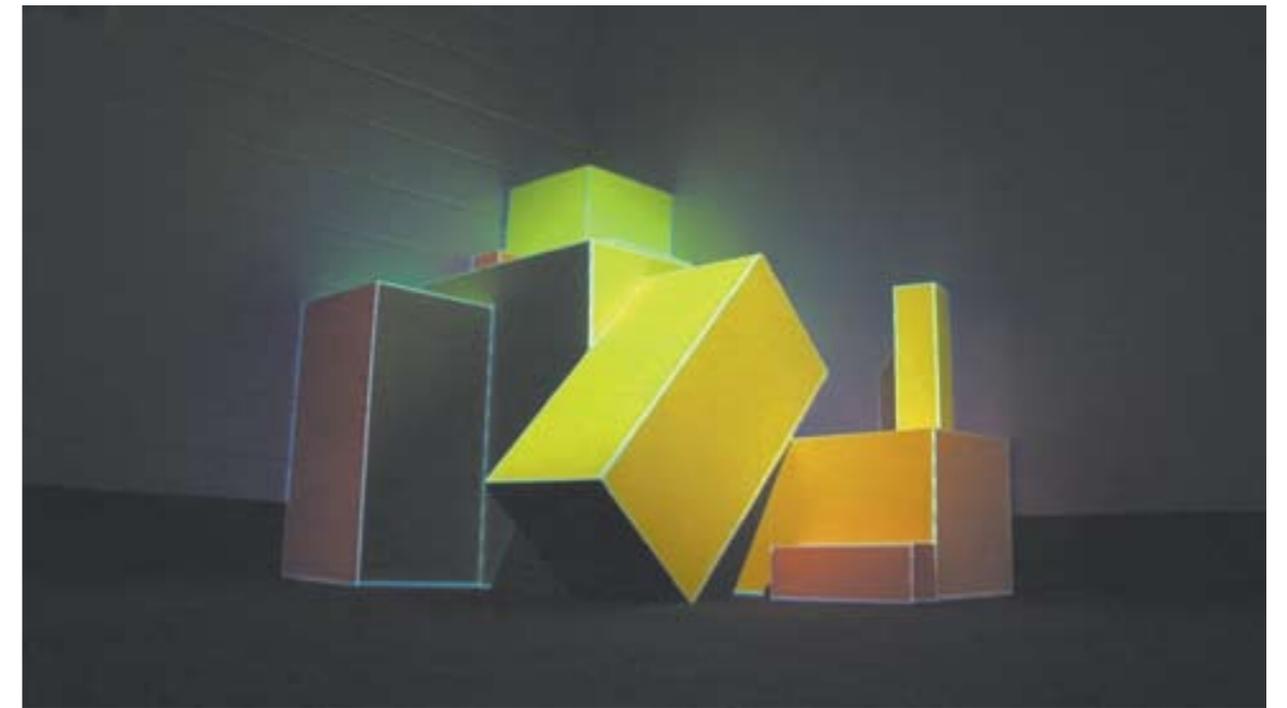
Even though creative practices have evolved with the aid of technology to become capable of producing elaborate sensory stimuli of near overwhelming proportion, it turns out the haphazard postwar avant-garde do still have much to say for the artworld today. When Fluxus artist Dick Higgins expresses his thoughts on 'intermedia', a term he coined in 1965, he is careful to state (correctly, I believe) that "the term is not prescriptive; it does not praise itself or present a model for doing either new or great works. Failure to understand this would lead to the kind of error of thinking that intermedia are necessarily dated in time by their nature, something rooted in the 1960s, like an art movement of the period. There was and could be no intermedial movement. Intermediality has always been a possibility since the most ancient times..."<sup>1</sup>

Since securing the excellent opportunity to curate a one-night event titled *Lo-Fi and Loving It: New Dogs, Old Tricks* for the *Creative Sydney* winter series at the Museum of Contemporary Art, the thought has been: what better way to celebrate low-fi artistry than to gather some of our most imaginative visual, musical and performative local friends, put them all in the same room at the same time and tell them to do their thing – stage a good old/new fashioned happening. I'm very excited to share that for one hour on the evening of June 11th 2009, Bababa International, Brown Council, Chloe Hughes, Ghoul, Greedy Hen, Holy Balm, Jessica Tyrell, Justin Shoulder, Moonmilk, Soda\_Jerk and Tara Cook will meld into one as they clash and coagulate in collaborative chaos.

**Thursday 11 June**  
**Museum of Contemporary Art**  
**8.00 – 9.00 pm**

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<sup>1</sup> Dick Higgins, *The Poetics and Theory of the Intermedia*, (Carbondale and Edwardsville: Southern Illinois University Press, 1984).



## Dan Kirkwood and Alex Kiers

### A CONVERSATION

Dan Kirkwood works with video and its installation, in particular using the video as a light source to inform the space it is projected upon. Alex Kiers works with sound, loops and instruments, the analogue and the organic within sound and sound installation. Alex and Dan have a conversation about sound, space, new media, originality and their recent collaborations.

[DK] We're looking at two works today. I'll introduce the first work it's a piece that I worked on a lot of last year. It's called *DC City Glistening*, a four minute and seven second loop that is projected onto the sculptures, a series of big white boxes. This work looks at the seasons and how they can trigger different emotional and sensory responses within someone. Alex came in as the animation aspect was being locked down to work on the sound – helping, in turn, the development and reception of the piece. This wasn't the first time we worked together we also worked on...

[AK] *Naïve Rhythm* is a sound experiment using the idea of active listening and rhythmic processes within sound composition. We've used a selection of found objects with a metallic sound to compose this sound piece that has different layers falling in and out of phase, to promote an idea of active listening. We ended up presenting the work as a sculptural sound installation – rather than presenting something like this which is a personal sound experience into headphones we were using a shiny bucket into which you had to stick your head. Within the wider gallery, the speaker in the bucket is a personal space giving the listener the opportunity to take on this role of 'active listener'.

### Where did the idea for *DC City Glistening* come from?

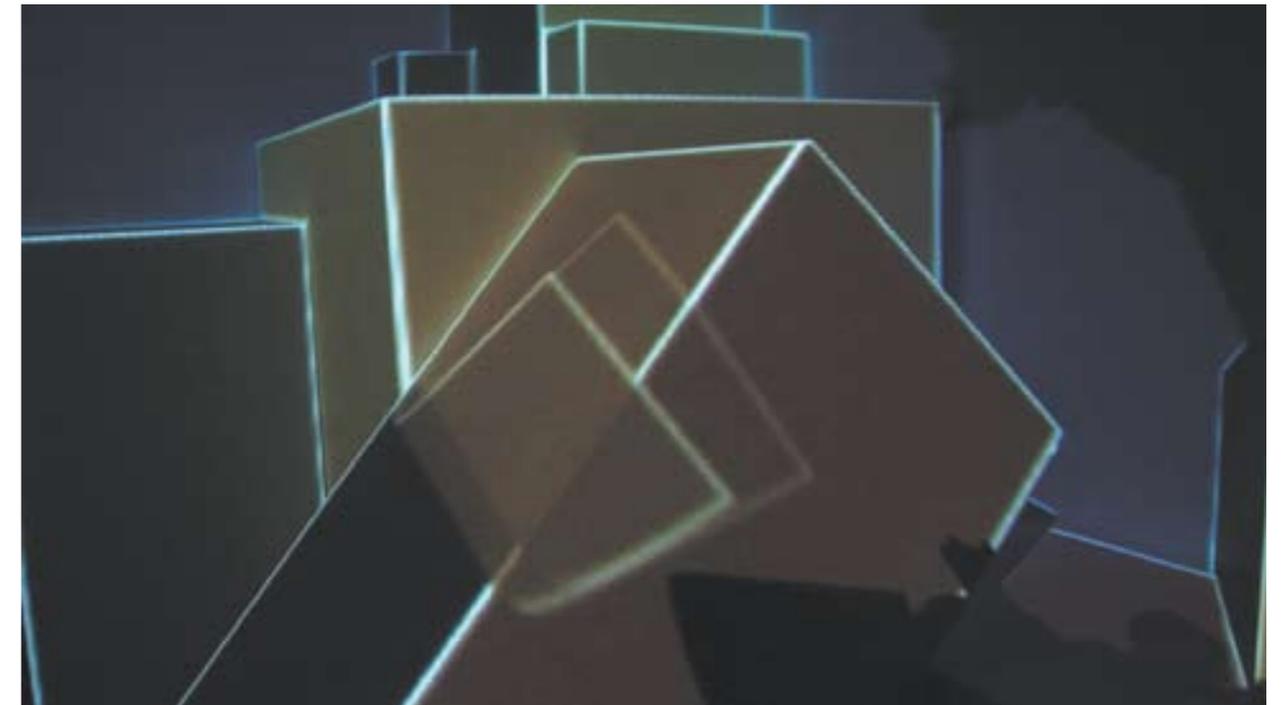
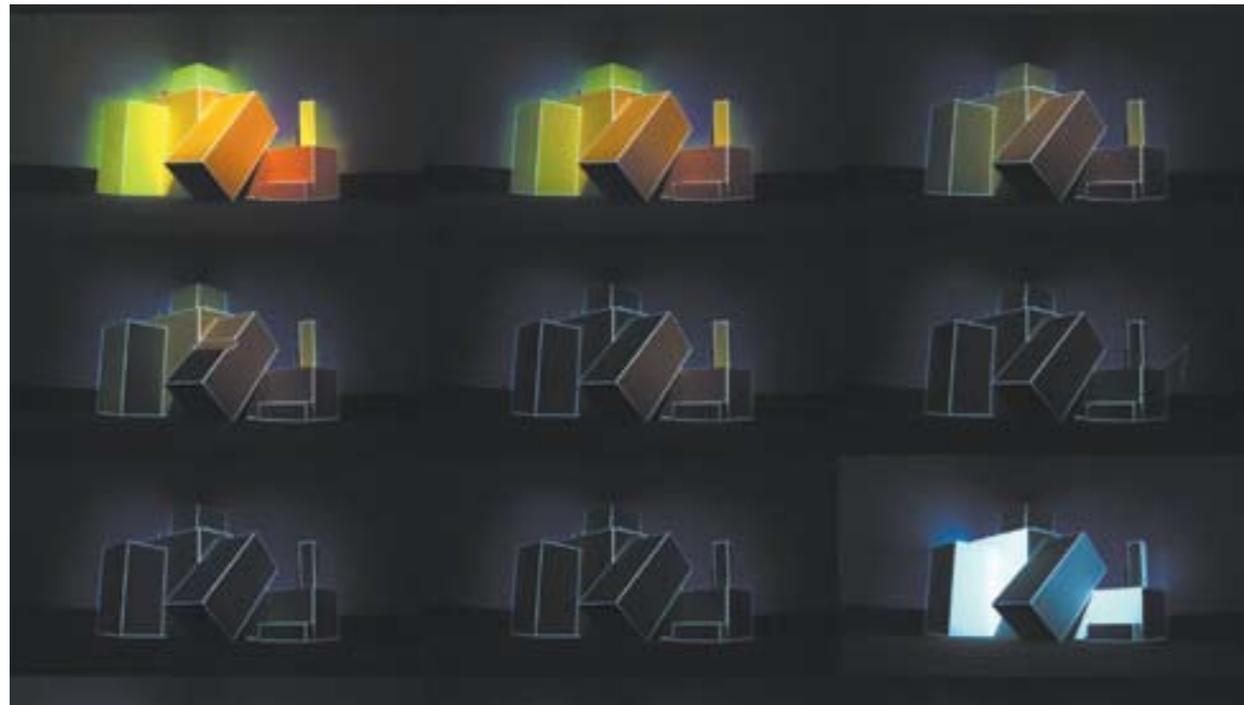
I spent 6 months in 2008 in a Rotterdam, overseas, I was struck by how interesting the change of seasons was. In Australia we have such a dry, temperate climate that there's not that much change. No deep winters where suddenly it's spring and suddenly there are all these flowers and it's summer. From that I got the idea of using the seasons as a connection between memory and emotion. Every time the seasons change suddenly you're reminded of things that you were doing the year before. When you feel a warm day you remember the warm days from last year – you were somewhere else, doing something else.

### How does projection onto three-dimensional surfaces come into it?

Where projection is thought of as a way to getting your video bigger (that's how we see it in a cinema), I was trying to think of a projector as a complex light source. It's a light where you can decide what colour it is, when it's that colour. I could use it on 3D surfaces to give it more presence than if it was just on a wall – I thought, at the time, it was a new technique, I'd just developed it, it turns out that there are a few people around the world developing their own programs to do this.

### That's probably the case for a lot of young artists that might come across that issue of originality but upon research someone has done it. Does that get in the way of you continuing the approach?

Maybe it's lost that 'cool new thing' shine, it's probably better to wake up in the morning and think you're doing something brand new. It's still emotional, the colour and the light in space is something that I'm still attracted to so it's important that even if the idea is old it doesn't mean everyone has seen it before.



**I've come across the same issues, realising that versions of your work have already been made. You make a decision to recreate it and add new elements and combine different forms of media to give it a new context or meaning.**

I feel what you do should always be about your touch and what your concept is and what that is bringing to the idea – perhaps the medium should be transparent, letting the audience see what your trying to get across. I'm not fazed by the reality that it's been done before, painting has been done forever and people still do it, you can get across certain ideas with a medium. It's more about what you say not weather some one has used the same words. It's a driving force to think 'how can I put my touch on something?'

**Do you think that motivates people working within 'new media' – this idea of creating works using technology and how we look at technology – focusing new media on the techniques and not the substance of the work?**

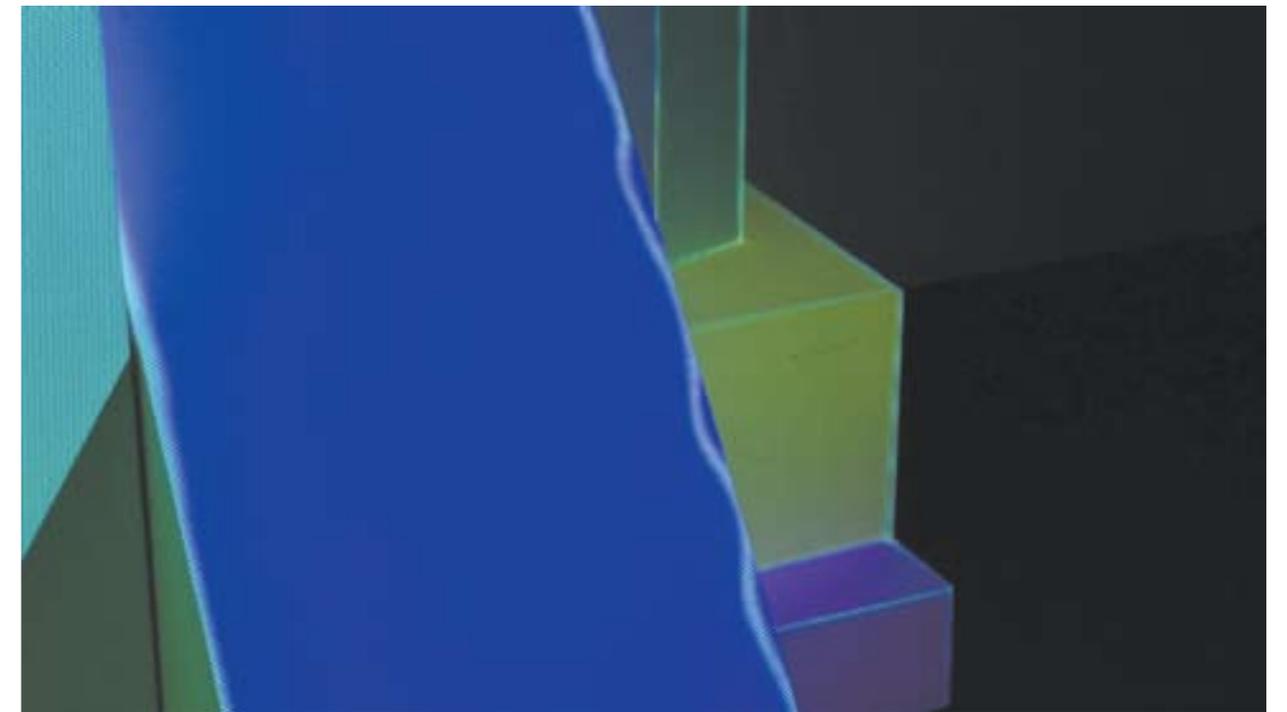
Yeah, it's problematic when the medium becomes something clever. Technology can be a block rather than a passage through to new ideas and it's a danger that's easy to get caught up in. For a lot of last year I was caught on this, especially getting it to work. In the end the concept didn't develop until I was comfortable with the technology and I could look back. I know what I can do with this now that I figured out how it works. The sound was important for developing the concept and giving it personal depth – about becoming organic rather than focusing on...

**..the straight out raw technology of the aesthetic.**

The aesthetic of digital projection and colour doesn't have to be a comment on computers or robotics. When I was developing the work I was trying to figure out how to go the other way and make it looser, friendly and less cold.

**And that's when you approached me!**

That's part of collaboration, when you think you're getting a bit stuck or your mind is working on one track, one way of getting out of that is to ask someone "what would you do with this?" That's when I asked you about sound – what did you think when I showed you the animation and said I needed something for it?





**At first glance it was very easy, or would have seemed appropriate, to use digital sounding instrumentation with the aesthetic being so digital but it was interesting to use organic instruments to score the installation and the animation. It was a means to contradict the image and to add another element that isn't normally utilised in a digital animation or installation, projection etc. Not using blips or electronic synthesisers but an acoustic guitar or violin.**

At that point I had asked a few different people what sound they heard when they saw it. They would instantly say "Oh, it would be so cool if you got some 'glitches', a bit of blippy stuff or sign-wavey stuff or a drum machine, I can think of a million great noises you could use for this". When you hear the more organic soundtrack it's hard to imagine it another way, for me anyway. We developed it thinking of the seasons as circular not as a narrative with a beginning, middle, climax and end.

**Using the sound to create the 'narrative' within the work, in a line that has no beginning or end, was a way to create a piece that loops from no particular point. It consistently runs through the four sections and seasons.**

When we talked about the sections you mentioned that you had certain notes and chords that corresponded to say the lighter feelings of summer or the darker ones of winter. How did you come up with those specific notes or chords?

**I think the obvious way to score the work was to use major chords for summer and minor chords for winter – winter is more gloomy and dissonant and summer is a bit more structured and positive. At first, that's an easy way to convert a temporal idea into a framework for sound.**

Done millions of times before – an easy starting point. I was glad, I don't know that much about notes and how to use them and what fits together. It was easy to say 'summer is this and winter is that.' Going beyond that, with the recording process how did you come up with rhythm and instrumentation and the final fluidity?

**There was no one rhythm throughout the work, that's what I tend to work with, experimenting with polyrhythmic and arrhythmic ideas. New elements enter and exit a sound piece and coincide with each other creating a textural rather than structural harmony, each layer enters and adds to the harmony without having to work within the foundation or be of the same key or rhythmic pattern. With that, it worked as this improvised idea where we had a four-minute loop and we wanted to have each section flow into the next and still have an obvious theme for each rough minute or season. It was a matter of recording layer upon layer**

**eventually creating an ambient texture – adding violin, harp and mandolin, trumpet, acoustic instruments developing them into one 'feel'.**

You're speaking about texture and I remember when we recorded the layers and went into the studio to mix it. You have a thing about not using a lot of the digital effects that come with those sound programs, is that an important thing for you, to be able to look at the sound texture and say, "no, we don't need to add any of this?" It's very easy with those sound programs to make something sound rich or to boost it, perhaps it's a hollow boost, you can fill out all the space and it becomes this annoying wall with no breaks that passes by your ear and you think "god, what was that?" I like that we recorded it, put it in the studio didn't add a thing but in the end took some out – a delicate or rawness.

**I got involved when studying sound production, making computer music, the more I learnt about it the less I incorporated those ideas into what I wanted to make. Over the last year or so I've started to focus more on raw recording of instruments as they are, using analogue instruments, tapes as a means to create loops rather than just recording directly into a program. When we recorded, a year ago, that was the beginning of this new flat, raw capturing of instruments as they are.**

It's almost like you're thinking of that before hand, you use the idea of a digital loop but ask how you can put that into a human context, make it more identifiable to people, not uncomfortable or unnatural.

**Hmmm. (thinks) In the end that work was a standout work for you as far as the Graduation Show and the exhibition at Glorious Undead Festival – are you looking to develop these ideas further, using projection and that process of light onto 3D surfaces to change or enhance them?**

Doing *DC City Glistening* made me research people that had done it and people have been doing it since projectors first became available for artists such as Tony Oursler and James Turrell. I don't know, at the moment memory and projection interest me – they're both ephemeral. Memories float through space until you talk about them or remember them then they become real. With projection it floats through space until it hits a surface and is reflected back to your eyes. I think I'll work with that connection otherwise I'm not sure.

**I guess you've done a large part of the experimentation now and it would probably be a lot easier for you to get into a new one.**

Part of that experimentation, especially using objects in space, was the *Naïve Rhythm* piece that we worked on. More so, that work was an experiment in collaboration – “will we be able to do this properly? Will we be able to come up with the answers?”

**It was a different situation, we were bouncing around ideas from the beginning, collaborating on the whole process of making the work. It made it more difficult to get the ‘ball rolling’ than in *DC City Glistening*.**

Do you think it’s better in collaboration to work with defined roles?

**I think so. The more I work with other people, the same as on a film set or in a business, it seems you need your specific roles or hierarchy otherwise it can become too chaotic. Someone has a strength and an idea which is helped by someone else working with that with their strength.**

With *Naïve Rhythm*, every step of the way was to and fro – we’d have to wait to come together and do more bits. It was hard, with the lack of definition, to exist separately and work properly without having the other one there to agonise over every little decision.

**That’s also advantageous – you have to set that time aside to get work done.**

And it can act as a quality control for all your ideas you could say ‘hey let’s jump around in the mud for three hours’ and they’d say ‘no, you’re an idiot’ where if you’re on your own you might just jump around. It’s good to bring the ego down and have someone say, “hey, let’s think about this”. It’s complementary to have someone else there who you know might not agree with what your thinking let alone have thought of it and then you have to explain it and justify it to them and, in doing so, explain it to yourself. A more rigorous approach was good for *Naïve Rhythm*, which was quite conceptual.

**Yeah, content wise, it was an experiment in active listening – an outlet for my thoughts on loosely structured rhythms and polyrhythmic processes.**

We can see the evolution of these ideas. *DC City Glistening* shows the steps we had taken from *Naïve Rhythm* – it’s a cleaner recording, it took half an hour where originally it took four hours to record over several occasions with lots discarded. The idea of the bucket as a listening device in *Naïve Rhythm* and exploring the life of the bucket, brought the sound out of its usual home, speakers and headphones, and into this 3D enveloping thing. That idea is repeated in *DC City Glistening*, the light and the colour is off the 2D wall and into the space.

**That’s a process we seem to try to achieve – figuring out ways to present an idea outside of its normal home. To play a sound piece in a bucket that you can submerge your head in seemed like a logical idea in the end!**

It’s easy to get caught up on the novelty of that but it needed the bucket, strangely.

**With the sounds having been created using metallic objects, rather than chucking a speaker in a pot plant we were trying to make a connection by which the visual presentation echoed the feeling and mood of the piece. It’s an idea I’m planning on exploring more – musical processes within composition and the idea of active listening, to have a listener attempting to organise the sound as they’re listening to it. Because things might not be happening where they’re meant to you are forced to take a role in piecing it together. When the rhythms make sense it’s a release and when the rhythm falls out of phase and is difficult you want to help bring it back into phase again.**

Listening to it was like watching a child trying to walk, they’d stumble and it would all be coordinated and then suddenly they’d get it and then fall out again. The piece as a whole sounded like a rolling bucket of bolts and just for a minute it all came together and made musical, rhythmical, sense and then they fell out again at their own rate. How do you think you’ll develop this further?

**Because I have been experimenting with tape loops and analogue instrumentation, I’m looking to get a more physical sound – using tape loops that will be different lengths, different time signatures etc. and figuring out ways to piece it all together.**

There’s an element of unpredictability, not that things can go wrong but that they won’t always go exactly as the machine would want. The machine is boring, so on-point and on-time.

**Be it tape-speed or whatever it is, there’s a malleability with the tape recorders. The manual mistakes within these types of technology interest me. Rather than trying to force those mistakes using a computer program, there’s this natural, organic approach that seems to be opening doors.**

If you think of recording studios before tapes they had to record the song in one go, to get it right. They would have seen the tape as this reliable tool, rigid and robotic. You’re going backwards as well.

• Installation view *Naïve Rhythm*, Kudos Gallery  
Images courtesy of the artists



- | *Veneer Panel* by James Harney  
(showing at firstdraft this season)

## firstdraft

### INTERVIEW WITH CY NORMAN

Bronwyn Jean Bailey-Charteris

#### **Can you tell us about firstdraft? How did it begin, how old is it, how does it run?**

firstdraft was incorporated in 1985 and became a gallery in 1986 through funding from the Australia Council, so this is our 23rd year. It came about in a situation where there were very few spaces to exhibit for graduating artists that were not yet represented, or even interested in the commercial gallery scene. firstdraft's mission is, although under constant revision, to provide an accessible space for emerging artists to explore their practice.

firstdraft is run by a group of eight directors, which change every year. Directors serve a two year period on the board. There is a rotation policy where half the board changes each year, so that there is a constant renewal in the directorial vision of the gallery. This is perhaps firstdraft's strength, in that there is a continual rethinking of current concerns and practices. Each director takes on specific roles in the administration of the gallery and its programs.

The current directors are Connie Anthes, Kelly Doley, Will French, Cy Norman, Debbie Pryor, Kate Scardifield, Di Smith, and Jessica Tyrell.

#### **How are you involved in firstdraft?**

I became involved in firstdraft after being an 'artist in residence' in 2007. Spending a lot of time at the gallery I saw all the hard work that the directors put in to keep the gallery running and felt that I wanted to become involved and do what those directors had done for me and other artists. Each director has a number of roles and responsibilities to spread the workload across the group. My main involvement at the gallery is the Emerging Studio Residency Program. I am the point of contact between the gallery and our studio residents. I also look after the documentation of the exhibitions and projects and maintaining our image archive. All the directors are involved managing the exhibition program.

#### **What are the challenges and positives of being a director?**

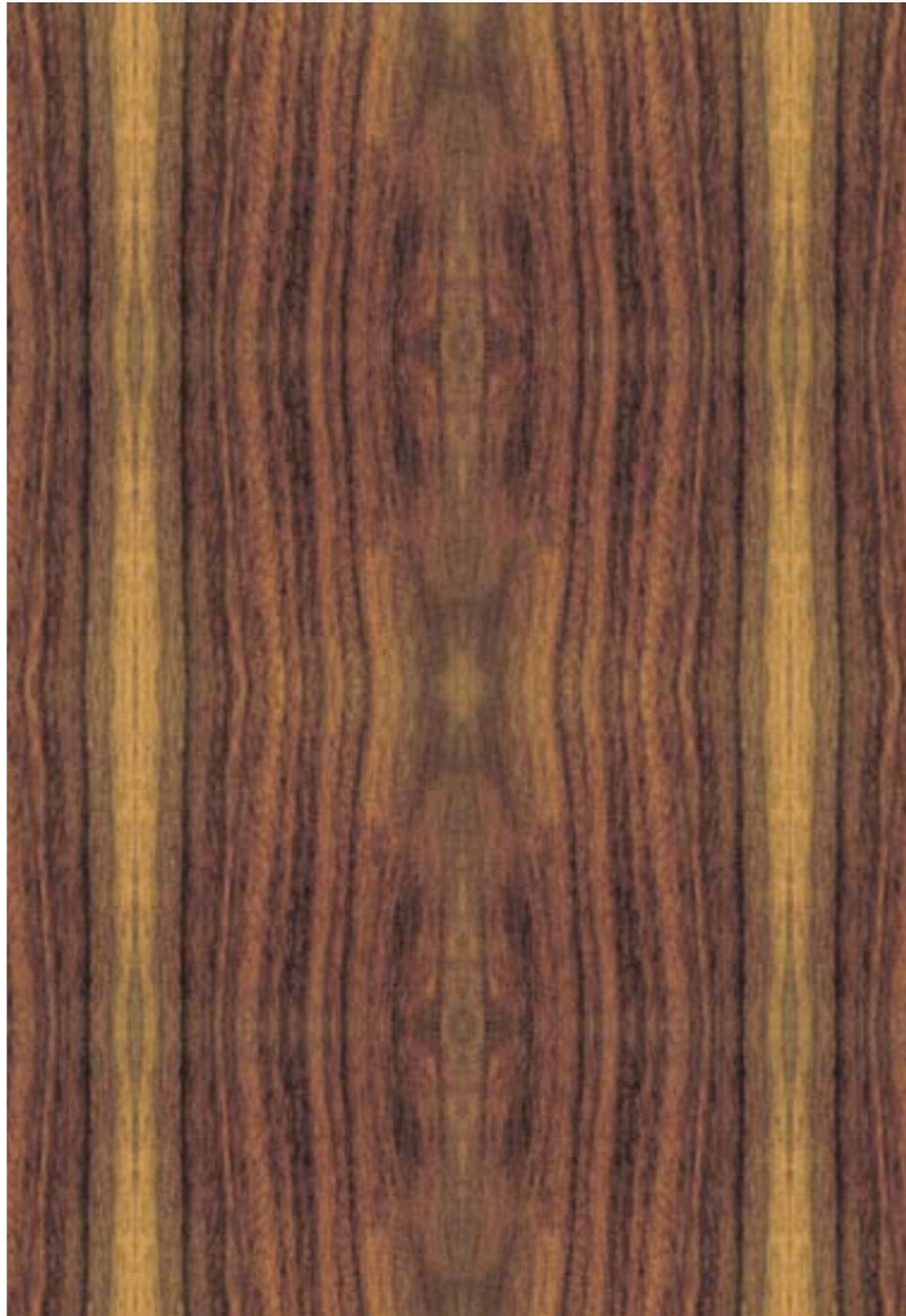
The main challenge that faces directors at firstdraft is time. All the directors are practicing artists and administrators who also have jobs or are studying. We volunteer our time, approximately ten hours a week each, but this can fluctuate dramatically depending on the projects we are involved with at any one time. What's inspiring for me is that we are able to sustain a program of high quality and support so many emerging artists each year. firstdraft is a space where emerging artists get their work to an audience and a space where audiences come to see new work. I am really excited every time we have a new show.

#### **Is it challenging to curate a program for the year?**

We only program for a six month period at any one time but even this can be very challenging. Each round of applications we usually receive around two hundred across our three programs; exhibition, studio and curatorial. From these applications we short-list the ones we feel will build the best program and then we shape the shows from there. We curate each three week show block with groups of artists that we feel compliment each other and work best as an overall exhibition – with the broad range of applications we receive and the programs run, it can be hard to put a cohesive exhibition program together.

#### **firstdraft is the oldest Artist Run Initiative (ARI) in Sydney, what do you think has led to its survival or importance?**

firstdraft's strength is its constant evolution - that it remains relevant. As the oldest in Sydney, I think it shows that the model of directorial turn over is a successful one. I think that firstdraft has earned the respect of its audience. Particular groups of directors over the years have privileged particular practices but as each new group has come on board the vision is reassessed and different ideas become prevalent. In a sense firstdraft is constantly being reinvented. The firstdraft of 23 years ago is a very different to the firstdraft that is today.



**What does it bring to the Sydney art scene?**

Accessibility. I think this is very important. Increasing opportunities. Emerging artists feel like they can exhibit at firstdraft. They aren't intimidated by it. It can be quite intimidating for an artist leaving art school to have their first exhibition outside of their institution. Also, for emerging artists who are a bit further out of educational institutions, it is a place they can experiment freely with ideas - without the constraints of the commercial or institutional systems.

**How do artists and curators generally get involved with firstdraft?**

firstdraft has a number of programs where artists, curators and writers can get involved. We have our exhibition program, where artist can propose an exhibition for one of our galleries or the whole gallery. The rent for our galleries is perhaps the cheapest of its kind in Sydney, as it is subsidised by funding from ArtsNSW. firstdraft also has an Emerging Artist Studio program where artist can apply for a three month residency in one of the two studio spaces. At the end of the residency they get a free show in one of our gallery spaces. For curators, we have our Emerging Curators Program where a curator, or curatorial group, pulls together an exhibition for the whole gallery. This year we are introducing a new program for an emerging arts writer to undertake a three month residency and mentorship at firstdraft with the opportunity to have work published in runway, exhibition catalogues, and other firstdraft publications. We felt there was very few opportunities for emerging writers and through this new program we could go some way in addressing this need.

**Sometimes the ARI scene can be a bit clique-y, have you found this at firstdraft?**

This wouldn't be the first time firstdraft has had this criticism. It is something that we are and have to be conscious of. From the outside, I can see how people conceive the ARI scene and the community that surrounds it, as being a 'clique'. But I think this is what happens in any community and particularly in a marginalised community such as the arts, is that people stick together and support those who support them. It is firstdraft's mission to provide an equitable and accessible space for artists who have limited opportunities or are perhaps exhibiting for the first time. We have an 'open door' policy for applications. So personally I don't see us as an impenetrable 'clique'. We recently held an information session for artist, curators and writers wishing to apply for our programs. Initiatives such as this are a way for us to help applicants have a better understanding of what the current directors are looking for in proposals. This was very well attended. So perhaps this shows that a majority of emerging practitioners don't see us that way either.

**116 – 118 Chalmers Street, Surry Hills  
Wednesday to Saturday 12-6pm**

## Costume Dramas

### 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 talks to Moi Rogers – jewellery collector extraordinaire. Moi may look like she's from out of this world but, in reality, her feet are planted firmly on Melbourne soil, where she owns the fantastical little jewellery store-cum-gallery, Glitzern. We chatted to her about bringing things back from the past, and the fine line between the concepts of store vs. gallery.





**Hi Moi. First of all, I don't think we can talk about anything before we talk about those glasses – or should I say mask? Where on earth did they come from?**

Funny hey! I can't say I get a lot of wear out of them but they crack me up every time I put them on. They are by Bernhard Willhelm, one of my favourite contemporary designers. For me, it's all about accessories and these make me feel like Super Granny! I can't wait to be a 70-year-old grandma fangirling around on my bike with these on..

**You really do look like a Super Granny! This mix of Edwardian blouse, with a slightly equestrian aesthetic, from the past and the future all at once, is all quite intriguing, a bit like looking straight into a time warp. What was going through your head when you were putting it all together?**

I don't think about contemporary fashion a whole lot. I look at magazines sometimes, for the shop, and I guess I am influenced by excellent styling. I look at some \$2,000 piece and think 'geez, I've got a 40s version of that, maybe I will whip it out and give it a go'.

In this photo I'm sporting a few different eras - 80s, 40s, 2009s, 50s - anything goes. My mates and I are going through an 'it's foul, I'll take it' stage at the moment, where something kind of repulses you and draws you in at the same time. The budget factor of buying vintage allows you to justify something you may only wear once before you pass it on to a friend or sell it at a market.

**Continuing on with our theme of grannies, it looks to me as though you are channelling some sort of hip grandma from Florida in your second outfit, am I right? Or am I way off?**

Yes, I love a kaftan and this one is pretty special. Grandmas have had all their lives to get it right, they have seen it all. Age also gives you the confidence to experiment and strength to put up with people laughing at you at times.

**Despite these granny parallels, however, what I think is so striking is the diversity of these outfits. Do you have any consistent themes that run through your choice of outfit, or do you wake up to a new Moi every day?**

I have a few favourite themes. I love old sailor uniforms, 40s shoulder pads, sequins, oversized jewellery (especially in animal form), old Hollywood, clowns and carnivals, quality and impracticality. One day I'm chic and the next day I make chic people shudder (the very tasteful Sartorialist would give me a wide berth 95% of the time).

I love having so many themes running all the time, I cannot imagine always wanting to look 'on trend' or 'normal'. I really dislike those sections in magazines that tell you how to get a famous person's look.

**So do I. I can't think of anything worse. Now, in addition to getting up and getting dressed in these sensational outfits everyday (which is tough enough), you also have to get up and run your own business, Glitzern. This is a jewellery store-cum-gallery, can you tell me a bit more about it?**

My buddy Caroline Price and I started Glitzern nearly 2 years ago. We have a burning desire to own all the most amazing accessories in the world and figured this is one way to make it happen. We sell contemporary, costume, vintage and antique jewellery and accessories, from around the world. I also love what some of my friends in Melbourne are doing and want to provide a lovely space to showcase their brilliance.

**Glitzern also holds regular, themed exhibitions, showcasing the work of these jewellery designers from around the world. Do you find curating these displays, as exhibitions, much different from stocking, or curating, the space on a more commercial day-to-day basis?**

No, for me there is little difference. This may be a financially disastrous approach, but Caroline and I have to surround ourselves with beautiful things that we would wear ourselves if it didn't sell. When we have strayed from this path it has been unsuccessful.

**What, then, was your inspiration behind the fit out of the space? How does it change when you hold exhibitions?**

The store fit-out was a mix of luck and what this space was before we moved in. It used to be the laundry at the back of one of Melbourne's oldest retail spaces, so when we did the shop we wanted to keep the essence of history as well as a space we could move stuff around and change constantly.

When we have exhibitions we like to choose a cheesy theme

and go bananas. 'Jungle Fever' was so much fun – putting together displays with bamboo, lots of plastic animals, dry ice (not so successful), and a jungle fever-themed soundtrack. 'The Good Ship Glitzern' was also fun, swigging rum from the bottle and turning the shop into a stately room on an old passenger liner from the 1940s.

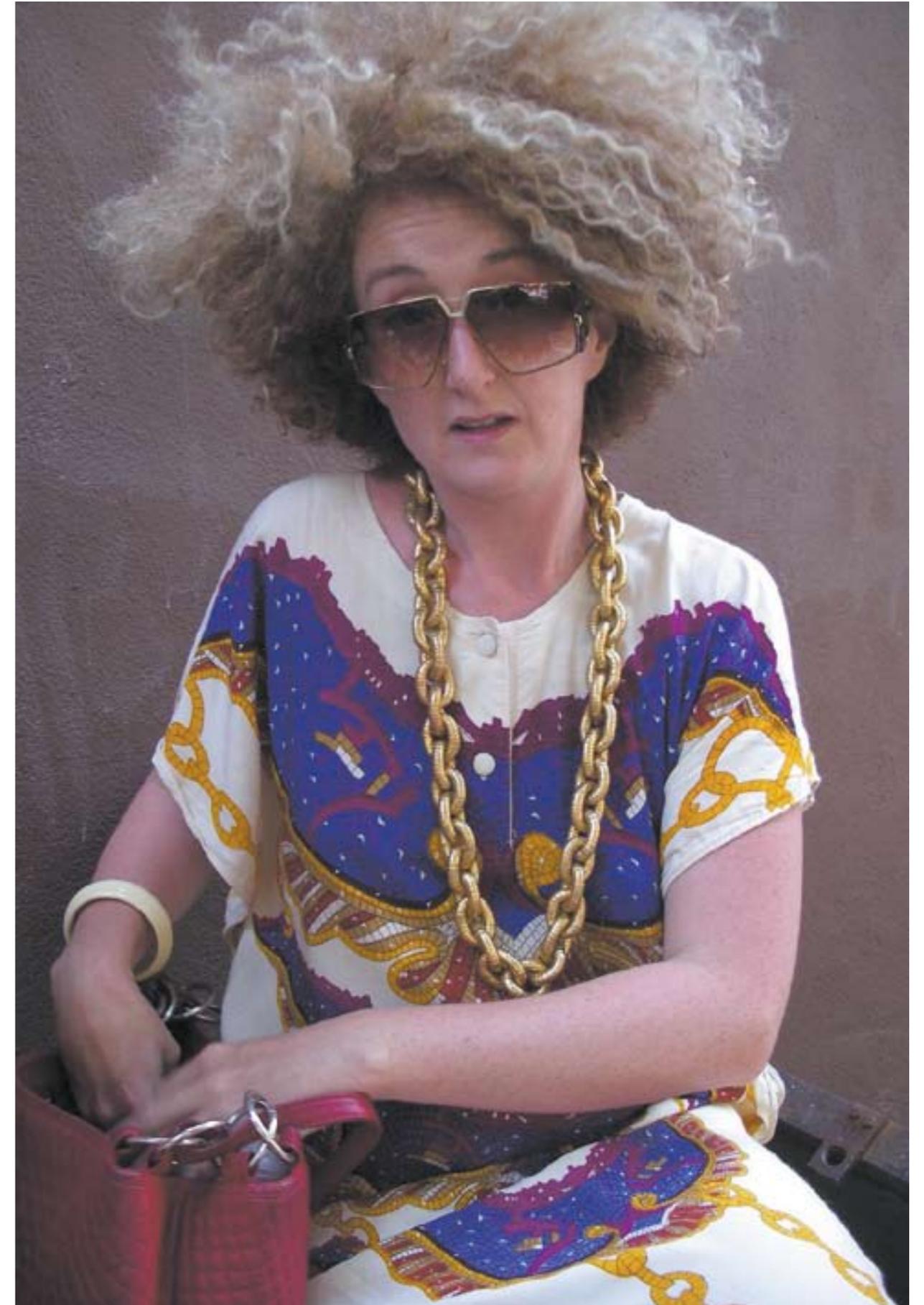
We like to challenge the perception of what a jewellery exhibition should look like – no stark white walls with minimal displays.

**From where do you source Glitzern's treasures?**

We take it in turns to go overseas, where we look at new collections and also do flea and antique markets. We love having Australian designers too, this is sometimes harder because we don't want the same stuff that is in every store in Melbourne.

**Finally, what is your favourite item of clothing/accessory and why? And where did it come from?**

I guess this week it is an enormous purple patent Dolce and Gabbana belt with a buckle the size of a ten year old's head. I wear it with everything and swagger around saying 'Ha! That's not a belt, this is a belt'. I love that it is oversized, is a middle-aged-lady-with-purple-hair shade of purple, and impractical...perfect!



# What's on in May

23 April to 23 May  
**Rosemary Lang**  
 TOLARNO GALLERIES  
 Level 4, 289 Flinders Lane, Melbourne VIC

28 April to 20 May  
**Erwin Fabian (Recent sculpture)**  
**Katherine Edney (Fractures in Time)**  
 ROBIN GIBSON GALLERY  
 278 Liverpool Street, Darlinghurst NSW

30 April to 06 June  
**Koji Ryui: Moai**  
**Huseyin Sami: Painter I am why not**  
 GALLERY 4A  
 (ASIA AUSTRALIA ARTS CENTRE)  
 181-187 Hay Street, Sydney NSW

30 April to 23 May  
**Paul Wrigley**  
 GALLERY BARRY KELDOULIS  
 285 Young Street, Waterloo NSW

01 May to 28 May  
**The Kingpins**  
 KALIMAN GALLERY  
 56 Sutherland Street, Paddington NSW

01 May to 06 June  
**Inheritance and Head On: Alternative Portraits**  
 AUSTRALIAN CENTRE FOR PHOTOGRAPHY  
 257 Oxford Street, Paddington NSW

06 May to 30 May  
**30 Under 30: A New Generation of Indigenous Art**  
 MOSENSON GALLERIES  
 41 Derby Street Collingwood VIC

06 May to 20 May  
**Video Killed The Radio Star**  
 HORUS AND DELORIS  
 CONTEMPORARY ART SPACE  
 102 Pyrmont Street, Pyrmont NSW

07 May to 13 June  
**What: Large Art 1720 – 2009**  
**A Field Guide: From Antlers to Islands**  
 NATIONAL ART SCHOOL GALLERY  
 Forbes Street, Darlinghurst NSW

08 May (8.00 pm)  
**The Wharf Sessions: The Hungry Mile (Free)**  
 SYDNEY THEATRE COMPANY  
 Pier 4, Hickson Road, Walsh Bay NSW

8 May to 27 June  
**Make a Scene (curated by Tania Doropoulos)**  
 ANNA SCHWARTZ GALLERY  
 185 Flinders Lane, Melbourne VIC

13 May to 06 June  
**Oceanic Art**  
 MICHAEL REID  
 44 Roslyn Gardens, Elizabeth Bay NSW

14 May to 13 June  
**Group Show**  
 BREENSPACE  
 289 Young Street, Waterloo NSW

14 May to 20 June  
**Rose Nolan**  
 ANNA SCHWARTZ GALLERY  
 185 Flinders Lane, Melbourne VIC

14 May to 06 June  
**Tara Marynowsky & Tim Moore & Danny Morse; Bennett Miller**  
 CHALKHORSE GALLERY  
 94 Cooper Street, Surry Hills NSW

16 May to 11 June  
**Kevin Connor Paintings & Drawings**  
 LIVERPOOL STREET GALLERY  
 243a Liverpool Street East Sydney NSW

20 May to 06 June  
**Sam Villalobos, Kevin Platt, Kenzee Patterson**  
 FIRSTDRAFT  
 116-118 Chalmers Street, Surry Hills NSW

21 May to 20 June  
**Bill Culbert**  
**Destiny Deacon**  
 ROSLYN OXLEY9 GALLERY  
 8 Soudan Lane (off hampden Street), Paddington NSW

21 May to 07 June  
**Izabela Pluta**  
**Dale Miles**  
 MOP  
 2/39 Abercrombie Street, Chippendale NSW

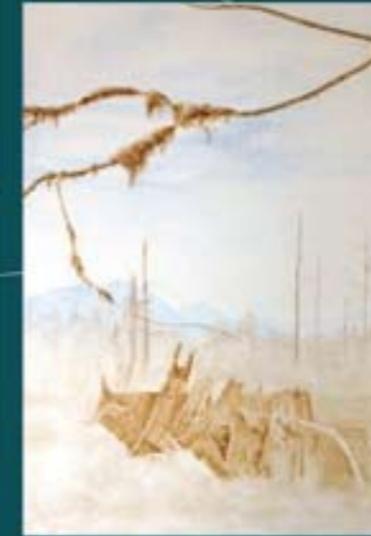
28 May to 27 June  
**The Quick and the Dead: Rites of Passage in Art, Spirit and Life**  
**Precursor: Lezlie Tilley**  
 IVAN DOUGHERTY GALLERY/ COFA  
 Selwyn Street, Paddington NSW

28 May to 18 July  
**Chris Fox**  
 GALLERY BARRY KELDOULIS  
 285 Young Street, Waterloo NSW

29 May to 27 June  
**Constanze Zikos**  
 TOLARNO GALLERIES  
 Level 4, 289 Flinders Lane, Melbourne VIC

29 May to 27 June  
**Alasdair Macintyre: Playtime**  
 SULLIVAN STRUMPF FINE ART  
 44 Gurner Street Paddington NSW

02 June to 22 June  
**Peter Robinson**  
**Koji Ryui: Mutual Obligation**  
**Jonathan Jones: untitled [heads or tails]**  
 ARTSPACE  
 43 - 51 Cowper Wharf Road, Woolloomooloo NSW



**Chris Fox**  
*Salon Jetpack*  
 27 May - 13 July 2009

**Daniel Templeman**  
*Prospect*  
 23 July - 29 August 2009

**Sarah Smuts-Kennedy**  
*Pyramid Scheme*  
 23 July - 29 August 2009

gbk will be participating in the Hong Kong International Art Fair 14 - 17 May 2009

Showing:  
 Sean Cordeiro & Claire Healy  
 Jitish Kallat  
 Jess MacNeill  
 Hitesh Natakawala

**Sean Cordeiro & Claire Healy**  
 Are part of the official Australian representation at the 53rd La Biennale di Venezia



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