



It's a bird. It's a plane. It's a bird flying a plane.

It's Das Superpaper, a free monthly magazine profiling emerging Australian artists.

Das Superpaper fills the gap between high-end, high-priced art periodicals and a street-press community that finds its art between gig guides and social photos. With this divide it is hard for a public, not embedded in exhibition openings and art-schools, to remain up-to-date with the art world. Our aim is to bring Australia's best up-and-coming artists and their works to the wider readers of street-press publications.

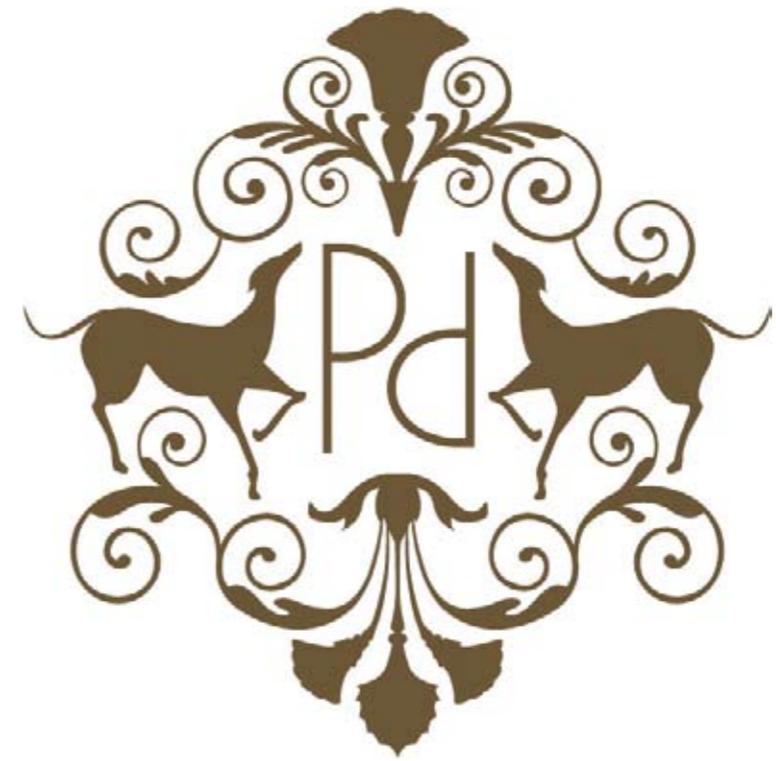
It's their art, their world, in their words.

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PRETTYDOG



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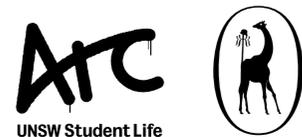
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Foreword	06
Brown Council Interviewed by Bronwyn Bailey-Charteris	07
Tim Maybury Interviewed by Nick Garner	15
Matt Huynh Interviewed by Nick Garner	19
The Glorious Undead A New-Media Festival	29
Elliott Bryce Foulkes Interviewed by Nick Garner	33
January Exhibitions	37

The term ‘Crazy Ivan’ was a name coined by the US navy to describe a manoeuvre Russian submarines made during the Cold War. It would involve the captain making erratic sideways movements to reveal what lay behind the propellers in the sonar’s blind spot – so as to have a full understanding of what was going on around them.

‘Angles and Dangles’ is another naval pen name, describing when a submarine leaves port and makes deep up and downward movements to make sure that everything onboard is properly secured. The rattle of pots and pans out at sea could echo across the ocean floor, revealing their whereabouts and clouding the noise of any boats near by.

Readiness and awareness, both aggressive and protective ideas, seem to dominate so much of the Tom Clancy or C. S. Forester-esque midshipman’s journey. The artistic midshipman, on the other hand, will often find themselves neither ready nor aware – in a place that is awake to what’s happened, not what’s happening. In this second issue of Das Superpaper we have chosen to celebrate artists looking to a new world, where “...the sea will grant each man new hope as sleep brings dreams”. If quoting Columbus isn’t too much. The course they navigate has both the reflexivity of circumstance and the promise of discovery.

– Nick Garner

•\• Film Still: *Six Minute Soul Mate*

•|• Film Still: *Six Minute Soul Mate*





•| Film Still: *Six Minute Soul Mate* "The Host"

|• Film Still: *Six Minute Soul Mate*

/• Film Still: *Six Minute Soul Mate*



Brown Council

INTERVIEW

Bronwyn Bailey-Charteris

Brown Council is an Australian video/performance collaboration made up of Kate Blackmore, Fran Barrett, Kelly Doley and Diana Smith.

How did Brown Council come to be?

Doing really bad club performances really brought us together – which was in turn developed in the Drama Club at College Of Fine Arts, that was around 2005.

Why Collaboration?

The working relationship between us happens to be quite good. We all get along and share similar ideas and questions about art, performance, theatre and what the audience should feel. We share a common ground that works. Collaboration means that you can have an idea, bring it to the table and have three other minds looking at it. When this happens the idea morphs into a completely different thing and before you know it you've made a work that is both yours and not yours. The distance is interesting, it often produces more interesting work. It's you but it's not you, if that makes sense.

Forcing you out of art-school-diary works about you staring at your navel.

In a more practical sense collaboration is a great way to sustain an art practice – you don't have to do as much, there are more opportunities and you get more done. And it's fun, a powerhouse of fun, exciting fun, exciting fun that you can't have by yourself. A bigger beast. Sparks flying. Someone might say 'that idea is fucking terrible' but it sparks off something else that might be a bit better.

How do you feel your work is received?

We find ourselves living in two worlds: we show in galleries, where a lot of people would know our work as video work, and then we also do a lot of festivals – we're about to do a fringe festival where we're being produced by a theatre company. They probably see different things in our work than First Draft. We're quite schizophrenic.

We can be seen as crazy, wacky girls, gender bending, twisted, costumes, pop-music, just wacky shit! We were in the program for the TINA¹ as “twisted milkshake girls” – we wouldn’t think of ourselves like that.

You have to be careful of the people out there writing these little blurbs – a friend was so upset because his work was reduced to “cracking that old chestnut of identity” – they blanketed all his work into a little corner.

People might use these terms to understand what you do. Last night we were debating how you use a particular term to describe someone’s work; it’s often generalized but isn’t actually descriptive of what the work is. The terms are quite funny: Identity, Gender, ‘The old Chestnut’. That being said we do deal with ideas of gender, among other things.

Do you discuss what your themes and focuses are as a group?

More from the other end, more organically. A lot of the work comes out being invited to do short performances which might then turn into something else – that might become a serious work, almost all of a sudden. It often starts from a quite playful place and then it gets made and then we talk about it a lot. ‘What does this mean? What is it about? What’s going on? That’s that, this is there.’ In the beginning we’re interested in what’s funny, what looks good. For instance, it might be really funny to paint Di’s face green and turn her into a tree spirit – we “think that would be really funny”. That actually came out of the Artspace residency where we were constantly talking about our practice and ideas – and naturally we got really sick of it and started painting our faces. Questions and ideas relating to performance art and questioning the body in art get swallowed up and we say ‘let’s do something funny’, and the concepts become inherent to the work.

How did you guys start working in comedy?

The comedy came from our last show Six Minute Soul Mate (pictured), which we did at Nextwave Festival in Melbourne. It’s all about speed dating – this earnest thing of trying to find a date became connected with comedy. We did six weeks development at the start of the year and took it down. As a part of that development process this character came out of it called Allen who uses terrible jokes to woo the ladies, which resulted in using stand-up as a choreographic technique for his bit. We ended up looking at a lot of stand-up comedy, and at the time Di was tutoring a comic course at UNSW. Fran was into stand-up and feminist theory that has followed on since Six Minute Soul Mate.

Our continuing interest in stand-up comedy also lies in this desperate need for some sort of acknowledgment from the audience. If you’re up there doing comedy you need somebody to laugh or you need someone to boo you. Silence is deadly. We’re always interested in the expectations of the audience, ‘What is a piece?’, ‘What is funny?’ and stand-up is a great tool to talk about that. It’s the one form where people react straight away. You always know if you’re

doing really badly. If people are laughing you know it’s working, if it’s not, they’re not. As such, the audience has a strong influence on where our performance is going to go.

There’s also the theory as to whether comedy is repressive or transgressive, or whether it’s compounding these particular social ideas. It’s the place where you can say things that you can’t say anywhere else. Gender roles in relation to comedy – what do men say that is funny and what does a woman say to make her funny? Alan as a woman in drag asking “how many feminists does it take to change a light bulb?” – it isn’t really funny – the audience’s eyes would divert and they’d go ‘get out of my face’, but it depends on how it is being told. It can be revealing for an audience to know what they’d laugh at – to laugh at a sexist joke and then go ‘this is fucked, why am I laughing at that?’

The context of Six Minute Soul Mate was important as well – it was all done in little rooms. It was performed above a pub in Melbourne, The Carlton, which used to be a halfway house for ex-convicts. There are lots of little rooms with dodgy sinks and a heavy energy. We’d stage our show in three rooms and the audience would move from room to room a la speed dating. The audience was going on a date with the wooer, for six minutes a piece.

As super-busy people – how do you balance it, work family etc.?

Friday is admin day. With three days a week at jobs it’s hard and we all also have our individual work. If you look at it from above there’s three practices going on: Brown Council’s video work, Brown Council’s live work and then there’s our own individual work – and we slot our lives in somewhere as well. It’s all about strategies though. For instance a Masters in painting will give dedicated time to painting not performance and so on. And then how much creativity do you have left in your brain at the end of the day? That being said if we weren’t all doing other stuff it would probably go stale. It stops us getting up our own asses about what Brown Council is.

What’s happening more and more is, aside from the day that’s set aside, we also have these bigger periods. We’re going to Beijing for two months in July and that will be pretty much Brown Council for two months, and then Adeliade Fringe for a month to do a show.

Beijing?

We’re going on a residency to a place called the Red-Gate, an arts centre, where we’ll have a live-in studio. We want to work on the comedy vs performance art thing and Chinese performance art from the 90’s. It’s a really different culture and it’s nice to discover something that’s totally new to us.

We’re really excited to be in a different space and to get away from the Sydney art scene. It’s healthy to leave your world – it’s easy to just go to the same art openings and see the same people, to get repetitive. The Sydney Artist Run Initiative scene is self-circulating. We’re quite keen to freshen up the blood.

¹ This Is Not Art is a fine arts festival based in Newcastle





Sonic Youth: Noise and Synaesthesia.

Tim Maybury

INTERVIEW

Nick Garner

This text is an extract from your thesis – what were the main focuses of your research?

As my first passion is music, my aim was to invent a way to marry the discourses of musical and art history in a manner that was innovative, yet credible. I have always been intrigued by the way Sonic Youth act as a significant nexus between the worlds of popular music and avant-garde art – aside from all members partaking in their own visual arts side projects, the extent to which they as a group have drawn influence from a number of disparate cultural, visual and literary movements is quite astounding. Upon discovering that there is a surprisingly large discrepancy in academic material attending to their multi-disciplinary output, I decided that they were more than worthy of becoming the sole focus of my research. That I had discovered a scholarly gap in need of plugging (so to speak) turned out to be both daunting and liberating; without having many other shoulders to stand on I found I could be quite creative with how I shaped the dissertation.

To initiate discussion I sought to explore what, theoretically speaking, are the enabling conditions for the advanced dialogue between cultural fields that this post-rock band facilitates – i.e. was there ever the need for a significant cultural change to take place in order for this dialogue to exist? Is it still relevant to speak of cultural crossover in terms of the modern/postmodern dichotomy? How have the dividing lines between ‘art’ and ‘popular culture’ been displaced? Beyond this I channelled my discussion of the band in two main directions.

First, I interpreted their musical or ‘audio’ experimentation in relation to earlier tendencies in the Manhattan post-war musical avant-garde, specifically the work of composers John Cage, La Monte Young, Steve Reich, Glenn Branca and the No Wave movement. Secondly, I moved beyond their audio output and analysed their complex relationship with the visual arts, particularly their work with artists including Mike Kelley, Tony Oursler, Leah Singer, Jutta Koether and Marco Fusinato. I titled the thesis ‘Sonic Youth: Noise and Synaesthesia.’



A Letter From New York

Matt Huynh

INTERVIEW
Nick Garner

Matt Huynh writes from New York where he's on a travelling scholarship from Arts NSW, the British Council and the Powerhouse Museum. He has travelled the world meeting with everyone from curators and academics to other comic creators, a watchmaker, interactive designers and publishers. He has also had the chance as to sit down with some of his personal heroes in their homes and studios.

I call myself a comic creator, but I make comics because I believe in Art first, in the skills and values that Art cultivates. It just happens that I use comics as a medium because I've found it's an exciting, young medium with lots still to be explored. One example, the visual haiku and the economical, poetic language of comics demands a unique level of participation from the audience, in understanding the work, and a level of control afforded to an artist.

These images are a smattering of recent illustrations, the bulk of which are a selection of my contributions to the *Midnight Morning* (M.M.) graphic album. Coming from a comics background, my past work tended to be weighed down by the heavy, solid line that comes with working in brush and ink; and my young hand's immature anxiety and self-consciousness.

This series marked a personal departure from the crutches of this background as I tried to adopt some of the process and ideals used by M.M.'s co-artists, Haline Ly and Wil Loeng. Thematically, we were striving to create a kaleidoscopic view of our own relationships with capital 'L' Love – love in the big, broad, universal sense.

Like many of my favourite ideas, M.M. started ridiculously

late at night as a 'wouldn't it be cool' fantasy. Wil and I are really into poster art, particularly Polish cinema and the US gig-poster scene, and initially wanted a stab at a collection of separate illustrations, with a cohesive theme connecting our very different work together, akin to tracks on an album.

We pitched it to Haline because we love her and she is the best of all of us, she takes brazen chances with her work and elicits responses from audiences in a way that I can't touch. There is so much freedom from her mind to her eye, hand, pen and paper; she works from a completely different part of the mind than I do. We all had a very different ethos, process, style, and even values for our work, so we were all excited about learning from each other and adopting each others' approaches.

All of us were in daily contact whilst creating the work. We often discussed what we were doing, our themes and symbols that each of us could play off. I was afraid we'd hate each other by the end of such an involved and intense process. Working intensively and intimately for over half a year demanded a huge leap in personal, artistic and professional transparency between us.

You always hear artists say that when they look back on their completed work that they can only see its flaws, but when I look back at these, I see myself trying hard to stand still or struggling to stand up or deliberately and arbitrarily slowing myself down or pushing myself to brighten up. Hopefully an illustration is an honest snapshot of the artists' personal truth at the moment of its creation: it's a combination of its creator's observation, memory and imagination – the processes we use to construct our perception of reality. In that sense, at the very least, I think it's a pretty successful series because it quite accurately captured aspects of myself of that time despite any other message that I tried to make it scream.

The other pieces here are more recent illustrations I did after M.M. I've often obscured human faces in the past with other symbols, like masks or helmets or gestures, but my new work is more full frontal. There's more exposed and vulnerable bodily gestures; less visual obstruction; less compositional 'sleight of hand'; more subtle textures; a softer approach to colours; and more of both light and dark. I've been a bit obsessed with the visual vocabulary of space and stalking NASA's live feeds. I find a lot of reassurance in Ginsberg's observations about universe as subjective, universe as Person and Mind as outer space. It's a rich and fun aesthetic library to play in, hopefully without being too literal about it all and turning all these visual metaphors into puns or jokes.

I've been to Tokyo, London and Brooklyn with questions like, 'What lifestyle need could comics fulfil for uniquely Australian lives?' Despite our contemporary globalised world, each country's local comics culture defines that culture's attitude and relationship to comics. Speaking in broad terms, there are manga digests for Japan's commuting culture where Tokyo's population swells by the millions daily from travelling workers and students; bande dessinée albums with high production values in Europe; and disposable, consumerist and collectable 'pamphlets' from America's pulp history. So Australia's needs are always curious to me. I've since come to consider the personal role of comics in peoples independent lives, such as its didactic role, it's role in teaching language and crossing barriers and even its role in forming relationships or in providing a framework for values.

In a medium where the roles are more mercurial, the small gap between reader and creator in generating 'meaning' from a work creates a smaller gap to leap between the roles and ultimately promote the engagement of artistic practices. As individuals employing the combined skills of observation, memory and imagination to determine meaning from the world, participating in artistic practices like self-expression and creativity is invaluable training. At a broader scale, if Artists are the universe's note-takers and researchers, if their continual search for meaning results in some body of resilient, respected truths ('masterpieces') and maybe some failed, redundant theorising ('hacks!'), then it's in everyone's interest to have as many 'researchers' as possible on the job, working to contribute something to history's library of notes so hopefully we can all stand on shoulders that are a little higher and so we can all see a little farther.

But yeah, Matt Huynh, 'comic creator.'



•|| *Wardrobe*

•|• *Acrobats*

•|• *Holes*





- | *Fly*
- |• *Stela*
- /• *Gifi*



•|• Film Still: *Heartbreak Video Clip*
by Sam Icklow

•/• Film Still: *Heartbreak Video Clip*
by Sam Icklow



The Glorious Undead

10th-28th February, 2009

The 10th of February marks the premier of The Glorious Undead, a genre-busting new media festival showcasing some of Sydney's best emerging artists. The festival celebrates living works, surviving in the crossroads of Surry Hills, Darlinghurst and Paddington. Born out of the creative passions of curators Marcel Cooper and Bronwyn Bailey-Charteris their main aim is "to recognise the works being made here and now – the incredible stuff surviving on cakes and crumbs – to encourage collaboration and new works."

As a part of the festival, the duo, in conjunction with the College Of Fine Arts, will be presenting three exhibitions (Flight of Fancy, Diorama Drama and Dark Hall), artist talks, a Broken Hearts Picnic, and parties. The various events through the month will be shown and hosted at Kudos Gallery, Somedays Gallery, the Moore Park Gazebo and a night club (TBA).

The opening exhibition, Flight of Fancy, is an extravagant night showcasing an array of performance in a multitude of forms. Marcel and Bronwyn ask us to attend in our own dress-up as they investigate the evolution of live performance in a continuous living piece: 'expect endurance,

random interval and continuous performance', with some pieces rumoured to last until the show closes.

Diorama Drama, co-curated by Elliot Bryce Foulkes, is a 'low-fi salute to craft revivals – a snap-shot of a new world – the macrocosm of your dreams' (if that's not a bit much). Showing at Somedays Gallery in Surry Hills, the space is to be divided into 10 to 15 parts that are then handed over to artists and designers as a realm in which to create their own space with the briefing: 'serious or satirical, elevating or depressing'.

For Dark Hall, the Kudos Gallery in Napier Street, Paddington transforms, as the name might suggest, into darkness but also into adventure. Dark Hall, the final exhibition for the month showcases a 'never been seen before' forest of small and medium scale sculptural works, video and sound installations and single channel videos. "We're hoping to have an inquisitive audience – we like the idea of looking behind and under objects and sculptures to find the sound or video – to find the story."

Program

Date	Venue	Exhibition
Feb 10th – Feb 13th Opening 5pm Tuesday 10th	Kudos Gallery	Flight Of Fancy
Feb 14th – Saturday	Gazebo (More Park)	Broken Hearts Picnic
Feb 18th – Feb 28th Opening 6pm Wednesday 18th	Somedays Gallery	Diorama Drama
Feb 24th – Feb 28th Opening 5pm Tuesday 24th	Kudos Gallery	Dark Hall
Feb 26th – Thursday	Kudos Gallery	Artist and Curator Talks
Feb 28th – Saturday	TBA	Rococo Closing Party





Elliot Bryce Foulkes

INTERVIEW

Nick Garner

What are we looking at?

An illustration and an experimental typeface.

Background of the image?

My experimental typeface *Reveal* responds to our engagement with type and how we arrive at its meaning. The font is constructed from curling ribbon which was scanned and letterforms eked from the resultant imagery. Its materiality also holds apt connotations of exchange, concealment, and reveal.

I had some costume designs featured at Kudos gallery in late 2008. A few weeks ago my best friend left for New York so I made this as a gift. It explores a language I established previously but this time is personally motivated. A brief-free image. It depicts the two of us dressed as Bjork and Bowie. I was Bowie.

How would you describe yourself at party?

With an acrostic poem.

What's Diorama Drama and who does it involve?

Diorama Drama is an exhibition of site-specific works by local artists and designers. It belongs to the program of the first Glorious Undead Festival which runs through February 2009. Basically we've called contributors to install large-scale dioramas throughout the Somedays Gallery – and we're expecting some dynamic responses. Aside from offering an interesting platform for new works, dioramas embody many spatial, experiential, and material concepts. As a result, the forum and parameters provided by Diorama Drama offer a fertile meeting point for artists and designers.

How does Diorama Drama fit into your previous art/design background?

Aside from my love of model-making, the project beckons a scope of my experiences. It's interesting to find how my design processes inform my curatorial decisions as everything comes together.

My working identity for Diorama Drama (seen in the advertisement) calls on my illustration skills.

For the work I chose and axonometric grid as it exists to describes three dimensions in two – relevant to diorama work. The type face and the illustrations all belong to the same matrix. I wanted to avoid being didactic with the imagery of dioramas as they have quite a rich a varied history, instead choosing to express some possible 'weapons of choice' common to all contributors. It exists as a starting point.

How does this fit in to what you see around you (in your life and 'art world')?

The art & design crossover definitely interests me. That is why I'm so excited to have a such a varied group involved with the show. Hopefully it will illuminate some common ground between the two and ignite conversation.

Where do you see yourself within a Sydney and broader arts world?

I'm not sure that I identify with a particular slab of the arts world. When I tell people I'm a designer it is usually begs the question "What kind of design?". Design, to me, is a process. As a result I don't like to box myself into particular forms or materials. My training is in graphics and textiles but I also work with interiors, costumes, set-design, performance mediums. I embrace new opportunities as they arise.

Besides The Glorious Undead are there any exhibitions coming up we should spruik for you?

Well, Diorama Drama is the focus at the moment. There is a blog which will track the progress of the participants at dioramadramashow.blogspot.com

You could spruik my website, elliottbryce.com – but only if you stand outside it with a microphone and portable amplifier.

Plans for the future? Thinking big and small.

I'm planning some surprises.



What's on in January

Das Superpaper has 2 Free tickets as a give away for the Sydney "St Jeromes Laneway Festival" (Sunday February 8th). Go to www.rococoproductions.com for your chance to win!

- 24 September to 01 February** **Yinka Shonibare MBE**
MUSEUM OF CONTEMPORARY ART
Contemporary African identity, the legacy of European colonialism, class structures and social justice – painting, sculpture, photography and film from 12 years of his artistic practice.
[FREE] **Editor's Choice to see before it closes**
- 21 November to 24 January** **Erwin Olaf: Selected Works**
AUSTRALIAN CENTRE FOR PHOTOGRAPHY
257 Oxford Street, Paddington
- 06 December to 22 January 2009** **Dick Watkins – Invisible Pictures**
LIVERPOOL STREET GALLERY
243a Liverpool Street, East Sydney
- 11 December to 23 January** **Group Show**
Lucky Town - James Angus, Hany Armanious, Tony Clark, Bill Culbert, Mikala Dwyer, Rosalie Gascoigne, Fiona Hall, Lindy Lee, Linda Marrinon, Michael Parekowitz, Julie Rrap, Rohan Wealleans
ROSLYN OXLEY9 GALLERY
8 Soudan Lane, Paddington
- 14 January to 31 January** **Game Is Good – Lauren Brincat, Rachel Fuller, Michaela Gleave, Kate Mitchell**
Curated by Michaela Gleave as part of the Firstdraft Emerging Program
FIRST DRAFT
116-118 Chalmers Street, Surry Hills
Game is Good brings together four Sydney-based (female) artists that have been drawn together through their persistent explorations of boundaries, with each artist tugging, pulling and stretching reality in different ways to find out where it breaks. [Opens Wednesday 14 January, 6-8pm]
- 15 January to 24 January** **carriageARTworks**
Contemporary Art of the Sydney City Fringe
CARRIAGEWORKS
245 Wilson Street, Eveleigh
Showcasing works from Artist Run Initiatives and galleries from the Sydney City fringe area (Camperdown, St Peters, Enmore, Newtown, Chippendale, Marrickville and Sydenham) PLUS a series of exhibition tours, forum discussions and a comprehensive talk on 'How to Buy Art'.
- 15 January to 27 January** **Fabrication**
An exhibition of textile art by Martin Roberts
GAFFA
1/7 Randle Street, Surry Hills
- 15 January to 01 February** **Another Nail In The Coffin – Clinton Garofano (Gallery 1)**
Ghost Mountain – Sean Rafferty (Gallery 2)
MOP
2/39 Abercrombie Street, Chippendale
- 29 January to 21 February** **John Firth-Smith**
Juliet Darling – A Pair of One
ROSLYN OXLEY9 GALLERY
8 Soudan Lane, Paddington
- 29 January to 21 February** **Group Show**
Anthea Behm, Monika Behrens, Sarah Goffman and Debra Phillips
BREENSPACE
289 Young Street, Waterloo

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