

das
SUPERPAPER

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somedays

CHLOE v ANDREWS f. GISELLE

Opening
Wednesday 10th December

72B Fitzroy Street
Surry Hills 2010

Tel. 02 9331 6637
www.somedays.net.au

Somedays Gallery supports emerging artists by providing a professional gallery space and curator to help you get your work on our walls. Your work is seen by hundreds of people and we throw you a huge opening night arty party!

Set against vast panes of white walls in our airy loft-style space, Somedays Gallery offers a chance for up and coming artists to showcase, promote and sell their original art work without the pomp and circumstance of many traditional galleries. Whether you're a seasoned professional or fresh out of art class, Somedays Gallery offers a hip yet accessible space to exhibit your work and a great opportunity for the rest of us to get a sneak preview of the next big thing in the art world!

Artist Callout for Somedays Gallery!

Somedays Gallery is looking for artists, designers, curators for our 2009 program. We are very open and would love to hear from you and all about your work. Drop in or email bronwyn@somedays.net with your ideas.

Have your work shown in a rad Surry Hills gallery in 2009

THE RED RATTLER



A new not-for-profit creative space opening in early 2009 for artists, performers, activists and musicians.

The Red Rattler is run by a collective of volunteers. We are aiming to create the greenest and most sustainable space of its kind in Sydney. Any funds made through The Rattler will contribute to increasing our energy efficiency and implementing our 5yr eco plan.

Located in an industrial area (originally called Tramvale Estate in the early 1900s) and in close proximity to Sydenham station, the name of the theatre is inspired by the old Red Rattler trains. Carriages were open plan with long bench seats, the trains were a bit noisy, clickerty clack on the tracks. Whilst the rattle refers to us trying to shake things up a bit in terms of accessible venues and creative spaces in Sydney, the colour red has long associations with left politics, revolution and anarchism.

For news, bookings or information about upcoming events visit www.redrattler.org

The Red Rattler Theatre
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Marrickville NSW 2204
enquiries@redrattler.org



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Willkommen, you hold in your hands the first edition of Das Super Paper: a monthly magazine profiling emerging Australian artists. We feel in the creative world it's easy to get caught up in the champagne and caviar – here at Das Super Paper the tastiest thing is the art and not the fish eggs, the champagne flows but only when its free at an exhibition. The magazine gloss is gone and instead we leave the artists and their works to speak for themselves, tied with a free street press ribbon. In the words of the Beastie Boys, “Let me hear some action from the back section. We need body rockin’ not perfection.” It’s their art, their world, in their words.



WHEEL
OF
FORTUNE

TICKETS

HOT

4



- | *Hubub* by Justin Shoulder
- |• *Glutglut* by Justin Shoulder
- / *Waltham* by Justin Shoulder
- /• *Caenuserabrallus* by Justin Shoulder



Justin Shoulder

PHOTOS

Mat Hornby

INTERVIEW

Nick Garner

What are we looking at?

These photographs document four of my Fantastic Creatures. Like the chimera, monkey demon or harpy these fantastic beings continue a lineage of mythological creatures. They articulate contemporary urban stories in Sydney.

How did they come about both as works on their own and as a show or body?

I yearn to stir a distant memory and bring it back to life. This memory is of our absolute, undeniable and irrevocable kinship with the natural instinctive psyche. I love and loathe the intensity of inner-city living. The carnival stimulates and educates but also distracts. The Fantastic Creatures are born from my search for magic in this city of distraction. This magic I search for is the visceral experience of wonder. It is a feeling of astonishment that requires one to exercise their sense of hearing, sight, smell, touch and taste. My performances become ceremonies to reawaken my senses and hopefully the audiences.

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

There is no division for me. This is a sensual enchantment of living. I guess it is also a spiritual search. I did not have a religious upbringing. My practice is a self-initiated rite of passage. There is much I cannot see that I am attempting to comprehend. I lack the words to articulate this feeling.

It appears that you have two types of gallery – the performance space and the place where you present the altar (if you will) – how do you choose these places?

Because my work is responding to living in the city, I find public sites most desirable for the Fantastic Creature's dissemination. I want to share this instinctual search for magic and its outcomes with as many people as possible in the hope that the magic will propagate. Nightclubs have been particularly exciting performance sites. I enjoy the imaginative space opened up by sensory stimulation. Other public sites the creatures have inhabited

include: music festivals, river pontoons, street marches and television studios.

There are devotional images and objects for each creature. White box galleries can provide a necessary quiet space for the contemplation of these altars. I the idolater!

So I saw several of the Creatures on the stage and the ritualistic way you've been presenting in the gallery – what kind of reception are you getting at these venues? Is it what you expected?

The Fantastic Creatures are ambiguous in form and intention, so there are often great polarities in reception. They seem to tap into people's childhood imaginations. I am often told it reminds people of a particular childhood memory: a monstrous fear, a whimsical dream. This revisitation to that sense of first discovery and wonderment is fantastic! Our contemporary urban culture seems to dull this sensation with its mechanical repetition of consumer blandness.

I am constantly surprised and excited by all responses. At least a dialogue is being created!

I know you've created another fantastic creature for the Red Rattler opening in October – do you feel there's a lot more in this particular vein (of the Creatures, Animism, Rites, Born out of detritus etc.) for you?

This is my joy and I envisage a life long practice. I see a huge menagerie of creatures born. I will evolve with this process.



OK, you were born in the Suburbs of Sydney- if we were to read a paragraph about you on the back of a Taschen book what would the blurb be?

See inside for more.

Aside from a new creature at the Red Rattler – what exhibitions or performances have you got coming up?

I am helping to co-ordinate a wonderful arts festival at Performance Space in February as well as performing at a huge bash for Club Kooky at the Factory.

There are creature adventures in store for me in Brazil later in 2009. As Liza heralds, 'life is a cabaret....'

I hear South America but what are your plans for the "future"?

Well, a lot needs to be done before 2012 if we are to survive on this planet. Bring on a shift in consciousness! I want to facilitate this shift through creative expression, continuing my performance and image making with as much dissemination as possible. Thanks for your help! Xx

(For more images of Justin's Fantastic Creatures and performances – visit www.dassuperpaper.com)



•| *Conventional Weapons
Were No Match For Them*
by James Jirat Patradoon

•| *Dr Caseface*
by James Jirat Patradoon



James Jirat Patradoon

INTERVIEW

Nick Garner

So James what are we looking at?

These are some screenprints and drawings I've been doing. I guess now I consider them to be drafts of a much bigger project. I've been trying to build up my own superhero universe of characters and mythologies, I'm not quite sure where it is headed but I feel like articulating my ideas in the form of different characters.

It is mostly stabbing in the dark at the moment, the more of these I make the clearer the stories become. At the same time I'm trying to achieve a certain aesthetic informed heavily by the pulps of the 40s - I'm deliberately trying to emulate the styles of Lee Falk, Wally Wood, Albert Finlay etc. I like the idea of going back to something classic and familiar.

Can you give us a background of the images?

My work is about inadequacy, and the fantasies that arise out of a dissatisfaction with reality. I was a major geek growing up and comics and video games were my favourite places to escape to. I was so immersed in these universes that now I can't help but relate to the world in terms of missions, squads, gangs, grudges, team-ups, arch enemies, and secret identities - I find myself imposing those narratives onto all aspects of my life.

I've been working with ideas of masculine inadequacies, stalled rites of passage and the performative aspects

of violence that relate to 'manliness'. I created an avatar or an alter ego for myself in my works to make up for my own lack of masculine traits. I was playing around with ideas of how our desires can be projected through an avatar/alter-ego, a mask.

I'm interested in how people present themselves online and create a 'mythology' of themselves, be it through Massively Multiplayer Online Role-Playing Games like World of Warcraft or social networking sites like Facebook and Myspace.

How do you feel they have been received?

Due to the style and subject matter of the work people often just call it Pop Art and leave it at that. Seeing as how partly my intentions are to create images that look like they've been appropriated from old pulps, I can't really complain when sometimes people think that I'm just re-hashing images in an attempt at being ironic.

I've been doing a lot of freelance illustration as well so sometimes when people see the work in an exhibition context they think it is more of a portfolio showcase. All in all, I guess my work is received well but not really the way I intend it to be received - which has a lot to do with my own general confusion about where I fit in the art world and how successful my ideas are articulated through my work. I don't deliberately try to place myself in any particular scene I just kind of end up places.

So How does this fit in to what you see around you?

A lot of it has to do with an old friend that I fell out of touch with after high school who I basically 'lost' to the internet. The short version of the story is that it was quite a common phenomena, especially in Japan where they have called it Hikikomoris - hermetic young men with no social interests who are on the internet all the time playing multiplayer games and just 'surfing the web'.

I became intrigued with online lives, this whole other metaverse happening in tandem with our real life. At that point I started looking at online personalities as a form of alter-ego/superhero, and became interested in how having an alter-ego affects our regular selves.

Where does this project go now? Is there a 'future - direction' from here?

Gosh, so many things. I just want to put my 'nine-to-five' on hold and start working on all the projects that I have been planning that keep building up. Right now I can only manage what I can with my spare time, which can often kill momentum - so things are kind of stalled. I definitely want to move away from printmaking and get into casting multiples and creating costumes. I'm looking forward to the holidays.

Personal background (where were you born, education, lifestyle, etc)

I was born in Thailand and moved to Sydney when I was a year old. I remember while growing up that my family back in Thailand could all draw quite well but had to give it up to become accountants, architects, or graphic designers instead. I figured that the only way I could do something creative and get paid was to become a graphic designer, but being able to draw superheroes and leather jackets didn't necessarily translate to a love of text placement or kerning fonts. I didn't get the marks to do Graphic Design at Uni so I went into Fine Arts with the intention to transfer later, but I kind of didn't get around to it.



So what have been the highlights so far?

Everything kind of snowballed after my final year grad show. From that I got onto the cover of Empty Magazine, then I started getting illustration work, which then funded my trips to Japan, Thailand and New York. Along the way I've met a lot of amazing artists that I really admire so they are highlights in themselves really. The Kids Today exhibition at MTV Gallery earlier in the year was also a pretty big deal for me because I got to exhibit alongside artists I always looked up to like Ben Frost and Antony Micallef.

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

I'm not sure actually. Since I can never really decide on where my work fits I've just been bobbing along. I don't really know where I'll end up- I just want to stay productive.

I know you just had a show at Kinokuniya in August - have you got any exhibitions coming up that we can spruik?

I'm planning a solo show of new work for next year and I'm still looking for spaces. I haven't made the work yet which makes it hard to gauge how much space I'll need but I plan on doing some stuff over the holidays when things quieten down a bit.

Thinking big- what are your bigger plans for the future?

I want to make costumes, release my characters as Medicom 12" Action figures, learn to paint in oils and paint digitally, learn to draw photo-realistically, release a black and white comic book, make some animations, meet more artists, and hopefully start getting enough illustration work so I can freelance full time.





- | *Ask Anyone and They Will Tell You* by James Jirat Patradoon
- |• *Death* by James Jirat Patradoon
- /• *I Choose To Be There I Am* by Chloe Huges



Chloe Huges

INTERVIEW

Bronwyn Bailey-Charteris

So what are these works – what are we looking at?

The first 4 are the Adam Cullen Tribute Works – revelling in art's continual disappointment. It's an adaptation of the Sandwich Collective show that was at Kudos where they had "delivering you from arts' continual disappointment" and I've just adapted it. [The fist] is a map of COFA (pre redevelopment). I'll be interested to see how it is perceived because obviously I'm serious about my work and about being committed to COFA and everyone who knows me within that (a la the staff) – this is pretty cheeky.

I think it is a bit of a thing of me trying to work out if I can take myself seriously – because I can't. I need to be a bit cynical and debase everything in order for me to do it.

I think that this work is very much about social convention but also institutional convention and in some way adapting the work to conform to a set of standards that arguably don't correlate with the making of art. Art you could say doesn't fit into the university system. Then where does it fit? Because the university system is the institution that takes art most seriously.

It's like they're two things that are squeezing each other and moulding over each other but one's not necessarily winning – not working against each other

One of those awkward symbiotic relationships

Yeah exactly – what's this second work about?

This is a part of the Adam Cullen series. "Endurance is more important than truth" is an Adam Cullen quote he said that in an interview in a Sydney Morning Herald article.

Can you tell me a little about your fascination with Adam Cullen?

Yeah, I should do that. Well, I think the work began as a bit of an investigation into mildly breaching social convention.

Rather than extreme?

Exactly, and polarizing that is to be entirely breaching convention which is to then breach morality which is then to do something crazy like murder people ... maybe. That's what it started as and Adam Cullen is an artistic embodiment of that idea- of a hero being created by somebody who challenges social convention and who lives beyond those barriers. So it started as an investigation into that and trying to decide at what point you begin to breach morality and not just challenge social and cultural convention. I was thinking of that in the context of the boys who murdered the teachers and students at Columbine and I was looking at imagery to do with that and reading accounts. That got scrapped in the end- I did have images of them in the works but they didn't really fit.

Sometimes those places are more like starting points. And it's a bit heavy to keep within the whole work.

Yeah it was part of the process. So it is also about my inability to take myself seriously – conforming to institutional convention, like the university system, is a way to validate my existence and the purpose I create for myself. I guess it is also concerned with following your heroes and your heroes being role-models – aspiring to be like them but taking on their value systems not their demeanour. Realising that Adam Cullen is no more a success or a failure than anyone else and demystifying his myth kind of debunked the whole idea of having a hero in him.

How did you demystify that?

Well, I got in contact with him, so we've been emailing and chatting on the phone.

I'm always so surprised those big artists reply to an email – and then they're in your email- and I always go



'wow you're so huge but you've got a little g-mail address like everyone else – I could have worked that out.

It was hard for me- because I was nervous (girly voice) is my concept strong enough?

I'm sure he was flattered.

Yeah I don't know – he's a funny guy.

This next one's of the bush and I notice it's a little bit similar to some of the images in your video works – are you connected to the bush?

I don't know – it always seems to be something that comes up – to go near the water or to go into the bush. I don't know whether that also has something to do with the figures with leotards in all my new works. Trying to remove the man made connotations- it doesn't mean anything in the end because nature has its own in-built cultural interpretations.

I don't know, I feel like the Australian bush...its lucky in the way that we've got such a big country with so many different kinds of areas – it's not like Arizona or somewhere where you just think of it and you know exactly what it's going to look like. I feel it hasn't been over used – you can still get new stuff out of it.

Yeah I agree- the reality of the imagery that comes from the Australian bush rather than preconceived notion of eucalyptus trees. In the context of that photograph it links to Adam Cullen in the sense that he lived in Wentworth falls- he has guns and goes out shooting game.

Does he?

Yeah – so I got two shoots and this one's with Kate where she's holding a gun and lurking around in the bushes.

You can hardly see her.

I like that- it kind of shifts - some people see her and some

people don't.

I like how these lines are almost natural but aren't- a meeting of the organic and not. What's the scale you'll show these on?

They're all A1 – not huge but printed on metallic paper and laminated- poster/fine art print- if time there'll also be an off print.

What are the plans for beyond COFA?

Next years it's on my own, shows outside of the nurturing environment. It's a good start with the show at 'Somedays'.

Aside from the Cullen works and the Zines what else have you been up to?

Video works- is the other big thing – well I can say that in the past my videos have all been constructed or made up of circular narratives or have some kind of repetitive movement or repetitive ritual or a stillness with an implied or potential energy but it never eventuates. I'm trying to make a video work at the moment where that repetitive cycle is broken and there is the beginning of some kind of transcendence and liberation. The potential isn't exhausted or fulfilled but the movement starts – if that makes sense. So, the video will be those repetitive rituals but then the beginning of some kind of transcendence – I guess I don't know what that means though, in real terms.

(To check out Chloes's full interview and images visit www.dassuperpaper.com)





“A ramble of passions and interests. The best conversation you have overheard in a while.”

Sam Icklow

INTERVIEW

Bronwyn Bailey-Charteris

Sam Icklow is a filmmaker, visual artist and performer based in Sydney, Australia. Sam shares his time between creating video works, producing and directing music videos for emerging Sydney artists such as Sui Zhen, The Blush Foundation and Teenagers in Tokyo and collaborating with some of Sydney's most exciting promising talents. Sam spoke to Bronne from Das Super Paper about his most recent Super 8 explorations, his opinions on filmmaking in Australia and gave us his predictions for the future...

So Sam, when you're at a party and somebody asks, 'What do you do?', what do you say?

I was having a few drinks the other night and I was practising being able to say 'I'm a filmmaker' convincingly and not like a question.

So no inflection at the end?

It's all or nothing now, so yeah – I guess that's what I am.

What's your concept of art and play?

Well, I guess play is different to creating a work, because you don't set out with a goal, and you don't set out to make 'my big project' which can be really daunting for me at the moment. I'm just really enjoying and embracing playing! For example I've been playing a lot with my Super 8 camera. I just take it round with me everywhere and I film things and it looks really beautiful, and I project it onto my wall, where I can shoot it off my wall (onto a digital camera) and then I can do all sorts of things later. The other good thing about play is that you find people to play with! I really love playing with people! And a lot of the stuff I like to do is with other people - I think that's the most fun. My friend Imogen and I are collaborating on this Super 8 stuff. We have ideas about how we want to loop it and present it - things can just develop. We're thinking of applying to do some live video stuff at Peats Ridge. We are turning our play into this series of live performances, live looping that deals with the ideas of reuse, refuse, finders keepers, lost and found, other peoples' footage, our footage, garbage stuff, consumption. So yeah we can use our play, play is easy and nice and not stressful.

And it's still proactive. What else do you do?

Film-clips are pretty major. I wouldn't call my film-clip stuff play – it's a different medium, where you can still experiment. It's more visual than narrative filmmaking. There is defiantly a lot more organization and logistics that go into that. I like to be quite professional when I have to rely on other people. It is about bringing a team of people together to create a project.

I heard this thing about how Australian film makers keep making all these short films and its like people overseas don't bother with shorts, they just make features.

Did you hear that from me? (Laughing). It seems that we are a bit obsessed (in Australia) with short films- it's a bit weird because you get to somewhere like AFTRS (Australian Film and Television Radio School), I think they might be changing the classes now, but they give you a lot of money and resources to make these short films. I was very lucky to have my film shown at an international festival, (Frameline Film Festival, San Francisco) While I was there I was talking to some American independent filmmakers, and they seemed to say with that amount of money they would make a feature. Why are you wasting it on a short? But it's a really great way to show your abilities – to show what you can do if you were to direct a feature – so for that it's good. Maybe in the States you can only prove yourself as a director if you've directed a feature off your own back. So that's taking it to the next level – 'I'm going to make an actual feature to show you what I would be like making a feature!'

That's so American.

Yeah but great, I saw some amazing independent films at Frameline – that visually maybe lacking and maybe struggled to put it all together but there was a lot of people working really hard and if you can carry off a story and show that there's something there, that is great.

Do you think there will come a time when you have to make a choice between doing film and doing other art stuff?

No, I think I'm settling into those two sides of me more now. On one side I'm starting to pursue filmmaking and separate that more from my art practice. I'm learning more about the business side of it and not being afraid of this idea of being commercial – and it doesn't mean 'oh that's lame – let's not be commercial' but instead making films that you like, that are interesting to you, but have a market too, things like genre films.

What else is coming up for you?

I'm doing a film clip for Blush Foundation. Becky (Sui Zhen) and Jamie are collaborating to make "Little Hat" – I think their looking to make an album and to have lots of visuals to accompany, to play live, to go with the album – that's all in the big future though. Right now I am working on doing some Super 8 re-enactments for Tonnette Stanford- a friend of mine's feature length documentary, "Craig and Shane". It's about the gay bashings that happened last year on Crown Street. What was happening on Oxford Street made it into the mainstream press. People didn't realise that Oxford Street had stopped being a safe place for gay people. And I think it had stopped being a safe place for any people really, it had just turned into a bad area. I think it had been happening gradually. It seems like there was just a kind of culture clash and it culminated with these bashings that are happening and this guy Craig that got bashed, within an inch of his life, his skull was crushed to powder. Very gruesome. A really shocking and horrible incident that started to bring about change and awareness to what was happening around Oxford Street. They went public with it – his face (bashed up) was on the cover of the Sydney Star Observer.



And the couple opened the Mardi Gras this year?

Yeah there was a vigil at Harmony Park. It was a rallying point for the gay community to come together and say 'hey this is fucked'. As they say in the film, for each time they were shot down the community would rally around them. I have been shooting these Super 8 re-enactments for that, we didn't want it to be really tacky, SBS Nazi documentary re-enactments or A Current Affair style. They are much more stylised and the Super 8 just records light and colour so beautifully in these low lighting conditions, I am really happy with it.

What about the future...where do you think you and the world will be in 50 years?

Oh god! Well I go through moments of pessimism about the world, I don't know. I really don't know what the world is going to be like in 50 years. It might be the same; just ploughing along, maybe getting a bit shitter, but still the same... something dramatic could happen. In 5 years, my feature film will be being made, or just being made or maybe we will be about to go out and shoot it!

What was your scariest dream as a kid?

It's kind of a bit embarrassing, but I used to dream about vomit a lot, that people would chase me. OK scariest dream of my childhood was – Sandra Bernhardt chasing me around Gordon shopping centre trying to vomit down my neck!

That's awful!

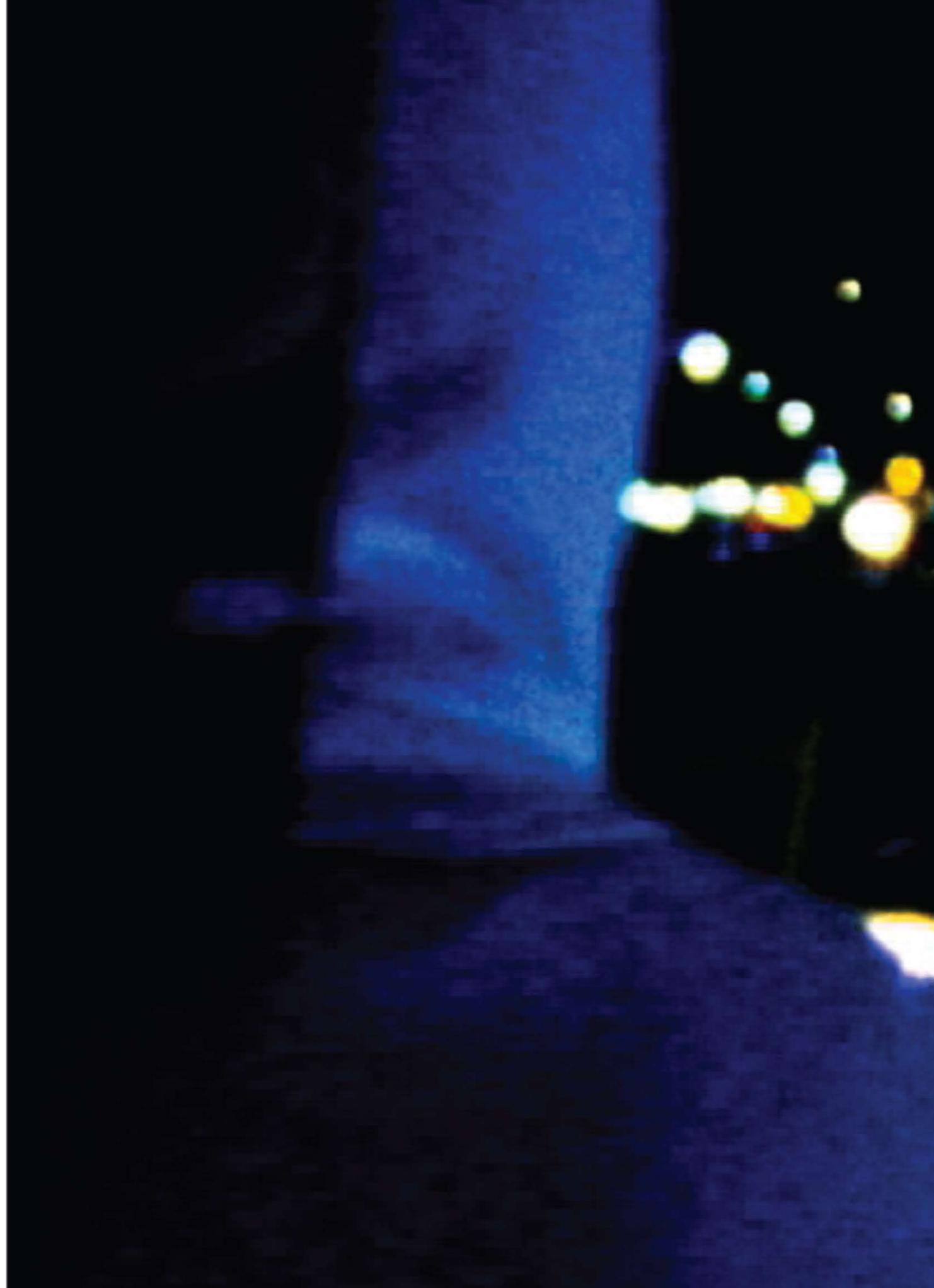
She finally caught me, pulled me back by the jumper and vomited down my neck as I woke up! I also used to dream that the children of my mum's tennis friends would be eating vomit and would be trying to make me eat vomit and stuff.

Ugrh, gross.

Sorry

No that's ok.

(To check out Sam's full interview visit www.dassuperpaper.com)



November Exhibitions

- | | | | |
|-------------------------------|--|----------------|--|
| 24 October to
29 November | Stephen Bird, Michael Bell,
Margaret Dodd
RAY HUGHES GALLERY
220 Devonshire Street, Surry Hills | 19 November | Kenzie Larsen
FIRST DRAFT GALLERY
116-118 Chalmers St, Surry Hills |
| 30 October to
22 November | Weave Worlds
CHALKHORSE GALLERY
56 Cooper Street, Surry Hills | 20 November | Garry Shead
AUSTRALIAN GALLERIES (PAPER)
24 Glenmore Road, Paddington |
| 04 November | William Delafield Cook
REX IRWIN ART
38 Queen Street, Woollahra | 20 November | Denise Campbell
CHARLES HEWITT GALLERY
335 South Dowling Street, Darlinghurst |
| 06-23 November | Many Shades of Black –
Speech Bubble Tank XV
MOP
2/39 Abercrombie St, Chippendale | 25 November | Shaun Gladwell, Daniel Crooks
ANNA SCHWARTZ GALLERY
245 Wilson Street, Darlington |
| 07 November to
06 December | Viruch Phikuntod, Garry Trinh
ASIA-AUSTRALIA ARTS CENTRE
181-187 Hay Street- Sydney | 25 November | Michelle Hiscock
AUSTRALIAN GALLERIES (PAINTING)
15 Royston Street, Paddington |
| 07 November | Christopher Day + Dan Moynihan
CHINA HEIGHTS GALLERY
257 Crown Street, Darlinghurst | 25 November | Alan Jones, Evan Salmon
LEGGE GALLERY
183 Regent Street, Redfern |
| 11 November | Karl Wiebke
LIVERPOOL STREET GALLERY
243a Liverpool Street, East Sydney | 26 November | Matt Huttleston
FLINDERS STREET GALLERY
61 Flinders Street, Surry Hills |
| 11 November | Joanna Logue
TIM OLSEN GALLERY
63 Jersey Road, Woollahra | 26 November | Shaping Perspectives
HORUS AND DELORIS
102 Pyrmont Street, Pyrmont |
| 12 November | Single Poster Seeks Same
FIRST DRAFT GALLERY
116-118 Chalmers St, Surry Hills | 27 November | Mitch Cairns
Written & Recorded by Ringo Starr
BREENSPACE
289 Young St, Waterloo |
| 12 November | Patricia Piccinini
ROSLYN OXLEY9 GALLERY
8 Soudan Lane, Paddington | 27-29 November | Hans Van den Broeck's Nomads
PERFORMANCE SPACE
245 Wilson Street, Everleigh |
| 14 November | Beastman
CHINA HEIGHTS GALLERY
257 Crown Street, Darlinghurst | 28 November | Timothy Evans
CHINA HEIGHTS GALLERY
257 Crown Street, Darlinghurst |
| 18 November | Elisabeth Cummings
KING STREET GALLERY
177 William Street, Darlinghurst | 28 November | Gavin Hipkins
KALIMAN GALLERY
56 Sutherland Street, Paddington |
| 19 November | Lionel Bawden
GRANTPIRRIE
86 George Street, Redfern | 10 December | Chloe V Andrews
SOMEDAYS GALERY
72b Fitroy Street, Surry Hills |
| 19 November | eX de Medici, James
Cochran, Trailblazers
BOUTWELL DRAPER GALLERY
82-84 George Street, Redfern | | |

CELLULOID

PICTURES ARE LIVING



ROCOCO PRODUCTIONS
SATURDAY 13TH DECEMBER 8PM-LATE
12 O'CONNELL STREET (NEWTOWN)