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You stand in an old palace – you wear slippers on your feet to protect the floors. A metre in front but stretching far above you a glazed man stands proud, probably on a horse. He's probably supposed to have the fine homoerotic curls of a Macedonian emperor. He's dressed in... garb, probably, all kinds of garb and finery and then there's something wrong. The anachronism, that thing that lies shiny and rude, seemingly out of time, out of order and out of place bounces off a mirror and echoes through the room.

To view something and say 'that is out of place', is to say that it shouldn't be there – to know, or suppose, what 'should' be there and to recognise 'that comes from somewhere else'. To have put that thing there in the first place is a decision, perhaps the whim of Louis XIV who saw in Alexander The Great a little of himself, perhaps it's the victim of circumstance or a nod in the direction of 'let's make something new of this'.

For this issue we have chosen to profile a selection of artists that find, either in their practice, their values or their setting, 'the out of place' – that find themselves straddling a dichotomy – be it between their artwork and the audience or presentation, the artist and their audience or within the works themselves and how they've come about. You walk into a gallery and see a work and a bell rings but each of your ears is computing a different sound. You look around – was that a mistake or was it the beginning of something new?

– Nick Garner



## Aaron Kinnane

INTERVIEW  
Rose Vickers

Aaron Kinnane is working on a portrait of Ben Lee that he intends to exhibit in the Archibald prize. It is the end of a hot Friday when I surprise him in his expansive Annandale studio, and though I have clearly interrupted a meditation, we sit down at a desk that is strewn with pictures of India and begin to talk.

**Tell me about what you're currently painting. What was the context in which it came about?**

I went to India in December and spent some time with Ben over a period when he was there for his wedding. We were introduced through a mutual friend, and then he invited me to come, which was at the time surprising. We were staying in an Ashram with Ben's guru Amma. Which means mother, I think. It's a place just outside of Velour, way down South. There's this big golden temple, and they go and sit and meditate three times a day.

But anyway, the image is a moment of turning around, or looking back. There was one part of the ceremony where he was given an umbrella and he had to walk away from all he loves; at some point after a few paces he has to turn back, symbolically, to what he loves and return to it. The day after we had the chance to spend some time together and go for a long country walk outside the Ashram. We talked about what this meant to him, and how he relates this to his life in Los Angeles. He was referring to the walk and how it represents his movement towards being centred, or his movement towards and away from celebrity life. When he goes to the ashram he finds the strength to make the walk back. I think he's found a place where he can be centred.

**Had you yourself meditated before?**

I guess so, but more unconsciously. After about day three I ended up going around the city with Missy Higgins and [actor] Nash Edderton.

**Painting your subject, it must be hard to cut through the myth around the man. That's part of what portraiture demands, I think, especially when taking as your subject a person who's physically recognisable. It's certainly a facet of the Archibald.**

Well, I've got no interest in painting the myth, because you can just go and pick up a Rolling Stones magazine and find that out. I choose Ben because he's got an interesting life story and a lot of physicality. It's a good face to get into.

**That real loading up of colour seems to be in keeping with your established style. Perhaps it's serendipity that India is where you ended up meeting. Do you think that something of an Indian aesthetic comes through in the painting?**

Yes. I felt when I was over there that there was an assault of the senses going on, and I just had to trust that when I got back something would come out.

**Who do you take your influences from?**

I used to look at a lot of German artists when I was at uni, but to tell you the truth I hardly ever look at other artists. I like Basquiat and Kippenberger; their style, and colour. It's really loose and strong and vibrant.

**With those artists the physical movement of painting is evident in the confidence of the work – bold colour, broad brushstrokes. It looks like you're building this one up in quite a few layers.**

All my work is done in layers. I've always painted on generally this kind of scale. I tend to work in clusters, as there's a lot of drying time in building up layers on paintings of this scale.

**Where did you go to art school?**

Newcastle uni, but I didn't finish. I think I probably went to uni for about six years. I'd start and always leave halfway through the year.

**To paint, or to have adventures?**

Both.

**Sometimes the two do come together.**

Yes, I was liking Newcastle outside of uni because I had a similar space to this.

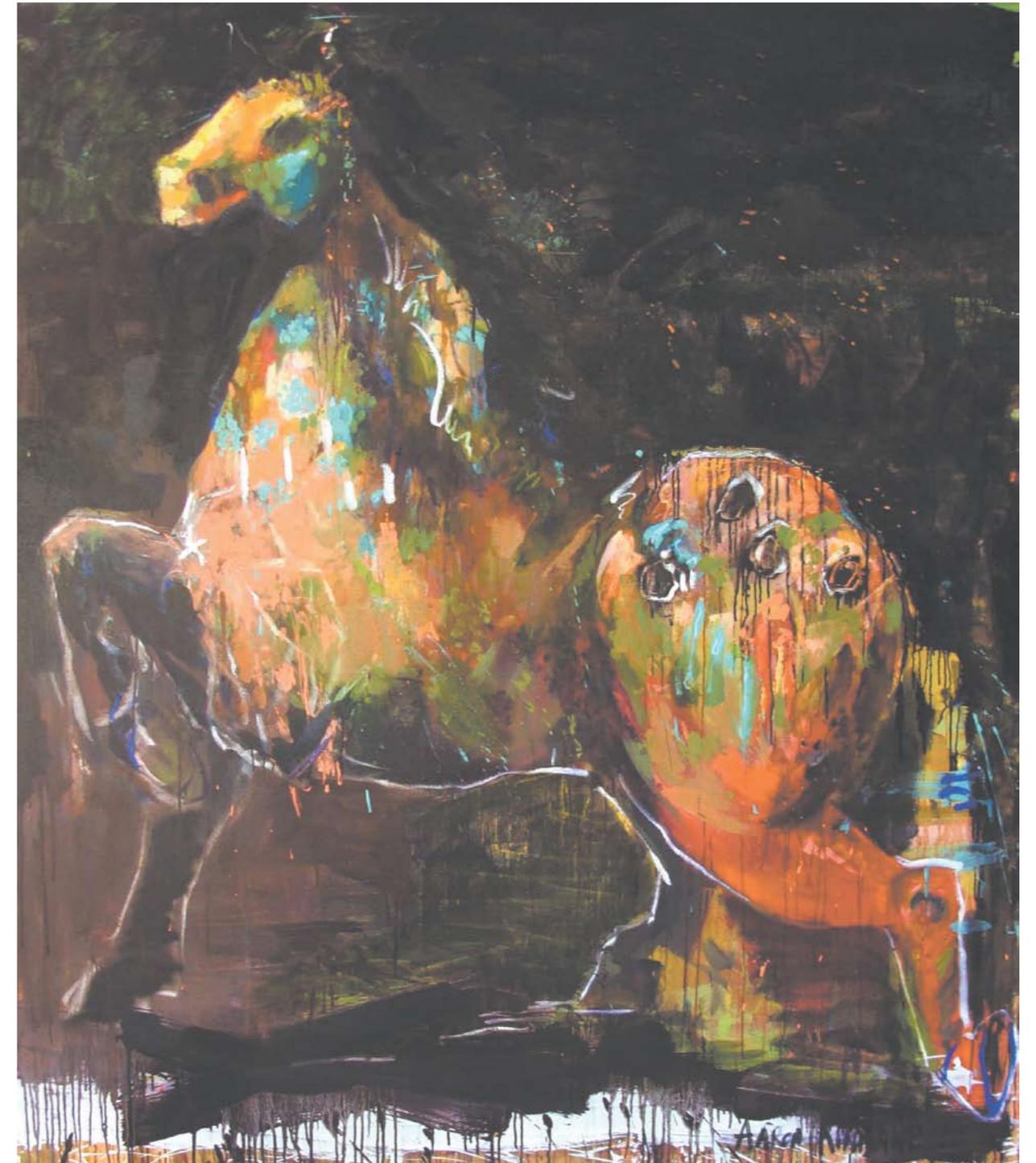
**i.e. vast.**

Yes, and so I felt confined working next to other uni students in a smaller space. And I don't like painting in front of everybody else.

When I finally did leave uni in 2000, I moved to Italy and worked for the artist Sandro Kear. He's an Italian artist who was living in New York and then returned to Italy. Do you know him? In the 1980's Kear was one of the more prominent Italian artists working in New York, around the time of Basquiat, Warhole, and Keefe. And the story is that Kear actually exposed Saatchi's auctioning off of the Keefe collection and then buying it back; essentially manipulating the market. So Kear threatened to expose Saatchi, and Saatchi countered by saying that if he did, they would dump their collection of his by the end of the next week and drop him from their stable. So he did, and they did. A week later Saatchi dumped all of his stuff, and his prices dropped. Kear went on to continue his career anyway. And long after all of this I worked for him for a year. I probably learnt more about painting from working with him than being at school. I learned a lot about colour theory.

**And a final question. What does the future hold?**

After this painting I'm about to start working on a commission for one of the Silverchair guys, Ben Gilles.



- Studio Shot
- | • *Sainly Step In The Still Of Night* by Aaron Kinane  
2008 (180x160cm) oil on canvas



## Origami High Street

**Horus And Deloris Contemporary Art Space**  
Saturday, 14 February from 6:00 til 5th March

With the Mardi Gras Arts Festival 2009

Aside from external influences, Sydney relies on its various communities, cultural pockets and their differences in values, focuses and practices to keep things from going stale. Outside of schools artists will often find themselves within their pocket surviving quite nicely, lamenting the size and incestuous-ness of it all. Perhaps they are small but they allow for diversity and act like cordial to the watering down of the broader 'industry'.

Coinciding with this year's Mardi Gras, Origami High Street is a look-book for some of Australia's best alternative Gay Lesbian Bi Trans and Queer (GLBTQ) artists. Presenting both a cross-section of the community and all facets of contemporary art practice. The exhibition boasts a list of emerging artists that shouldn't be baulked at, including works by Monika Behrens, Nobu, Justin Shoulder (aka Buzz), Tony Albert, Benja Harney, Matt Steg, Jo Cuzzi, Mathew Hornby and Dan Walsh.

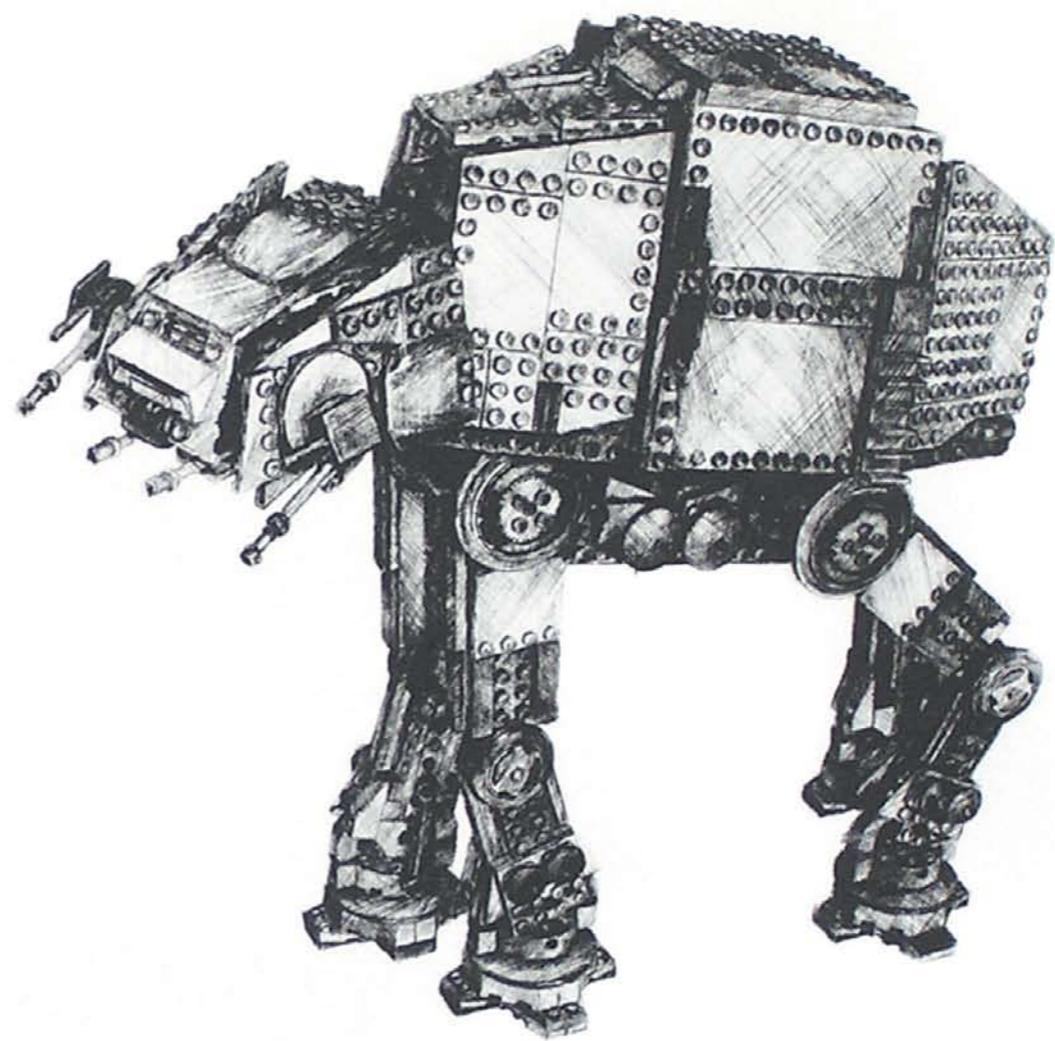
Featuring: practices that have grown from doing sculptures and illustrations for albums; mythological creations made from the detritus of urban routine performing rites to the

wonders of life; paintings and cakes that demand a closer look at the Australian History Wars; examinations into the alienation and displacement of Australia's Indigenous people through the eyes of pop-culture and wordplay; 'paper-forms' looking at fragility, value and nostalgia; and installations that hover between club-settings and performance art venues across Sydney. If that's not all a bit long-winded.

The opening event, on the night of Saturday February 14th, includes a 'special program of music and performances' that promises to be memorable to say the least. Of particular note, Dan Walsh, a.k.a. Cake Boy, performance artist and cake maker, will be presenting and wooing the crowd with an interactive cake-piece.

Every-so-often one will find themselves in a part of their world that is seemingly quite close to what they know but is so very different. It's like lying on the floor and looking at the ceiling – it's still home but you can see why you're only paying \$107 a week. If anything being a tourist in your own city is worth its weight and worth the wait.





•\• *Cat Cat*  
Dry-Point Etching

•| *Meet Your Maker*  
Dry-Point Etching



## Karolina Novak

### INTERVIEW

Nick Garner

#### What are we looking at?

This is a series of works I have been creating on and off for the last few years. Many of them depict constructions from the Star Wars Lego series of vehicles, characters and settings from the first three Star Wars films in Lego form.

#### How have you made them?

Most of them are drypoint etchings – the images are scratched with a needle into an acetate plate before being inked up and printed.

#### These images give me a great sense of joy to look at – it takes me back to getting carpet burns looking for a corner piece or a helmet. How did you come to use both Lego and Star Wars in your art?

I'd played with Lego as a kid, but the idea to use it in my work germinated back in 2001 when my younger brother discovered the original Star Wars trilogy and became slightly obsessed. Some relatives from Holland were visiting my family and they gave him a Lego Imperial Shuttle as a gift, complete with a teeny tiny Emperor Palpatine mini figure. Here was an evil megalomaniacal overlord reduced to a modular Danish plastic figurine with yellow hook hands, a removable cape, and holes in the back of his legs so he could stick to a Lego chair when you bent him into a seated position. My brother began collecting the pieces and I began pinching them from him because I thought they were so cool.

The penny dropped when he acquired a mini figure Darth Vader. In the instruction booklet it showed you how to assemble your own little incarnation of what had for so many people been a childhood symbol of evil in your very own bedroom. I became gripped by the symbolism of the Lego system and began to think about it as a metaphor for how we make sense of life and the world, how we fit tiny pieces together to build something meaningful, the nature of good and evil as built of the same benign material. The first image I made was of these instructions, and before I knew it I was buying Star Destroyers on ebay.

#### Tell me about your childhood – if that's not too straight forward – Millennium Falcons beckon curiosity?

My childhood as I remember it was pretty awesome. Though how much of that is romanticised in the pickle of hindsight I'm not sure. I was lucky enough to have generally had a great time as a kid, though of course not without the occasional hiccup. I grew up in suburban Sydney. My parents arrived in Australia a few years before I was born, and my grandparents lived with us. I watched a lot of television and ate a lot of pancakes. My grandmother made pancakes for me all the time when I came home from school. In supermarkets I liked speaking a secret language with my family, it made me feel like a spy.

As far as the Falcon is concerned, I was a little bit too young to remember Star Wars first hand, but growing up had a definite sense and understanding of its story and mythology somehow, by osmosis, as is often the case with icons of popular culture. I can't remember when I first watched it. But I do remember recognising a TIE fighter in the Muppet Babies title sequence. All that kind of ambiguity made the symbology I was working with in this series more interesting for me. Like, how does this happen? How reliable is your memory? Why and how does your perception of things change over time? I have always been interested in memory, which is probably why a lot of my work is somehow situated in childhood, or at least the past.

#### How do you feel your work fits into what you see around you – both in terms of your big-picture 'life' and the local art world?

There's a lot out there at the moment that deals with the imagery and iconography of that era (mid 80s to late 90s), both in popular culture and the art world, and also of course in design and illustration. The fact that this is the case is interesting because it indicates that there are a whole lot of people out there that enjoy being part of the in-joke of having a childhood commonality. Like when Milhouse gets the ALF pogs and is like "Bart, you remember ALF??" (And how you were just then going "I remember that episode.")

Unfortunately, in a medium like printmaking and especially in Australia, it's hard to have access to equipment outside of an institution, which can make it hard for a lot of printmakers to output their own work. Being a rather complicated medium on top of this means there's not a huge understanding of it outside of the art world.

I'm not sure really how my work fits in terms of the local art world. The biggest audiences for this particular series have been small children and other printmakers, who go "wow it's an AT-AT, and Luke's just thrown the grenade inside it cause he's still swinging by the graplehook!" and "how did you wipe the plate so clean?" respectively and with roughly the same level of excitement.

#### Firstly, excuse me for describing your work to a friend as 'cool etchings of Lego Star Wars scenes with romantic speech bubbles and stuff' – I feel it might be too easy to describe these like that – do these kind of descriptions get in the way of expectations for the next works both in your eyes and the eyes of the galleries you're looking to show at? Are you "Karolina – Lego Girl"?

Haha, yeah, actually I think I am. Particularly in art schools, what you use in your imagery can become shorthand for you. Like the triangle guy that Elaine dates that time. But he really paints triangles, so how else would you describe it? I think it's kind of inevitable, people are just trying to describe your work literally, and beyond that often the

fun is for people to find their own meaning. It only got a bit annoying when I took a little break from etching after making a 2 x1.5m star destroyer and people were disappointed that I'd drawn a stuffed toy rhinoceros in charcoal or made a snow dome with a photo of a goat in front of the Eiffel tower. Which happens sometimes. I've always done a mixture of things though – car crashes, animals, transformers, astronauts, porridge sachets - but this was really my first large series, both in scale and quantity, and people often responded to it really well. So I've been quite lucky. In some ways it can be a good thing that people can identify you with your work like that, and it can open people up to your work and what you do.

**So you're working on some new works for your Masters – where have you gone from here?**

Recently I've been drawing animals, particularly stuffed toy animals. At the moment I'm really into Bison. I got a plushie Bison on ebay - it arrived on Christmas Eve. So I guess there has been a slight departure from Star Wars Lego. I love the precise, mechanical aesthetic of that kind of work, but I've really wanted to do something a bit more organic, maybe for want of a better word, a bit more feminine. I think the mood is still quite similar though the imagery itself may seem on face value to be different.

**Do you feel there's a line that can be traced between the two bodies of work?**

Yes, I think so. I think it all stems from a similar set of concerns regarding construction, memory, the relationship between reality to fantasy and imagination, and of course the obvious link that the work all has to childhood by depicting different types of toys. To me the work feels pretty consistent conceptually.

**What are your plans for the future – there's a show at the end of the year?**

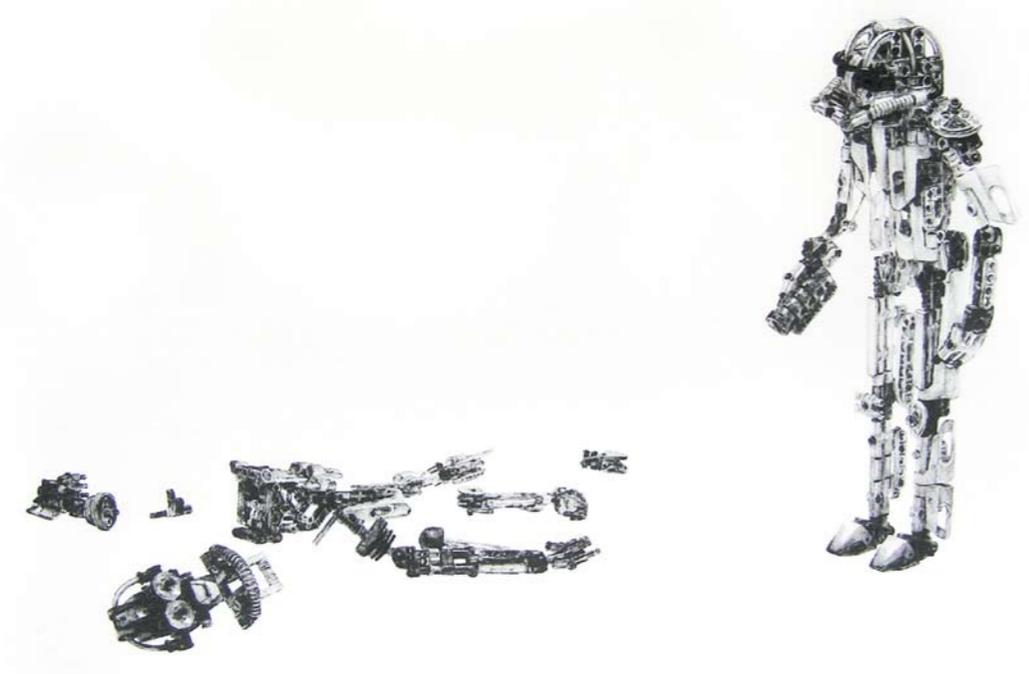
As you mentioned I'm finishing off my MFA\* at the moment, so yes I'll be showing some of that work later in the year in my graduation show and in another show at Horus and Deloris in Pyrmont. Stay tuned. Then I'm going to get a job. Ha.

**I've seen your work at a couple of galleries, how do you get shown? Was it hard to find a gallery or did they find you?**

A little of both. I like to contribute things to group shows and do small projects, and often those things lead to others. I was lucky enough to be approached once or twice by galleries on the back of grad shows or other shows I'd been involved in. Sometimes it just takes a little persistence and patience. I haven't really held signing with a gallery as a major priority. I think at this stage there are so many other ways to get your work seen and so many interesting projects around all the time to be involved in.

**How would you describe yourself at a party?**

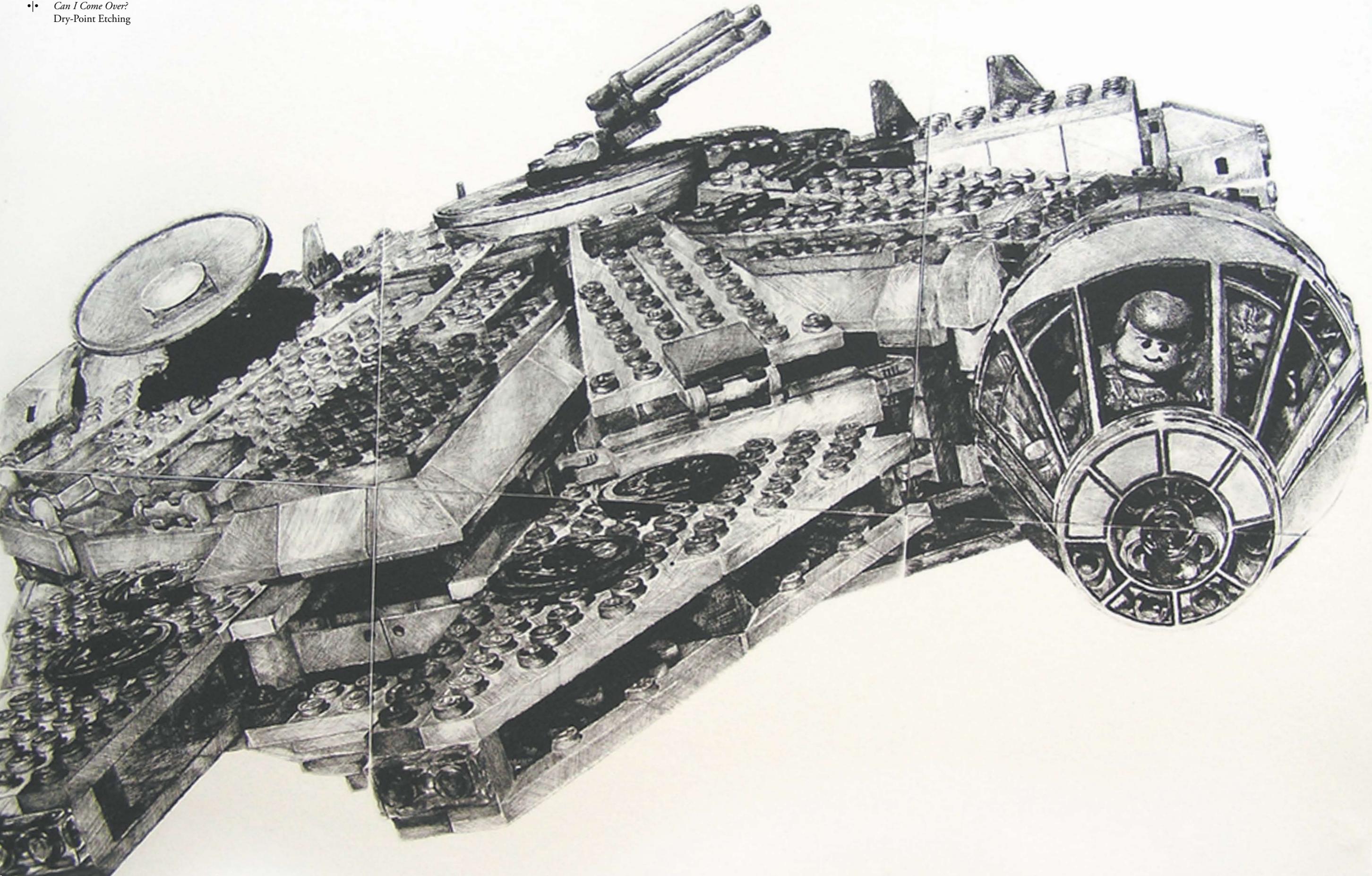
At a party I'd be behind the kitchen counter drinking tea and washing glasses so we didn't have to drink out of plastic. Then I'd give seven people a lift home. On the rare occasion that I didn't drive, I'd be throwing peanuts at the DJ and inviting people to join my travelling vaudeville comedy troupe. We've already recruited someone to throw cream pies at, as long as they're made of mashed potato, not cream. I think he is lactose intolerant.



•\ *High Noon*  
Dry-Point Etching

\• *Did Too*  
Dry-Point Etching

•|• *Can I Come Over?*  
Dry-Point Etching





## Tony Albert

INTERVIEW  
Nick Garner

### What are we looking at?

This is a group of large scale, high gloss photographs, where I take on the persona of fictional character 50perCENT, a rich, glamorous hip-hop superstar. Whilst the images are quite jovial in their approach, they are very much anchored in the here and now, in the clichés and calamity of urban Aboriginal youth culture. As 50perCENT I appropriate iconic photographs of American hip-hop artists and attempt to redress racial stereotypes associated with Aboriginal Australian people. I also hope to present an insight into Australian Aboriginal humour. Even with serious social and political undertones I also want the work to be about fun – I certainly had a lot of fun making them.

### What is the background to these images?

I work a lot with Indigenous Australian youth and have been particularly stuck in recent years with the interest and push that music (especially hip-hop) has had on the community. Even in very remote areas of Australia, I was witness to children and youth wearing an American-ised style of clothing. I started to engage with the fluidity of the music our young people were making and I was amazed by the lyrical content as well as the sophisticated nature of its execution. The young people were singing and rapping about issues that were not being talked about in day-to-day life such as youth suicide and substance abuse. I was blown away by the content. As an artist I wanted to do something, I wanted to make a hip-hop superstar that was Aboriginal.

**How have you made the images?**

The idea lent itself well to large scale photographs - luscious and glossy like you would find on a CD cover or magazine. My work is conceptual and I work across many mediums. For me it is more about 'what I want to say' and I pick the most appropriate medium to get the ideas across. I worked with technicians for these images as I do with a lot of my work. I want it to be the best it can be so I often outsource to produce the highest quality product. All the other models are my friends and fellow artists like Richard Bell who plays the NOTORIOUS B.E.L.L. All the characters translated very well to hip-hop personas. I did have to trick everyone however. I invited everyone for a BBQ - and when they arrived I said 'TRICKED YOU!!! you are all going to be models for my next artwork'. You have to be sneaky sometimes. If I had invited everyone over for a photo shoot, no one would have turned up.

**At first glance these images are quite different - could you trace a line that brought you from paintings to the photographs in 50perCENT - or is concept driving your material practice?**

The concepts driving the two lines of work are very different. 50perCENT really stands alone in the progression of my work and I look at it as a sort of special project. The paintings are more representational of my practice as an artist.

**It seems that de-framing and re-contextualizing are a key part of your practice - so I guess it's important to establish what your context is.**

It is a very important part of my practice as it also focuses on the idea of appropriation. I often do direct reproductions of 'aboriginalia' (kitsch Australiana representing aboriginal people) and the fact that it is completely copied is the point. Text is also an important part of my practice along with the use of humour and pop culture imagery. I use these elements as a tool to draw the viewer in. My work is often about giving an imagery that is easy to look at and exciting and not to be completely about the more serious political and social undertones. It has an after effect or after thought that something more sinister is going on. I find this far more effective than screaming a point at something or making it too obvious. I think there is an undercurrent with my work that is not always picked up on at first.

**Do you let that undercurrent define a large part of your practice?**

That is the purpose of much of my work. I can be a defiant person as an artist too. I am more likely to play up to a stereotype then to shy away or challenge it. I think a lot of the western system is about classification and definition and that is how people make sense of things. I tend to shun from this and let things be as they are.

**Your work is shown all over the country but you are originally from the Giramay Community in far North Queensland - where do you feel most at home?**

Living and working in Brisbane I have managed to find a great sense of comfort here. When I am up home in North Queensland I am in my country with my people. I tend to be far more contemplative and real about what is and isn't important in my life. North Queensland is also about fishing in the sea, swimming in the fresh water of the rainforest and spending time with family. 'There's no place like home...'

**How do feel you've been received, both in the art-world and your personal life?**

I actually feel very privileged and lucky to have been given the opportunities and experiences that I have had. I try at most times to challenge that fact that I could live entirely in a niche 'bubble' and that would not be good. The Art world, my friends and environment are all very accepting of who I am so I am always mindful to extend myself outside this.

**You have been invited to show 50perCENT at the Havana Biennial - it's more of an edgy show, with artist from more marginalised cultures in South America and Africa. Firstly you must be pretty excited but how do you see your work fitting in with the other countries and artists?**

Havana is very exciting for me. Given the history of Cuba and its infrastructure as a country the 'Havava Biennial' has developed a politically strong and edgy premise for exhibiting art. I have been surprised at how 50perCENT has been recognised globally given that it was a very precisely done work (so I would have thought). When I exhibited the series in Paris people were very receptive of it. I think the western pull of America is much stronger than I had considered.

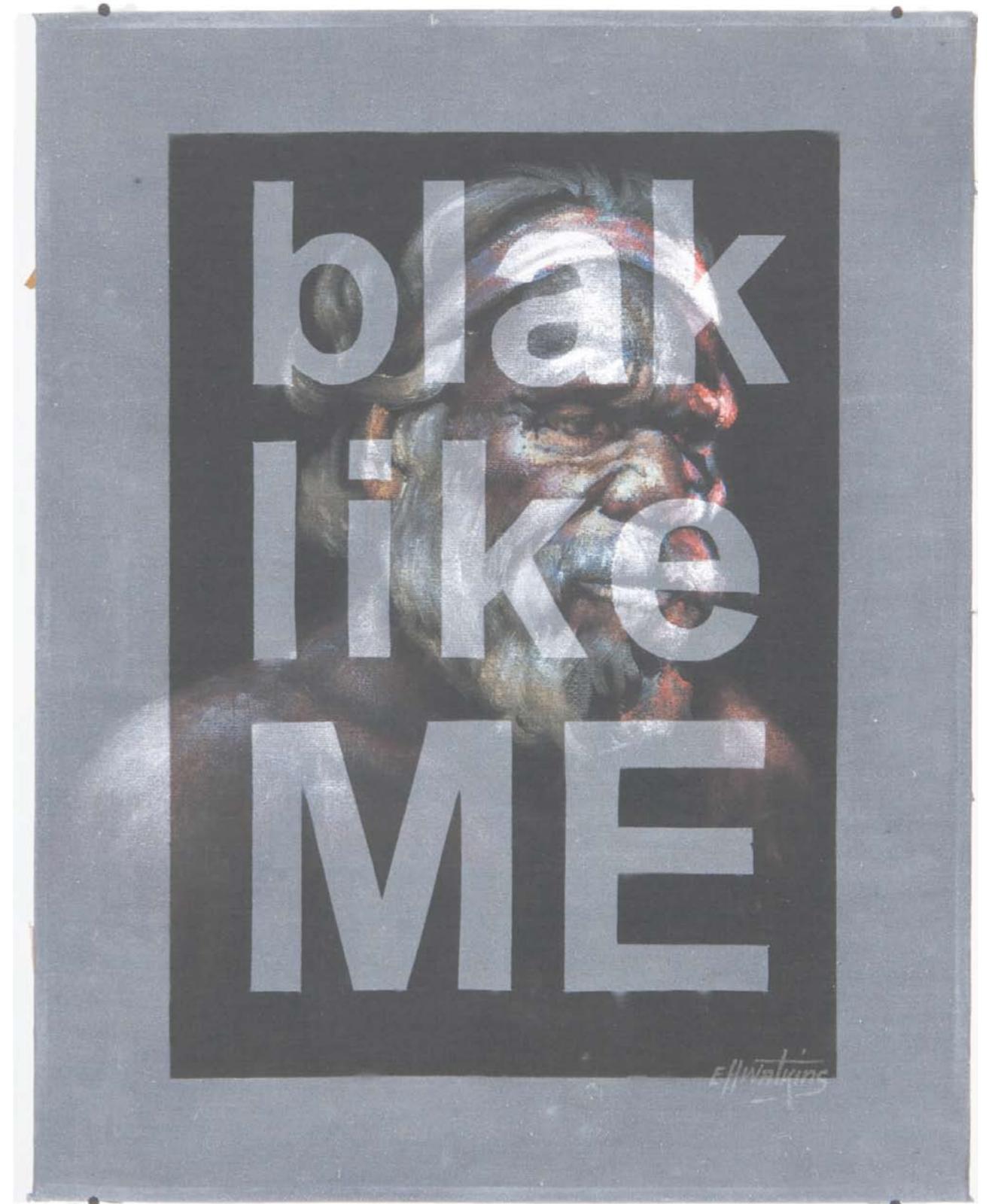
**(Here's one I've always wanted to ask) What are your plans for the future after Havana?**

It is going to be a busy year but I plan to spend a lot of time in the studio. My cousin Vernon AhKee is a participant in the Venice Biennale and I would love to go and support him over there. I am also doing some work up home (nth QLD). We have a 'keeping place' that has been built and as a community we are looking at repatriating objects from Museum collections. I would really like to be involved in this and assist as much as I can.

**Do you see yourself working out of Australia in 15 years?**

An interesting part of my work is the opportunity to travel. I would love to work for longer periods of time overseas, although I do find it very difficult to do anything over 1 - 2 months. I get home sick. But I never want to discount anything. With any luck I will fall in love in Cuba and never return... hehe...

*Tony Albert's work is showing at Horus & Deloris Gallery (Pyrmont Sydney) in February and will also be on show at Gallery Smith in Melbourne.*



- \ 50perCENT featuring Sissy type-c print, 100 x 100cm, 2006, ed 3/5 reproduced courtesy the artist and Gallerysmith, Melbourne
- \ ..gay your life must be acrylic spray paint on vintage velvet, 2008, 54 x 43.5cm reproduced courtesy the artist and Gallerysmith, Melbourne

- \ blak like ME acrylic spray paint on vintage velvet, 2008, 37.5 x 30cm reproduced courtesy the artist and Gallerysmith, Melbourne



- | *50perCENT #1*  
type-c print, 100 x 100cm, 2006, ed 5/5  
reproduced courtesy the artist and Gallerysmith, Melbourne
- | *SISSY*  
type-c print, 100 x 100cm, 2006, ed 3/5  
reproduced courtesy the artist and Gallerysmith, Melbourne



•| *'underneath every building in the world'* by Greedy Hen

|• *Skeleton Portrait* by Greedy Hen



## Greedy Hen

### INTERVIEW

Tim Maybury

Greedy Hen, aka Katherine Brickman and Kate Mitchell, are a Sydney based art collective who have been working together since 2005. As well as establishing a presence amongst the visual arts community, the pair have also gained a strong reputation in the independent music scene as their expansive and humorous imagery has crept its way onto the covers and surfaces of countless records and tour posters for both local and international artists.

#### **Choose one of your images and describe it in 17 words.**

Greedy Hen self portrait –  
Jungle vibes, jungle fever, bones, quicksand, spirits, diamonds, hunting, running fast and voodoo mixed with Spanish gold.

**Greedy Hen garnered the accolade of Best Arts Newcomer at the recent inaugural FBI/ Time Out Sydney SMAC Awards. Congratulations! For those of us who don't know, can you describe the sensation of delivering an acceptance speech at a public awards ceremony?**

Luckily there are two of us, so when one of us is slightly bewildered and only able to pull a smiley faced thumbs up maneuver, the other one is able to string some words together. And that's how we deal with the joys of public speaking.

Katherine: "Thanks brains"

Kate: "Thanks eyes"

I usually hear of Greedy Hen's work being referred to as 'illustration'. Does performance art ever count as illustration?

The ideas that are explored in our illustrations also get expressed in many other different forms of Greedy Hen art. We like to use many different mediums, we're not confined to one manner of working, we like to see how our ideas manifest in lots of different ways - performance, print, film, drawing, collage, blood sports, photography, wrestling, watercolours, ink...

Tell us about how your work is being received outside Sydney and internationally.

We've had quite a few opportunities to show our artwork around Australia and internationally. We've illustrated for musicians and labels in America, Australia, and New Zealand, have exhibited at the Australian National Art Gallery, the New Zealand Centre Of Contemporary Art, Musee 16 Gallery in Portland Oregon, The Art Gallery Of NSW, have featured in art publications in Barcelona, Australia, and the UK... basically we spread the Greedy Hen good vibes far and wide.

How are you finding your new art studio space below Big Jesus Burger music recording studios in Surry Hills?

We haven't quite moved in yet, we're still fiendishly painting the walls, but it's a total dream land! We're very excited!

What's next on the cards for Greedy Hen?

Greedy Hen with fellow art collective duo We Buy Your Kids are jointly taking over China Heights Gallery for BLACK MAGIC TRICKS. The exhibition will feature a collection of works from both duos dealing with electricity, bones, the black magical, the powerful, adventures, jungles, hunting, spirits, fools gold, the death march, the whacked out, the untouchable and the indescribable. What does that mean? Best go to the opening on Friday 6th Feb and find out. It's pretty much going to be the greatest thing you will ever see with your eyeballs. It may very well complete you as a person.

**Black Magic Tricks**

China Heights Gallery  
Upstairs 257 Crown St Darlinghurst

**Opening**

Friday, 6 February from 6.30 – 9.00pm

Saturday – Wednesday 12.00 – 5.00pm

[www.greedyhen.com](http://www.greedyhen.com)

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THU SEP 20	THE GLOBE, BRISBANE	THU SEP 27	HERITAGE HOTEL, BULLI
FRI SEP 21	THE FACTORY, SYDNEY	FRI SEP 28	THE PALAIS, DAYLESFORD
SUN SEP 23	CLARENDON GUEST HOUSE, BLUE MOUNTAINS	SAT SEP 29	TOFF OF THE TOWN, MELBOURNE
		SUN SEP 30	JADE MONKEY, ADELAIDE

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FRI 2nd & SAT 3rd	TROUBADOUR, BRISBANE	SAT 10th	JADE MONKEY, ADELAIDE
WED 7th	FACTORY THEATRE, SYDNEY	TUE 13th	SETTLERS TAVERN, MARGARET RIVER
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## Ms Fitz for Tina Kalivas

### PHOTOS

Elvis di Fazio

### INTERVIEW

Jasmine O'Loughlin-Glover

Ms Fitz (a.k.a. Claire) is a Sydney-based stylist, who recently collaborated with Australian fashion designer, Tina Kalivas, on a range of jewellery to accompany Kalivas' latest collection, Zarafshan.

**Ms Fitz, you collaborated with the celebrated Australian fashion designer, Tina Kalivas, on these jewellery works. Tell us first about the ideas underpinning this collaborative collection of fashion and jewellery.**

First of all, my major inspiration came from Tina Kalivas' beautiful collection "Zarafshan". Tina has been working with a network of female Afghani refugees from Sydney's west to create a collection which references traditional Afghani embroidery and design. It's a really beautiful coming together of minds from across cultures.

**How did this collaboration come about?**

I've been working full time as a stylist in Sydney for the last year. After styling an opening show for Fashion Week last year – for which I also created one off-accessories – I got a bit of a name as a jewellery designer. I was introduced to Tina through Mark Vassallo (Harpers Bazaar, Grazia) who thought we would make a good pair – and he was right, Tina and I are totally on the same wave length in terms of design.

**Your pieces are handcrafted, and situated within a collection focussing on traditional Afghani crafts, giving them an element of the 'primitive'. How do you see your work in relation to this idea?**

I was really inspired by the embroidery pieces the Afghani women had created, they were so earnest and beautiful. I believe the term used in artistic circles is "Naive Art", so I really wanted to incorporate that into my designs. I used a lot of traditional weaving and knotting techniques which are used the world over in ethnic design, but I put my own spin on it. There's an element of modern street culture thrown in there too, and references to 90's hip hop fashion, which is my true love.

**Why is this relevant now?**

Design-wise, it's on trend. But beyond that, I think it's really important that the fashion industry are held accountable to reflect and interpret the world we live in. The war in Afghanistan and the displacement of refugees is an issue that affects Australians, and I'm really proud that I have, in some small way, been able to bring light to it.

**Is there a future in the Tina Kalivas/MsFitz collaboration, or are we seeing a one-off collaboration?**

Yep, Tina has asked me to come on board to collaborate for next season too. Yay!

*The designs are available in London at Liberties, and Pretty Dog in Newtown in Sydney.*



## 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* interviews Raquel Welch about her penchant for granny dressing and deceased estates...

**Raquel, I've seen some pretty amazing costumes in my time, but I have to say this was quite the masterpiece... what inspired it?**

I've always loved the way older Jewish women dress. I am totally stereotyping here of course, but from what I've seen in the movies and on *The Nanny*, they're all so flamboyantly styled. All that tacky gold, the big bouffants, the furs, the outrageous clash of garish patterns... it's so over-the-top and hilarious. If I'm ever in doubt or I don't have a party costume, I just put this outfit on and I'm done.

**So you were dressed as a 60-something woman, at a party swarming with 'hip' young 20-somethings. Were you afraid? Did you feel out of place?**

No I wasn't afraid. You can use any excuse for this choice in costume – it is very versatile. I was at a Michael Jackson party dressed like this and I just told everyone I was “a fan”. I had an autograph book and everything!

I didn't feel out of place. I would've only felt out of place if I hadn't been wearing a costume at all. I can't stand people who don't make any effort.

**Do you find yourself adopting the character of your costume alter ego?**

Actually I don't. My Yiddish is terrible! I just walk around being myself and I just let everyone else put on the act for me.

**Where do you hunt for your treasure?**

Everywhere and anywhere: op shopping, flea markets, shitty \$2 shops, even on the street. You'll be surprised what you'll find if you keep your eyes peeled.

On the QT, I also have very sticky fingers so I get a lot of things for a five finger discount!

**I have a terrible habit of eyeing-off particularly well dressed older ladies, knowing that in the not-too-distant future their treasures might soon be mine. I know it's wrong but I just can't help it! Do you ever find yourself doing the same thing?**

Oh all the time! I get very jealous. But you know, that generation is slowly becoming extinct so I have taken to scanning the classifieds for deceased estates. These are the best kinds of garage sales – everything must go super cheap!

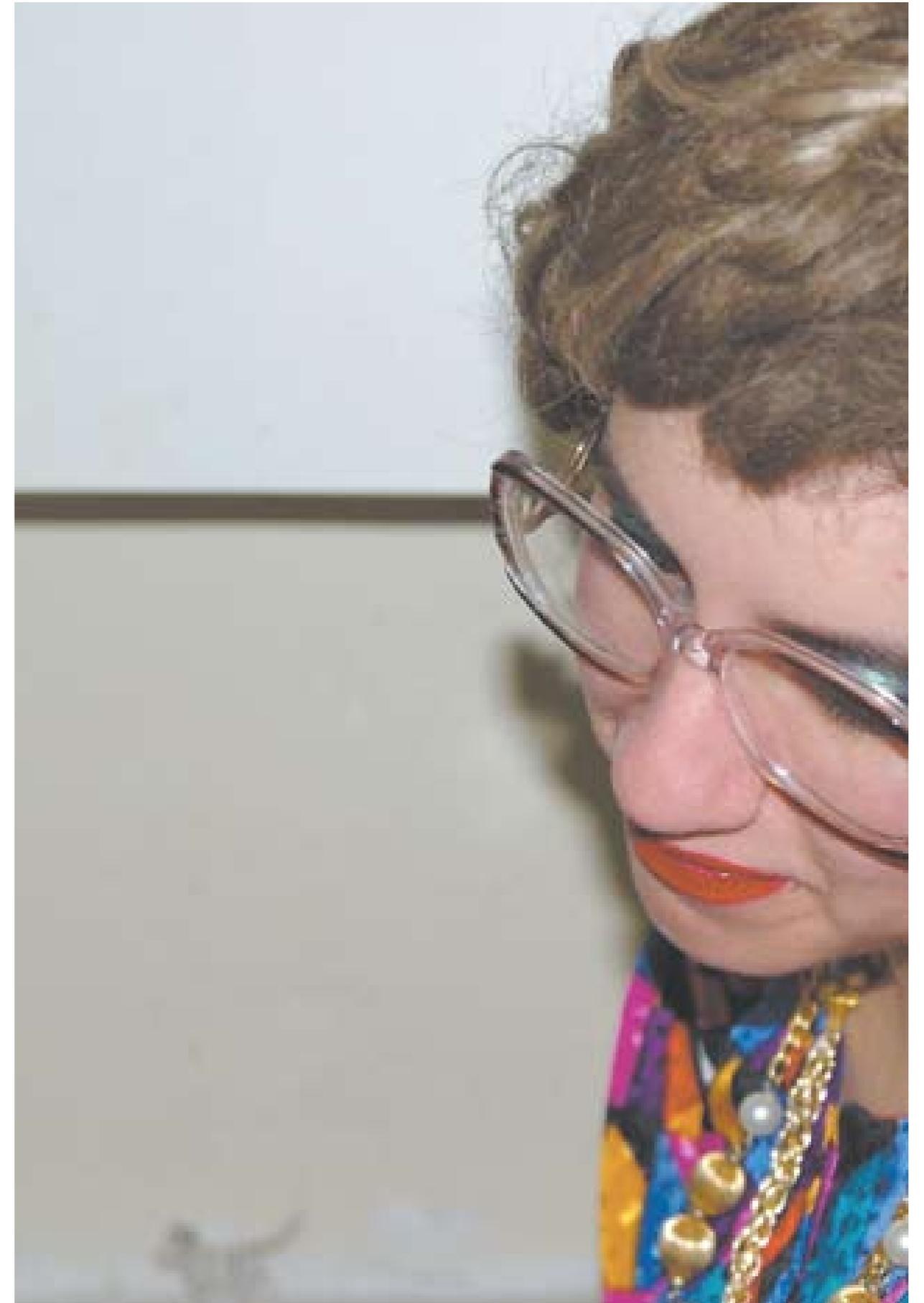
**Phew, so I'll have someone to burn in hell alongside then. While on the topic, if you could visit the deceased estate of anyone in the world right now, who would it be?**

I wish I'd been old enough and rich enough and living in New York in 1987 when Andy Warhol died. I would've bought up his entire estate! He had mountains and mountains of cardboard boxes filled with treasures - his 'time capsules'. Imagine being able to sort through all his stuff! I'd probably have a heart attack.

I guess right now though? Not that I wish him dead or anything, but John Waters' estate would be a fun place to raid. He has a fantastic library of books and a collection of fake plastic foods that puts mine to shame. Also he has really good art and even boasts a clown portrait painted by John Wayne Gacy - the Clown Killer! This makes me very jealous.

Second place would probably go to Liberace (may he rest in pieces). His diamond encrusted piano shaped rings were from hell. Now there was a man with good taste!

*Raquel Welch is the co-editor of DUKE Magazine. Issue 5 is out now. For more info go to [www.dukemag.com](http://www.dukemag.com)*



## What's on in February

- 29 January to 21 February  
**John Firth-Smith and Juliet Darling "A Pair of One"**  
ROSLYN OXLEY9  
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
- 03 February to 20 February  
**James de Blas "Still Life"**  
LEGGG GALLERY  
183 Regent Street, Redfern
- 05 February to 22 February  
**Bushwhacked – The Google Show**  
AT THE VANISHING POINT CONTEMPORARY ART  
565 King Street, Newtown (in association with Hardware Gallery, Enmore)
- 05 February to 22 February  
**"Limbi" (Group Show), "Choral Swell" Ella Barclay**  
MOP  
2/39 Abercrombie Street, Chippendale
- 05 February to 28 February  
**Arlo Mountford "The Folly" and Clare Milledge "The Last Visible Dog"**  
GRANTPIRRIE  
86 George Street, Redfern
- 06 February to 28 February  
**Sean Meilak**  
KALIMAN GALLERY  
56 Sutherland Street, Paddington
- 06 February to 07 March  
**New Moving Image Works**  
**Angelica Mesiti, Kate Murphy, Elena Näsänen, Mel O'Callaghan**  
**Curator: Blair French**  
ARTSPACE  
43 - 51 Cowper Wharf Road, Woolloomooloo
- 07 February  
**Artist Talk: Michael Corridore and Deborah Kelly – "Street Machines"**  
AUSTRALIAN CENTRE FOR PHOTOGRAPHY  
257 Oxford Street, Paddington  
Free Admission
- 10 February to 14 March  
**Jess MacNeil**  
GALLERY BARRY KELDOULIS  
285 Young Street, Waterloo
- 14 February to 05 March  
**Origami High Street – with 'Mardi Gras Arts Festival 2009'**  
HORUS AND DELORIS CONTEMPORARY ART SPACE  
Level 2, 102 Pyrmont Street, Pyrmont
- 14 February to 26 March  
**Yin Xiuzhen**  
ANNA SCHWARTZ GALLERY  
Carriageworks, 245 Wilson Street, Darlington
- 21 February to 19 March  
**Joanna Kitas "Night City"**  
LIVERPOOL STREET GALLERY  
243a Liverpool Street, East Sydney
- 25 February to 14 March  
**Dane Lovett, David Lawrey & Jaki Middleton, Safari Team**  
FIRSTDRAFT  
116-118 Chalmers Street, Surry Hills
- 26 February to 21 March  
**Callum Morton "Wall to Wall"**  
ROSLYN OXLEY9  
8 Soudan Lane, Paddington

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