

das
**SUPER
PAPER**

ISSUE 11 • 2010 • WWW.DASSUPERPAPER.COM • FREE



10th MARCH – 31st MARCH



GALLERY ONE
JO CUZZI, SCARY D AND EMMA PRESSMAN
PREMEDICATED

10th MARCH – 31st MARCH



GALLERY TWO
DAVID PEDDLE
THE WORLD DOESN'T REVOLVE AROUND YOU

Gallery Hours
Tue/Wed/Fri 11–6pm, Thu 11–7pm, Sat 11–3pm

Level 2, 102 Pyrmont Street, Pyrmont, Sydney
Telephone +61 2 9660 6071



horus & deloris
CONTEMPORARY ART SPACE

www.horusanddeloris.com.au

Images (from top): [All details] post pucker lips' Jo Cuzzi & Scary D, 'Superripple' David Peddle

COVER IMAGE

- *Schmutzzeit* by Sarah Jane Norman (2009)
Photo by Christa Holka
Courtesy of the artist

PRODUCER

Nick Garner

EDITOR

Bronwyn Bailey-Charteris

ART DIRECTOR

Elliott Bryce Foulkes

CONTRIBUTING EDITOR

Jasmine O'Loughlin-Glover

ONLINE EDITOR

Paul Courtney

PRINTING

Spotpress

DAS SUPERPAPER ISSUE 11

© 2010 Authors, artists, contributors and Rococo Productions. All rights reserved. Reproduction without permission is prohibited.

ISSN 1837-0373

ENQUIRIES

contact@rococoproductions.com
www.rococoproductions.com
www.dassuperpaper.com

THANKS

Das Superpaper would like to thank all contributing writers, artists and galleries for their generous support. Das Superpaper Issue 10 has been printed with the assistance of Arc @ COFA.

CONTENTS

05 Foreward
BRONWYN BAILEY-CHARTERIS

06 Dan Templeman
INTERVIEW JAYA MYLER

13 Amy Craig
INTERVIEW CHLOE HUGHES

20 Sarah Jane Norman
INTERVIEW SAM ICKLOW

28 Kate Murphy
INTERVIEW JASMINE O'LOUGHIN-GLOVER

35 Alex Kershaw
INTERVIEW JULIET GAUCHAT

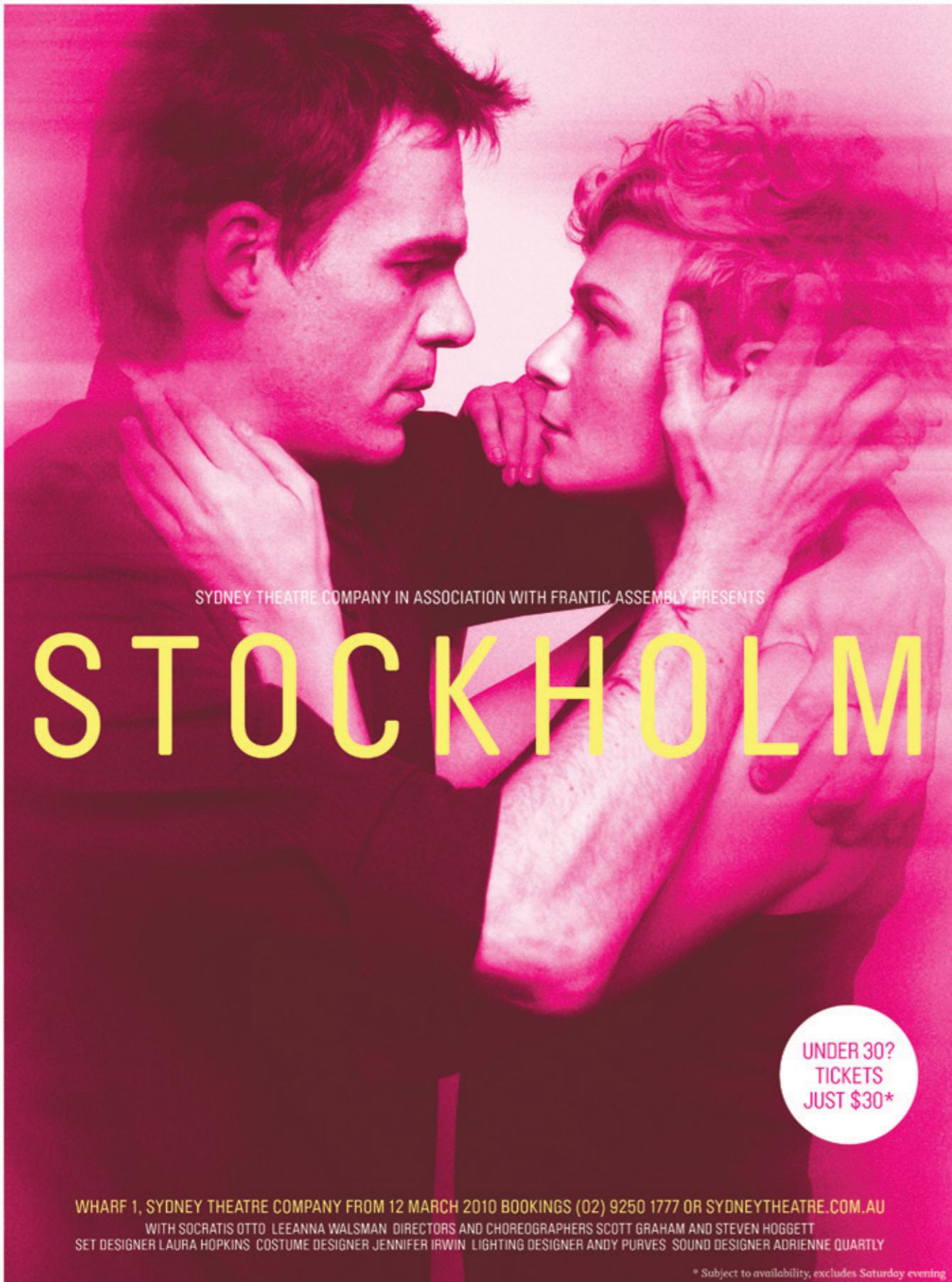
40 What's On
GALLERY GUIDE



UNSW Student Life



'TERRIFYINGLY EROTIC AND HAUNTING' THE GUARDIAN (UK)



SYDNEY THEATRE COMPANY IN ASSOCIATION WITH FRANTIC ASSEMBLY PRESENTS

STOCKHOLM

UNDER 30?
TICKETS
JUST \$30*

WHARF 1, SYDNEY THEATRE COMPANY FROM 12 MARCH 2010 BOOKINGS (02) 9250 1777 OR SYDNEYTHEATRE.COM.AU

WITH SOCRATIS OTTO LEEANNA WALSMAN DIRECTORS AND CHOREOGRAPHERS SCOTT GRAHAM AND STEVEN HOGGETT
SET DESIGNER LAURA HOPKINS COSTUME DESIGNER JENNIFER IRWIN LIGHTING DESIGNER ANDY PURVES SOUND DESIGNER ADRIENNE QUARTLY

* Subject to availability, excludes Saturday evening

MATERIALITY, EMBODIMENT AND EXCHANGE.

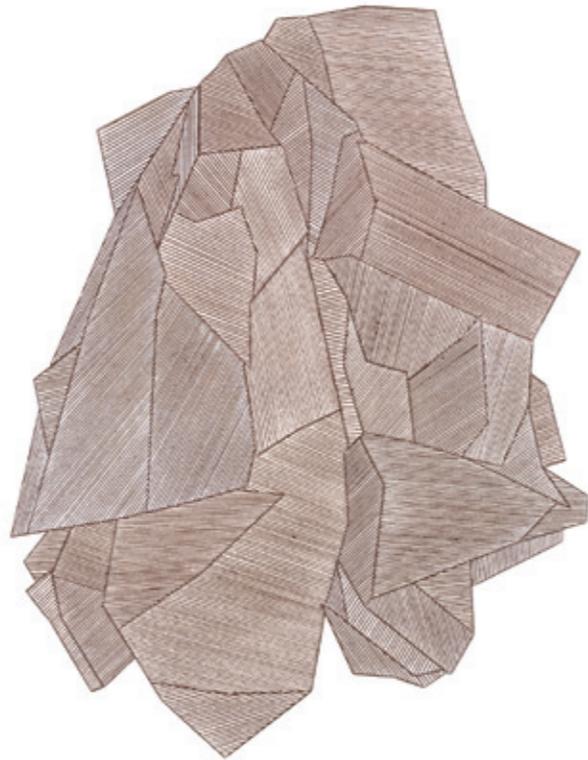
This time of year always reminds me of going back to high school after the long summer holidays and sitting suddenly at a desk in a classroom with a sticky, sweaty school uniform and big heavy school shoes. It all felt so unnatural, to hold a pen again and the February Sydney heat threatening to put me to sleep in the science labs. This issue of DSP hopes to combat those drowsy, late-summer meanderings and refresh you like a bucket of water over the head.

Issue 11 welcomes you all 'back to school' by investigating and celebrating five thought-provoking emerging and contemporary artists. There's a lot of talk about process and we take a sincere look at materiality, exchange and embodiment across installation, video and performance works in both Australian and international contexts.

In conversation we have emerging Australian artists Sarah-Jane Norman and Sam Icklow who discuss life as Berliners, while artists Chloe Hughes and Amy Craig engage in discussion of Craig's first major residency on the French island of Reunion, participating in the biennale program there. From the menu of more established artists we have Daniel Templeman, Alex Kershaw and Kate Murphy sharing their insights on the process of art making and the business of being an artist.

Thank you to all the contributing artists, writers and readers for presenting their words, works and worlds to us to share.

BRONWYN BAILEY-CHARTERIS



- Prospect 1 (2008)
- Prospect 2 (2008)
- Prospect 3 (2008)
- Prospect 4 (2008)
- Prospect 5 (2008)
- All synthetic polymer on Masonite
- 22 x 91.5 cm
- Photos by Richard Glover
- Courtesy the artist and Gallery Barry Keldoulis

DAN TEMPLEMAN

INTERVIEW

Jaya Myler

What are you hoping to achieve with your work?

Every project has a different set of opportunities and ultimately the common thread through everything that I do, what I want people to experience, is to question the work, and spend some time with it, trying to understand how it is put together, how it's constructed, how the dynamic operates within the work, what the materials are. It's one of the most common questions that people ask me about my work – 'How did you build this?'

You work on a very epic scale. Do you think that working on a larger scale allows you greater creative freedom?

I think it's about how you experience something. When you create something for an urban setting, you are competing with buildings and trains and buses, and people may just be driving past, or seeing a glimpse as they pass it everyday. Working on that scale means that you have to create a dynamic environment, otherwise things diminish into the background.

A lot of times I'm competing with architecture. Architecture is very functional, and I have an opportunity to work on that scale and be creative without the functional elements – it's like creating a room that doesn't have to be filled. I can use elements of engineering and manufacturing for pure dynamics and form.

Working in that public realm is very different to a gallery situation, where you've gone there with the idea of viewing the work standing in one place.

I really enjoy the experience of seeing larger scale works. It's a much more physical response, viewing something on that scale, it's a different experience to seeing a piece that's confined by a gallery. There's something nice about the experience of being overwhelmed by an artwork. >>

What's the starting point for you when you are creating a new work? Do you start with the materials that you are working with, or is it more concept driven, based on an idea?

I think that as you keep working you start to develop your own language, so when I do have an idea I want to concentrate on or work around, I've already got this language that I can apply to it. The concept for a set of works might bring forward new ideas and new materials, but also the materials bring new concepts.

The concept for my latest show, Prospect, was the first show I've had where the work is a bit more figurative. Normally I would just work with geometry, and the materiality and the technique would be the focus of the work, or something more open-ended, but here I am trying to talk about something specifically.

I called the show Prospect because I'm working with these materials like masonite - a brown, drab material - and scratching lines into it all day, and it's creating dust, it's quite a dirty process, and I'm trying to pull something out of this process.

Ultimately it looks like an object of value, like what a prospector does. A prospector is there digging away in the dirt all day trying to find this object of value. It's what artists do in one sense, and it's also what an audience does, they come to an exhibition or artwork trying to find something that has value or meaning to them.

Also a lot of what I'm doing with my work is creating light, and making illusions using shadows and light, and that's an inherent appeal of gemstones and diamonds - the way they create light.

A lot of your pieces have a dynamic quality to them. How do you create that sense of movement in static sculptural pieces?

With a lot of the sculptural works, I often try to mess with the depth of field, the depth in the work. With a few works I have created something that is based on a knot. We understand that a knot works by going back and forth through something. But when you create an image of a knot or an extrusion of a knot, something that is flat but you've given it depth, when the viewer is looking at it they

already have this preconceived idea that the thing has to have some depth to it.

I use a lot of line work, and we read lines as moving. When you have a lot of lines on a work, you follow the trajectory with your eyes and that creates movement.

Also I look at forms that exist to move, like a spring, its purpose is that it is built to move. When you look at something that is spiralling like a spring, you know that it has movement as a function, so I will often use that dynamic when I design sculptures. Even though it is a static form, the points of tension move around the work, rather than being symmetrical, I use that asymmetry to give a perception of movement.

It often looks like you've worked against your medium to create something that it would not naturally become. Do you feel that you work with your medium, or push against it, making it morph into something that defies its inherent properties?

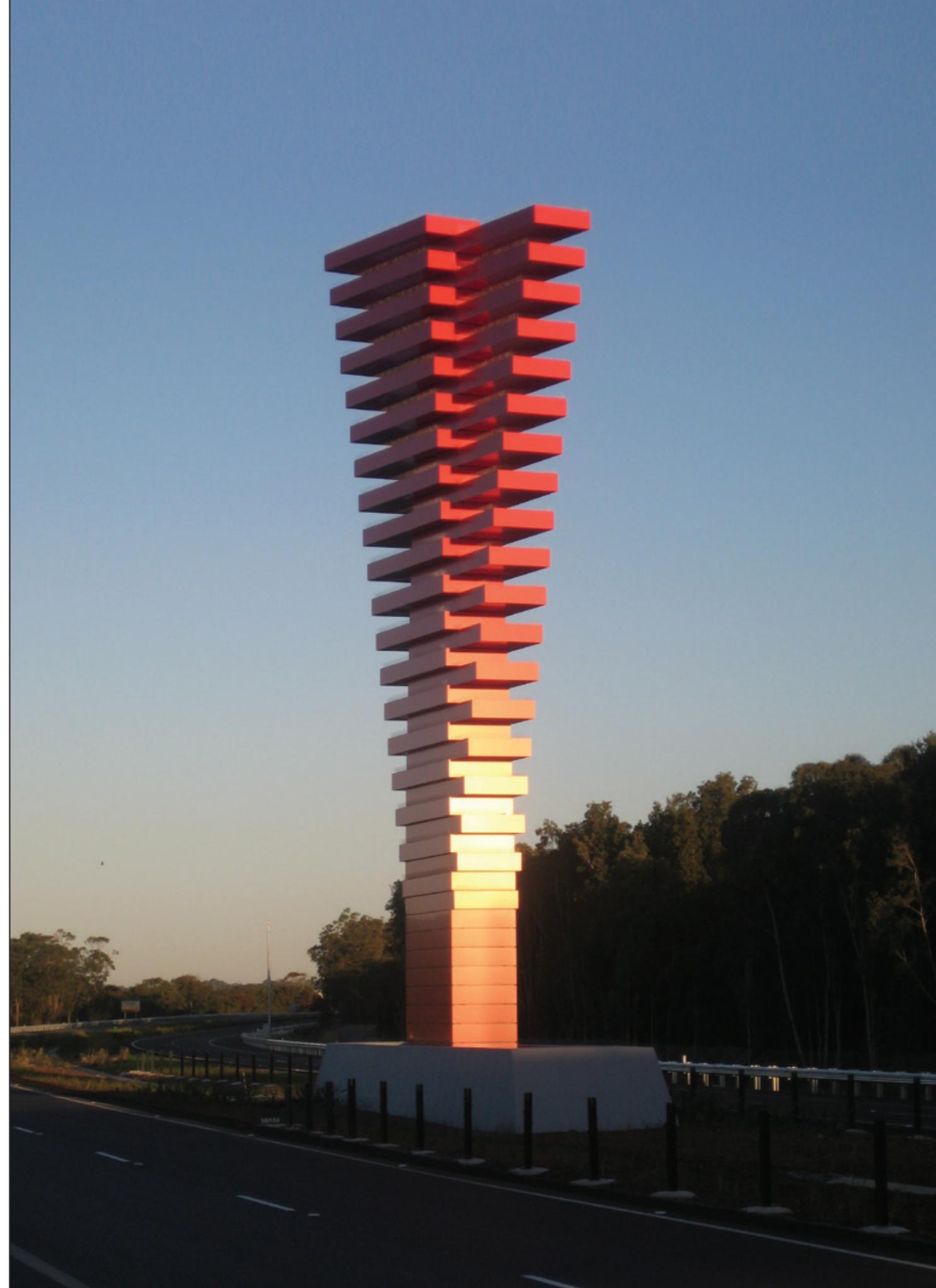
Definitely the latter - I am trying to put a bit of illusion in my works. My father was a cabinetmaker, and I grew up watching how things were built, and seeing how much of what you see on the outside is where you attribute the value to something.

I developed an appreciation of the illusion in veneering and laminating, and how you can paint over something to give it a certain appearance. I have built up a vocabulary of illusions that you work with in cabinet making and joinery.

A big part of what I am doing is making the joinery disappear so that you are looking at something and you can't perceive how it fits together or at which stage in the construction something happened - did a coating go on at the end, or is that the material?

It's also about how we perceive materials. You can be sitting at a table that has a veneer on it and you assume that it is a solid table, but when you go to move it, it may be very light, because it is chipboard with veneer on it. Using those ideas in my sculptures I can give something a certain weight, but give it a materiality that contradicts that.

>>



Do you feel like you are bringing out something latent in your materials that is not typically seen?

I am always looking for new materials to work with, and I like to use materials that you wouldn't usually look at - like chipboard, it's always got laminate or edge tape or something over the top of it. Or fibre cement board, it's something that goes underneath tiles or it's painted over in construction, and the same with masonite, it's not considered to be an attractive material.

Using these sorts of materials, I can try to bring out something in them, something that is a feeling, that you don't usually see. I put finishes on things, lacquers and finishes that would normally be reserved for what we see as more valuable materials such as timbers. Using those lacquers on chipboard brings out some of the appeal of the material.

It comes back to that idea of prospecting again - it's like digging through the dirt to find something of value. Finding something of value in a material that's not seen as being valuable, there is an idea of uncovering something.

How do the limitations and constraints of space affect your work? Does the form evolve differently for a piece that will reside outdoors or in a public setting?

When I first started making work, I was creating it for the gallery space - using the gallery space to create the dynamics of the work. That idea translates quite well into a public work, because you know where the work is going to go, you know how people are going to be orientated around it.

When I moved into having more commercial shows and making works that I knew would have a life beyond the gallery, I had to try to put the dynamic into the work itself, because I didn't know if it was going to end up in someone's house, in a collection or where.

There are all of these really pivotal pieces of minimal artwork that have been bought from the '60s etc, and you'll see them on display in a gallery all lined up so they look like colour swatches or something. They were meant

to operate in a certain space, but they have been moved around and the context has changed. So if I know that something is going to have a life beyond the gallery, or wherever it has been designed for, then I try to put that dynamic into the work, it's a different sort of challenge.

When you are working on a larger public artwork, how much does the environment that it is intended for influence the creative process?

It's a huge part of it. For example, at the Magistrates Court, it is a very angular building, almost triangular, there is not a soft curve in the whole place. So by making something that was in total opposition to that, it sets it aside. You can employ the building - this is your artwork and this is the building, but it's more the conversation between the two things, a greater experience.

At Tugun I knew they were cutting a corridor through the trees to make the highway, and the road was a big curve, so I wanted to make something in the median strip, rather than on either side of the road, or it would encroach on the corridor of trees. The only way I could make something in the median strip was to make something very narrow at the base. I made this thing that was one and a half metres wide at the base, but at the top it comes out over the road. It was determined by its environment.

You can make good sculptures in terms of statues, or memorials that are in and of themselves, but I think that good, contemporary public art has to respond to its environment.

Integration tends to be considered a dirty word, people think it means a seamless transition from the architecture into the artwork, and you end up with landscaping mounds that are all about soft transitions. Integration for me is about being aware of where the work will end up, how people will be orientated around it, different vistas, how it works in relationship with what is around it and the historical context of the site.

How does it feel to see your works erected as monuments outside courtrooms and on highways? And having your work critiqued by the public?

• *Tugun Bypass*
Photo courtesy the artist and Gallery Barry Keldoulis

• *Flint (2009)*
Synthetic polymer on Masonite
366 x 122 x 5 cm
Photo by Richard Glover
Courtesy the artist and Gallery Barry Keldoulis

• *Smoking in a dark cinema 2 (2009)*
Synthetic polymer on MDF
202 x 97 x 50 cm
Photo by Richard Glover
Courtesy the artist and Gallery Barry Keldoulis



I'm not unhappy with any of the projects that I have done, and it is flattering to see your work in such a public space, but often it is also very challenging, because you have to work with engineering companies and construction teams, and often they'll say 'you can't do that', or 'it would be a lot easier if you did it this way', but I quite enjoy the challenge of getting my ideas through that system.

Also, a lot of the time, artists are engaged in a certain dialogue, and it's a conceptual dialogue, and it's an ongoing debate about their work and art in general, but when you are working in the public arena, you're engaging with the public who aren't involved in that dialogue, which is refreshing, but can be pretty brutal as well. You've also got people along the way who are interested in trying to change your ideas, push you in a certain direction and make you compromise your vision. So it makes for an engaging exchange.

I think that's what art was possibly always meant to be about. Not gentrified and stuck in white rooms, with climate control and security guards and 'do not touch the artworks'.

How do you feel about the interrelation between your artwork and a more mundane environment, and how the audience will experience your work within these environments?

It's a different way of experiencing art. You know people are going to be driving past it at around 100km/hour, so they're really only going to see it in an awkward way,

looking through a windscreen or window. What was an important consideration for me on that project was that some people were going to see it every day, twice a day, when they drive up and down that highway to and from work, but some people might only see it once and then not see it again for 10 years.

In a very literal way it is like a milestone or landmark. I wanted to make something that could evolve because I knew it would be there for like 50 years, and I didn't want to make a piece that you would drive past and eventually stop looking at, stop noticing.

It's a series of boxes that are all on top of each other, but they are all moving away from each other. It will look different every day because of the way the light will fall on it, because the sun is coming from different angles at different times of the day and at different times throughout the year, so by having this thing that is concertina-ing, with each box casting a shadow on the one below it, you get a different reading of it all of the time. Also, as you are approaching it, you're moving and it has a big twist in it, so it looks like it is heading off in one direction, but as you approach it you can see that it is moving to another direction. I wanted to create something that wasn't just a static object.

How do you feel when a piece that has been more than 2 years in the making, from the inception of an idea, to construction and finishing finally comes to fruition?

>>

I really enjoy the installation process, with cherry pickers and guys in fluoro putting the work together, because you can never tell how it will work until that happens. Then when it is finished and everything is pristine around it, it's not quite as interesting. I think there is a bit more potential when you're still looking at something that is half finished.

Your music with band Doom-Doom seems a lot more unhinged, about letting go of control, as opposed to your artwork where there is a lot more restraint and control employed. How do those two creative processes compare for you?

The two processes are completely different for me. Our music is a collaborative project, and for me when you're making music you might come up with an idea for a song, and then it is about making the song everything that it can be, whereas with an artwork, it's more like there is an existing language there for me, there is a lot more weight.

It's like I'll see something and think 'I'm going to make art about that', but with music you can kind of say 'I've had this experience and I'm going to write a song about it', or 'I just really like these chords'. It's much less heavy, the music stuff, it's fun really, a bit of an outlet.

It's probably not any easier, it takes just as much time, and it's probably more painful because you're not in control of the whole thing, you've got to bump heads with other people all of the time.

You might do something and you're not sure about where it is headed, and then someone else will come along and work with you on it, and you can be surprised by the outcomes, whereas with my artwork it's all come from the same place.

There are reasons to be working all of the time on your artwork, but there is the possibility that you will... I'm trying to find a better expression for it than 'disappear up your own ass'. You need to have time to read, look at other artists' work, and bring fresh ideas back to your work. Music is a great distraction.

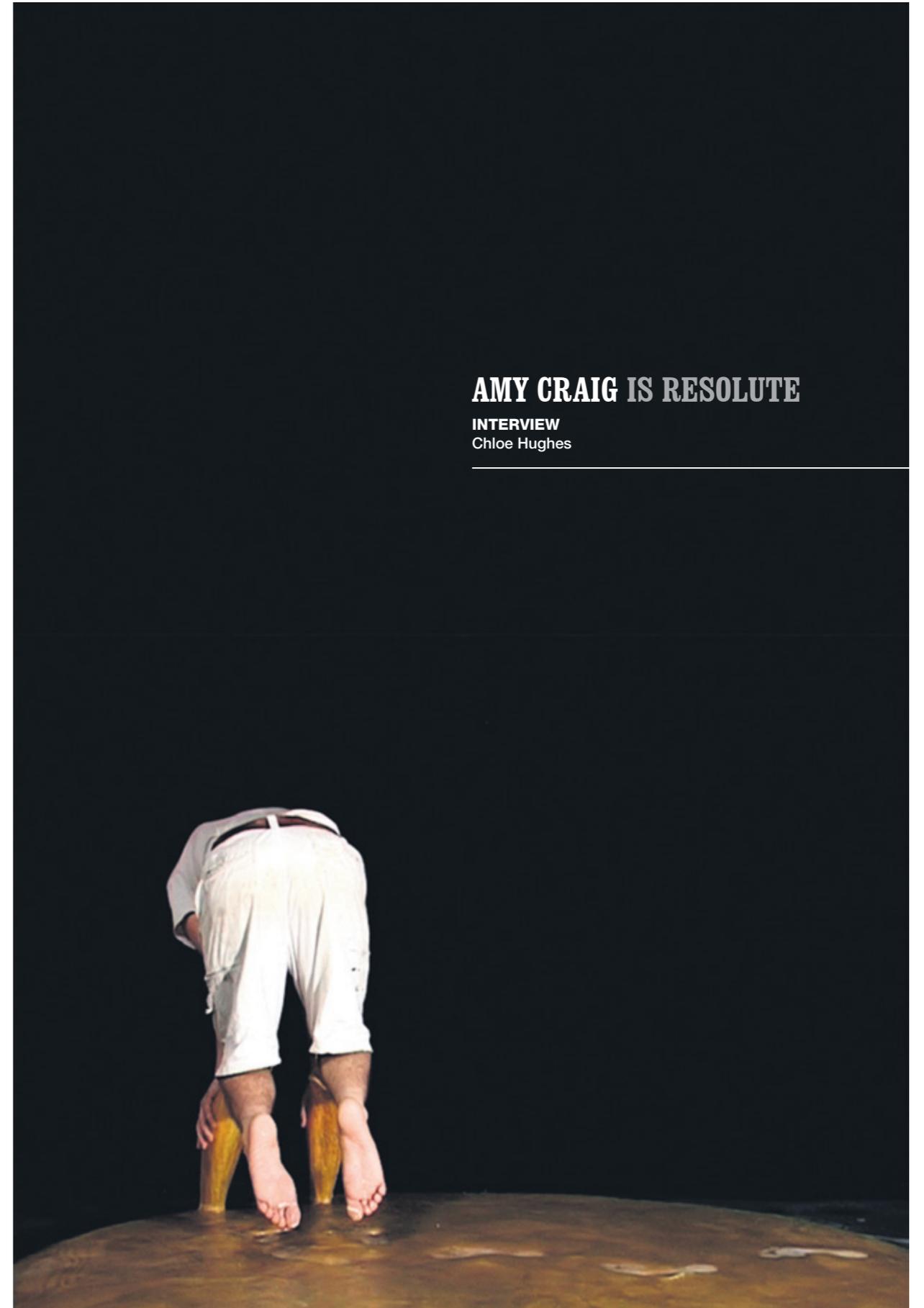
What's coming up?

I'd love to work on getting some temporary public art works going overseas, and permanent art projects. It's a challenge though to create public work for a city when you're not living there. People will say 'what the hell do you know about us?'. People want public art to represent them, and something about their culture. ●



AMY CRAIG IS RESOLUTE

INTERVIEW
Chloe Hughes



In September 2009 Amy Craig was invited to participate in the 'Contemporary Art Biennial – Réunion Island in Art, Design, Digital and Immaterial Creation (ADCNI)'. The program incorporated a three-month residency followed by a month-long exhibition of works created by participating artists. Twenty-two artists aged 35 years and under took part in the event. Participants hailed from African, Latin American, Oceanian and Caribbean countries in addition to China, India and Islands of the Indian Ocean.

The biennial was the second of its kind to be organised by *The Superior School of Fine Arts of Réunion Island*, acting as a final preparation phase for the first official "Contemporary Art Biennial – Réunion Island" planned for 2011.

Réunion is a French island situated in the Indian Ocean. It is located approximately 200 kilometres southwest of its closest neighbour, Mauritius. It is home to a population of around 800,000 people.

I recently spoke to Amy about her time in Réunion in an attempt to learn something of her personal approach to art-making.

Can we begin with a description of the work you made during your residency?

I took the premise of 'exploring personal notions of transcendence during a trip to a Bunnings store' and ran with it. Maybe at the beginning there was a hope of building sculptural hymns of place and sensory experience, eliciting responses of remembrance, energy and a wee bit of uncertainty in the spectator.

I presented two video installations. The first was achieved after spending about two weeks walking the mountains of Dos d'Ane. I spent another week trying to video a short-lived daily occurrence. The work wasn't complete until I hauled twelve bags of dirt from the mountains and manipulated the contents within the space of the projection.

I always knew that if you go to somewhere and you're expected to do your work on a residency, that site effects what you are going to make. The video component of the abovementioned work was set in the upper mountains, in an agricultural salad-growing area. I was struggling in terms of trying to stay true to my proposal and then I saw this great setting and I thought it was really still and just the right scene, it was really reflective of the place. I was looking for a snapshot that would sum up my experiences of Réunion and the video became that. >>

- *The Return* by Amy Craig (2009)
Still from video installation
Courtesy of the artist
- *Bunnings* by Amy Craig (2009)
Image of installation process
Courtesy of the artist



- *Bunnings* by Amy Craig (2009)
Images of installation
Courtesy of the artist
- *The Return* by Amy Craig (2009)
Image of installation
Beeswax, porcelain, wood, steel,
DVD player, projector
Courtesy of the artist
- *Bunnings* by Amy Craig (2009)
Detailed image of installation
Courtesy of the artist



The second project comprised of cast ceramic body parts. A plaster mould was taken of both lower legs. Terracotta, porcelain, grey and earthenware clays were tested and the plaster moulds were repeatedly pressed with rolled clay. The wet clay 'legs' were fired in electric kilns. Two steel rods were drilled into a two-meter MDF circle and the fired ceramic 'legs' were inserted around these rods. The ceramic objects were fixed in place with plaster and wet porcelain clay. The entire circle was covered in wet porcelain clay that was 'beaten' into the desired shape using a wide, flat, plank of wood. The beating took three hours and required assistance. These materials were then coated in beeswax.

The performance of a human figure interacting with the sculpture was recorded on video. Both the video and sculpture were presented in the exhibition space. People would come and rest on the two legs. I wanted to create these objects that you interact with, that you rest on, that were vehicles of transcendence. They were somehow based on the action of kneeling in church, based on your body being really still with another object and just spending time interacting. I wanted to use a material that would leave an impression of the person who knelt on it and that would wear away.

When you make a work do you have a vision of how it will manifest physically and then work towards that, or do you

begin with a broader conceptual idea that finds its physicality as a result of the creative process?

I definitely start the project with a vision in my head and try to get as close as possible to that vision. But the materials and the way they are manipulated dictate what the work becomes.

But does your original vision include which materials you will use or is it more of a concept or a subject?

It's a physical vision. It already includes an idea of what materials it will be made from.

Before, I kind of looked at art as a challenge to make ideas physical, trying to articulate thoughts via a process of making art works. But now I have had those assumptions blown open, I don't know what to think.

Did you feel forced to compromise your work at any point due to the environment in which you were working?

I compromised the whole way in terms of not being as ambitious as I wanted to be, because I was intimidated by the other more experienced artists and by the exhibition itself. I was really pushing myself to say 'no, I want it like this' and then I actually stepped up and became a professional and did say exactly what I wanted.



Did the work become about your daily experience of Réunion?

No, never. But I didn't want it to be. I was tempted to do that, but then I thought, no, that's a cop-out. I thought, if you proposed something, why can't you follow through? Sometimes you change because of the reality of the situation, but I just pushed through it and tried to make something that at least was a sketch of my original idea and now I can spend this year making it exactly how I want it and I have had a trial. Previously, I have never been serious enough about it to say 'ok I've made this work and now I'm going to remake it and remake it remake it'. I started to think, 'well this isn't the ideal situation but when are you ever going to get an ideal situation?'

Do you make work for an audience or do you make it in order to facilitate your experience of the world?

I'm interested in being a creator. I don't think I'm any more of an artist than anyone else, I was just lucky enough to study something that gives me a sense of legitimacy to do whatever the fuck I want, to put things together in a certain order. >>



Has your participation in the Réunion Biennial altered your approach to art appraisal?

There's not that much of a difference between anyone's art: I've really leveled what I think good art or bad art is. I've stopped asking that quality question. I just love that people are making something.

Would it be correct then to state that you hold no definite critical parameters?

I think I still have the parameter of asking 'is it honest or is it not? Is it trying to be something that it isn't?'

You don't seem preoccupied with seeking validation through your artistic output. More specifically, you don't seem focused on making work that is going to please others?

I think people will feel and think more if you make something that is your actual response to a subject, your actual experience of the world.

Has your encounter with the Réunion Biennial changed your disposition or attitude in a general way?

Definitely. Make the most of what you've got. That's the way I'm looking at it, and I wasn't looking at it that way two years ago when I just said no to opportunities, or didn't enter into them because it wasn't going to be perfect, or because I couldn't control them. ●

Images courtesy of Amy Craig and Thomas Kinsman
For further information about the Réunion Biennale visit www.artsactuelsreunion.com

MOMENT: THEM & MEANING

Adrian Clement
Andrew Haining

Alex Clapham
Zoe Robertson

OPENING 6PM 23RD MARCH
KUDOS GALLERY
6 Napier St Paddington

We will be holding artist auditions from the 1st of March
For more information on how to audition and to pitch us your artwork, please call

0420283422

Investing more in less, we wish for the moment. Come and give something to us...

SARAH JANE NORMAN

INTERVIEW

Sam Icklow

The snow is falling thickly as I negotiate the black-iced streets to Sarah-Jane's cosy apartment on Karl-Marx-Strasse. Sarah-Jane Norman is a performance artist from Sydney who moved to Berlin in May of 2009 to participate in an artist residency at Glogauer Studios and has stayed there ever since.

We've arranged for a midnight rendezvous, a perfectly ordinary Berlin time. She pours me a glass of Polish bison grass vodka as I go through the procedure of unwrapping myself from a multitude of wintry padding.

Her apartment has a certain warmth about it, the white walls glow with soft light and are adorned with a variety of images whose tone I can't help but describe as 'hyperbolic femininity' — a Sarah Lucas image involving a mauled chicken carcass, a Japanese Bhuto poster, a Dietrich-inspired flyer for a drag performance night, and a paper pop-up dissection of an Aryan female figure found in a Weimar era science book at the junk store. Her ovaries have slipped out, and dangle below her waist.



So how is the Berlin winter treating you?

I had a bit of a meltdown last night actually. I was suddenly like, ‘oh God, everyone’s neurotic, everyone’s really dark and depressed, all of my friends are having meltdowns’. Yeah I just felt really empty and soulless and crap.

So typical Berlin winter?

Yeah, then I had a biscuit and felt better. I was talking to my friend Martin del Amo in Australia, who’s a Berliner, and he’s like, ‘Yes, well you know, at the moment everyone’s just neurotic, but by March they’ll be homicidal.’

When we first met you were an actor, and then I didn’t see you again for a long time. Tell me about the transition.

Ok, yeah, let’s take it from the top. I was like a high-school drama star. Weren’t we all?

Well, I never had any lines.

But you were still a star. As a high-school drama star I was involved in drama performance from the age of, whatever, you know. And at the end of high-school I thought it was something I should pursue, but I always had an eye on more experimental work. I knew that scripted theatre wasn’t where I wanted to be but I wasn’t necessarily aware there was an alternative. Or I was aware there was an alternative, but I felt like I couldn’t access it.

You wanted something more.

I wanted something else, yeah. Even if I go back to the kinds of theatrical performance that really took me in when I was young, when I was a kid, it was very hyperbolic, to use that word. I was into really extreme forms of characterisation. In more sophisticated performance language, where the artifice of performance was shown up.

Breaking down that fourth wall?

Well I mean more in the way that drag performance does, or the way that a lot of contemporary performance does. I always ended up, for instance, in these really hysterical female roles. In the *Threepenny Opera*, for example, where I played Jenny Diver, and the Steve Martin play where I played the schizophrenic housewife... These quite panto, over-the-top females in the most extreme sense. It was beyond acting, it was not acting so much as it was performance.

Camp?

Yeah, exactly. Camp performance, and camp femininity. I suppose because I was also always ‘the fat chick’ in school, I would always get cast as the mother or whatever. So I could do it really well. -- You just scribble that down straight away: fat chick! -- But I also really enjoyed them, because I was interested in this thing that was not acting, where you weren’t trying to convince anyone of anything. Which is still something that kind of haunts me in what I do.

What are your impressions from Berlin, working here as a performance artist?

I feel like people are very generous here. People are very generous with their time, they’re generous with their energy, they’re generous with their critique, they’re generous with their skills. They’re very willing to exchange. I don’t feel like it’s a competitive or vicious scene here at all. It’s not scene-y because it’s not really a scene; it’s not a cohesive, hierarchical scene like it is in other places.

If I had to ask you what characterised this Berlin performance (non)scene, what would you say?

Foreigners. Berlin is kind of like a centre. People come and move through and it’s a place people orient

themselves towards. It’s not like England or Sydney, where it’s all people who live there and it’s quite closed. In Berlin there’s a constant influx of people in and out. I think that’s the thing that I’m really excited about here. There’s this constant feeling of movement and influences coming from everywhere, and it can’t get closed and it can’t get cliquey and it can’t get hierarchical because people just don’t stay long enough, or people don’t have that attitude for some reason.

That makes sense. It’s more about bringing it in the moment.

And it’s totally DIY too. It’s completely DIY. And that is part of what is amazing about it, because nobody can get up-themselves, because everybody is doing it on the smell of an oily rag. People are not status obsessed because nobody has any status. I mean, even people like Bruce LaBruce or whatever, who are kind of big in their own world, are just people here. It sounds really naff, but...

It’s true. If I think of artists living here who have status, it kind of becomes neutralised in the Berlin environment.

Yeah exactly. It’s very open. And that can be amazing, or it can be really like, whoa, overwhelming, because you don’t have anything to press against, or you can lose your footing quite easily, you know.

In social situations, the first question you’re asked is never, “What do you do?”. You can meet people and not find out until heaps later that they make really interesting work.

It’s not like “What do you do?” It can be like, “What are you doing right now?” because you just assume they’re an artist. And it’s like, “So what are you working on?” And you’ll just go straight into talking about the ideas of what they’re doing and whatever.



• *Schmutzsaft* (2009)
Photo by Christa Holka
• Stills from an Untitled video piece (in progress)
by Katherina Klewinghaus
Photo by Jan Poppenhagen



So what have you been working on, here in Berlin and now?

Lots of different things. *Loom* is a new solo piece I devised here, which is a piece that involves piercing and weaving.

Is piercing a big part of your work?

Well, piercing is one element of my work. Basically I’m interested in embodiment. I suppose a part of that is also an investment in explicit body practices, but using them aesthetically. But it’s not about pain and it’s not about shock. I’m trying to bring something else out.

>>

- *Loom* by Sarah Jane Norman (2009)
Still images of performance
Photo by Sam Icklow
- *Hokum* (2009)
Still image of performance
Courtesy of the artist

When you say embodiment, what do you mean by that?

Well, just the reality of being in a body, and living in a body, and how that is experienced. And not just thinking about that in terms of my own body, but also thinking about that in terms of the audience's body. Thinking of performance as actually being an exchange, an encounter of two bodies, or between multiple bodies. That's why I'm into intimate performance, because you get to be present with people in a very different way.

What kind of responses do you get from works like that, like Loom for example?

The first response I'll get, especially if it's not a seasoned performance audience, will be one of shock. People do get shocked by it because it's not something they're accustomed to seeing and they can't get over the fact that it's painful, and they become really fixated on the pain. Which is something that I want to avoid, but it's kind of impossible. Pain may be a part of the ideas I'm exploring but I want to push beyond that.

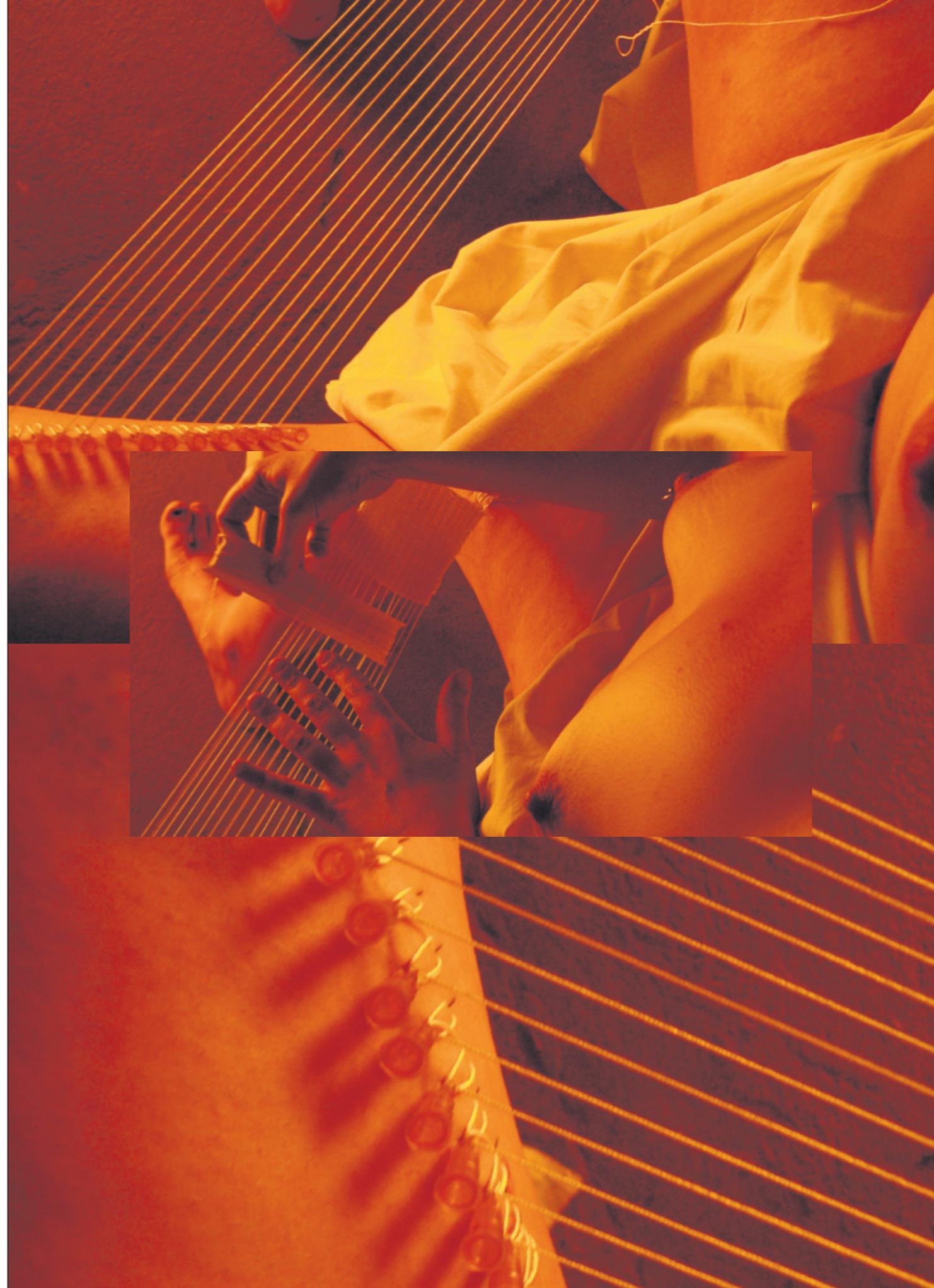
I think Loom is a really intimate piece. I mean sure you got a couple of people coming up to you asking if you're alright and telling you to stop, but I think most people were kind of surprised by how engaged they were.

That's a response I get a lot of the time too actually, is that people are surprised that it's not shocking. People are often actually surprised when it's delicate and subtle and raw, a positive exchange and a positive experience. Because people expect it's going to be this really hard-core thing. And hard core is something I'm really not interested in. I'm interested in challenging myself and challenging the audience, and I want to connect. I'm not interested in just being hard-core, because I think that's really indulgent.

How do you think your queer identity informs your performance?

I'm not so interested, actually, in performing my identity as a woman or my identity as a queer woman. That's a part of it but I'm more interested in how identity is actually held in the body and all the other things it becomes complicated by in the site of the body. How in a performance, in a performative moment, you can foster a connection between your complicated body and the complicated body of the audience. What I'm really driven by is the body of the audience being implicated in the same way the performer's body is being implicated.

>>





When you make site specific work, how much comes from the space and how much is pre-configured?

Well, I just got invited to do this thing in London, and it was in an old working mans club in the old womens toilets (hyperbolic femininity again). And I just had no idea of what I would do when I arrived. I had just flown in and there were transit strikes in London so I only had a chance to see the space about two hours before it opened. It was definitely one of those spaces that have presence, it was completely dilapidated, a room that had been completely gutted, it was beautiful, you just go, 'This is nuts. I want to do something here, I want to start a conversation between this space and my body.' Everything had been ripped out of it, a rubble floor, pipes and live wires hanging out of the walls, and dripping water...

So what happened?

Well, I made this bladder and filled it with gold paint and glitter and oil. The space was very simply lit with a desk lamp that cast these really

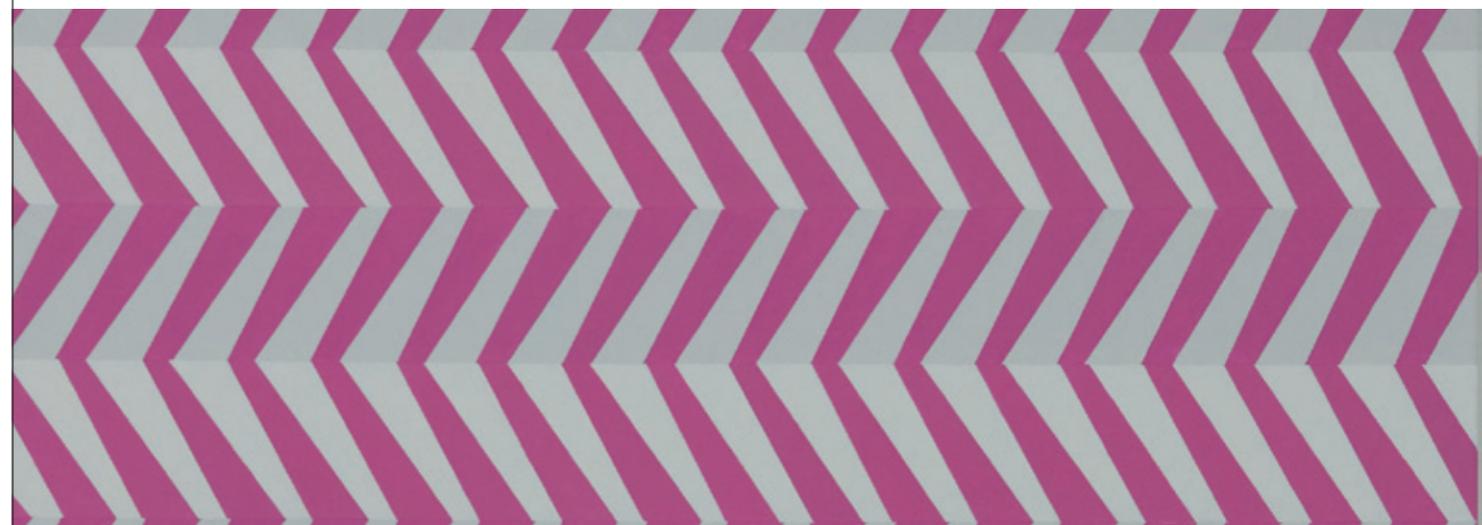
defined shadows on the walls. I took the bladder and suspended it from the roof-beams, and very slowly and methodically took off all of my clothes and hung them over the roof beams. They were all wet and filthy by this stage, so they still kind of held the shape of my body in them and cast these nice shadows. Then I pierced a hole in the bladder and stood underneath it. The idea was that I was just going to let the stream from the puncture drip down the central line down my back. And that was going to be the whole thing, that I was going to stand there and really slowly move between classical life drawing postures, always returning to the steady drip of this gold liquid.

And that didn't happen. The bag tore a little bit and the whole thing just exploded and dumped this gold shit all over me in about a minute. And I was like, OK, I've got another three hours of this performance to go so I better find something to do. The aftermath of the explosion was actually quite a nice image to hold for a while and for people to just happen across in a space they thought was

abandoned. Then I had to just go with it. For ages I just milked the bladder out of the last of its gold, and then started very slowly raising handfuls of rubble over my head, gently squeezing it between my hands and gradually covering my body with dirt. It was a kind of bathing golden nymph, a very classical image, that became very abject, and very still. The audience was more of a visual arts audience than a performance audience, and they were really generous with it, and comfortable with the stillness of it, and into the classical posturing.

How was it doing a piece in London after your time in Berlin?

Berlin is great, but sometimes I need to go to a big city like London just to get a hit of the smell of blood, you know? **Laughter.** You need the smell of blood, and the feeling like people are really fighting; fighting for a piece of it, fighting to be something. Whereas here, everyone's just like, hanging out, making work, whatever. Sometimes it's just like, oh God, I need a perk injection! ●



March
February - July
April

Jonathan Jones
Debra Dawes
Fiona Lowry



285 Young Street
Waterloo, Sydney
Tue - Sat, 11-6
02 8399 1240
www.gbk.com.au

KATE MURPHY

INTERVIEW

Jasmine O'Loughlin-Glover

Kate Murphy is one of our most distinguished young video artists. Her highly observational works use the candid medium of video to turn their gaze to the everyday rituals and aspirations of 'real-life' people. This March, she will launch her latest work, *The note*, at Sydney's BREENSPACE gallery.



- | *Britney Love* (2000)
Still from video
Courtesy of the artist

Kate, you work as a video artist, often directing your gaze to the rituals and performances that are played out in everyday life. What attracted you to the medium of video and what makes it a good vehicle for your subject matter?

I've always been interested in the codes and conventions that exist within portraiture and documentary practice. Initially, I explored these through photography, which I studied at art school, but it wasn't until my final year work, *Prayers of a mother* (1999), a portrait of my family and my first venture into video, that I was exposed to the diverse capabilities of the moving image. What excited me the most was not just video as a medium to capture my subject, but the ability to transform the gallery space by the way the work is installed. This is another layer of communication with the audience, in addition to the audio and video. Also, when I started out making video work, the same technology that facilitated me as a video artist was also important to a number of recent cultural phenomena such as the home video, reality TV and more recently, *You Tube*.

How does video art, of an observational nature, differ from documentary film-making?

The fundamental difference, and perhaps the most obvious, is that documentary has a linear narrative structure and more than often, a point of view delivered via a single screen. In a lot of my work I focus on multiple points of view presented on synchronised multiple screens in a gallery space. Traditionally, documentary requests a passive engagement and one-off viewing (although social media is challenging this), whereas my work invites the viewer to visit and re-visit with varied interpretations and experiences.

In 2004 you were awarded the Helen Lempriere Travelling Art Scholarship – an incredible achievement – which took you to Dublin in 2006, to work as an artist in residence for a year. What was working in Dublin like, in comparison to Sydney?

Well firstly it was wet and cold. All the time. And I didn't know anyone so it was a dramatic shift of environment. I was on residency there at the Fire Station Artists' Studios, which are both residential and working studios. I was being funded and for the first time I had the time to concentrate entirely on my work – a wonderful thing. >>



My work really developed over the two years I was on the Helen Lempriere scholarship. I produced new work not only around Ireland but also in Glasgow, London and Newcastle in the UK where I made the follow up piece to *Britney Love*, seven years on.

How would you compare the art scene in Dublin to that of Sydney?

Sydney is really spread out, with many diverse artistic communities and activities. Where Dublin, perhaps by nature of its size, is much more concentrated. It almost felt like the artists were living on top of each other.

Many eyes were on Dublin when I was there. It was the hot new art scene that Europe, as well as the US, were keeping watch on and it was an exciting time to be there.

Your work, *Prayers of a mother* (1999) was recently acquired by the Museum of Contemporary Art, Sydney, and your dual video installation, *Britney Love* (2000 and 2007) exhibited at the Art Gallery of New South Wales – two of our most prestigious art establishments. Have such accomplishments led you to perceive a shift in the perception of video art as no longer an ‘emerging’ genre, on the fringe of the art world, but rather as an established and widely accepted art form? Have you seen perceptions of your art form change over the course of your career?

Yes, Most definitely. It's not new anymore. Viewers are much more literate about the form and prepared for an engagement with it.

Your most recent work, which opens in March at BREENSPACE, sees a change in the way you direct and produce your works. Tell us about this new working process for you.

There has been a shift in my work in regards to both the way I produce it and the aesthetics of the final piece. In the last eighteen months I have worked with writers, composers, actors and cinematographers and, although it is more constructed than my previous work, the investigation and subject remain the same – real-life rituals of people. *The note* is one of these works, I have worked with an actor and a composer to create an installation around a suicide letter written by a distant relative of mine.

How did you discover this subject matter and what drew you to make a work out of it?

I was aware a particular suicide letter existed and I asked to read it and then asked people who are spoken of in the letter if I could make a work with it, and they agreed. I was drawn to the idea of making a work with this letter, as it is not what I imagined a suicide letter would be. This particular letter could be read (or heard) as being merely >>

- *The note* (2009)
Handwritten score
Courtesy of the artist
- *The note* (2009)
Still from video
Courtesy of the artist





• | *Prayers of a mother* (1999)
Still from video
Courtesy of the artist

a letter left when someone goes out, or a letter to just let people know how one feels about them. This letter at times also sounds like a list, like a 'to-do list'.

I didn't know this relative, so in that sense it's not a grieving piece for me. It's about taking a piece of found text and developing it into a musical composition based on every word written. It's also that idea that it is someone's last performance and I wanted to create that notion. I've always been interested in the performative and this work is a continuation of my exploration of the 'performer' within my video practice.

Does the highly considered, and directed, nature of *The note* represent an evolution in your practice, and as such, something we can expect to see more of in future works? Or was it a case of adapting your working methods specifically to cater to this individual subject matter?

This is a new direction, certainly. It's one that developed parallel to my interest in the subject. I was also able to do it this way due to funding opportunities, which will not always be the case. You always have to adapt your methods to cater for not only the subject matter you wish to explore, but the challenges of the environment that comes with it.

An important part, but not necessarily a conscious one at the outset of *The note*, was developing new skills and an understanding about technology and collaboration. However, I still like the intimacy and spontaneity of my more observational work and will go back to working in this way at times.

What's next for Kate Murphy?

I'm working on a new video installation with the composer and sound designer of *The note*, Basil Hogios, for a show later in the year. And I hope to get back overseas next year as well. ●

Kate Murphy's *The note* will be shown from 12 March -17 April 2010, at BREENSPACE.



PERFORMANCE SPACE

FEBRUARY–MARCH 2010

You Are Here is a season of new performance, dance and installation exploring our place in the world, the landscapes in which we live and the times of our lives.

It's a Jungle Out There
Martin del Amo

Habits and Habitat
Patrick Ronald and Shannon
McDonnell

One of Several Centres
Alex Kershaw

Ghos Train
Nigel Helyer

Politics of Change
Mike Mullins

Dark, Not Too Dark
Alexandra Harrison

My Generation
William Yang

Downtown
Rosie Dennis

ClubHouse

performancespace.com.au

Image: Agatha Gotche-Snape, *Response To Task 1*, gouache on paper, 30 x 20 cm, 2009



Communities
arts NSW



MOBILESTATES

Performance Space: CarriageWorks, 245 Wilson Street, Eveleigh

das CINEMA

Online Television Station for The Arts • Visual Art, Theatre, Film, Music, Fashion & Design
Season 1 launching – 22nd March 2010 • www.dascinema.tv



ALEX KERSHAW 2010

INTERVIEW
Juliet Gauchat

Alex Kershaw is a Sydney-based artist whose practice incorporates photography, installation and more recently, video. His work is often site-specific, where he spends time conducting extensive research and working with members of the local community. In his latest video project, *One of Several Centres*, Kershaw has created a series of stylised psycho-geographic landscapes, aiming to unravel the complexities associated with the way places are defined by human activity and the way history conditions our responses towards specific locations.

| • *One of Several Centres* (2007–2008)
Production still from video installation
HDV 1080p25 / Quicktime files
Image courtesy of artist and GRANTPIRRIE





How did you become interested in art?

My parents ran an art poster shop so I guess it was from that context, of always being surrounded by artworks and artists as a kid that I grew up being interested in it.

Was photography always something you were interested in at Art School?

I thought I was going to specialise in painting actually, as at the time that's what art was all about - painting and drawing. I'd never done photography before but when I got to Art School I found I was drawing a lot from photographs, mainly portraits and then I wondered, why don't I just take the photographs instead? I also I fell in love with the photography department at Art School. The lecturers were really inspiring, in particular Lyn Roberts-Goodwin, who was wonderful and eccentric and I just fell into it from there.

Your work has recently shifted away from still photography to embrace video. How did this transition come about?

The shift came about whilst I was making the project *Conversations with Others* in 2004. I started a video as a response to all the things which happened whilst making the project, including the connections that I made with the surveyors and landowners, as well as the connection with the land in a more temporal way. Video allowed me a certain freedom that photography didn't. You can leave the camera running and you can be far more responsive to a situation that might be unfolding. With photography, it's far more difficult because of that fixed frame and the way in which someone holds themselves in front of the work; everything happens in that one image and it can't change. I found I was overstating my photographs so I took to video to breach that.

Do you think you are still experimenting with style or have you found your language?

I think about that question a lot. The last three video projects I have done have ended up being very similar in approach, in terms of style and aesthetics, however the thematics of the works manifest differently depending on where the projects take place. I hope that every project can look somewhat different but they inevitably run into each other. I think those really great images are where something can evolve in time and at this stage video is the best medium for me to achieve that.



The land, and in a broader sense, topography are recurrent themes in your works. What attracts you to this subject matter?

The Australian landscape is such an intrinsic part of our culture but I think that our relationship to the land is still evolving and being resolved. I don't think we're completely comfortable with our relationship to the land - I know I'm not, but I'm fascinated in understanding the relationships between people and their territories.

Tell me about the works you've conceived especially for One of Several Centres at Performance Space, Carriage Works?

One of Several Centres arranges a series of discrete video engagements that took place in the same town with people who are not normally connected to each other. The work is designed to challenge the reductive and singular interpretations of Alice Springs' history, culture and landscape to reveal the complex and changing nature of its meanings through time. I felt that a lot of the work that had been made by white people about Central Australia had a certain tonality to it - it was often very apocalyptic. I wanted to make a work about Alice Springs to speak with the people, not for the people.

What is it about the town of Alice Springs that appealed to you for One of Several Centres?

Alice Springs is one of the most prominent sites on which histories of white occupation and indigenous resistance is clearly visible. The traditional name for Alice Springs is 'Mpantwe', which means 'meeting place', so I was interested in how people have either acculturated to Alice Springs or found ways of coping in the fractured psychology of the town.

How important to your work is cultural connection?

For me it's important, as the works wouldn't be possible without those cross-cultural connections. I think that's why I was in a good position to make these works because they don't have those constraints that film would have, where you've got so many people working for you that it would have to be rushed: everyone has to be an actor, everything has to be scripted.

The connections do take time and I had to build a strong trust and honesty with the people I filmed and worked with onsite or else they wouldn't have worked with me. >>

- *One of Several Centres* (2007-2008)
Production stills from video installation
HDV 1080p25 / Quicktime files
Image courtesy of artist and GRANTPIRRIE
- *One of Several Centres* (2007-2008)
Production still from video installation
HDV 1080p25 / Quicktime files
Image courtesy of Alex Davies

• | *One of Several Centres* (2007–2008)
 Production stills from video installation
 HDV 1080p25 / Quicktime files
 Image courtesy of artist and GRANTPIRRIE

Your works have an intriguing juxtaposition between documentary vs fiction and nature vs artifice, which you describe as ‘strategies of disjuncture.’ Can you elaborate on this?

My video work enables speculative interventions between reality and tableaux. The projects are not designed to resolve ‘problems’ or speak for other people’s lives. Instead I intend to artistically transform my experience and the connections I make with people. Fiction has a way of revealing what reality hides. This blurring device is used as a strategy of disjuncture, so that an audience questions what they are looking at rather than accepting what they see.

There are several techniques I use, including switching between the modes that approximate the cinematic, the televisual and the documentary. Often a sequence that is filmed from the tripod with little or no editing looks like a ‘document’ but does not emphatically state what it is a document of. And at times, sounds we hear are not synonymous with the location being filmed. In this way sound is used to fracture the ‘reality’ of the space we are looking at.

Are there any texts that have influenced or inspired you in your work?

I have been reading the philosophy of Alphonso Lingis. His writing has influenced me in relationship to travel, like thinking and making work in places that are not my own and the theme of alterity as a consequence of this, as well as the relationship between the singular and the whole.

Where would you like to do your next project?

I’d like to do something in Sydney next but I’m yet to confirm where and with who. ●

Exhibition: *One of Several Centres*, Performance Space, Carriage works, Sydney, 11 February – 6 March 2010

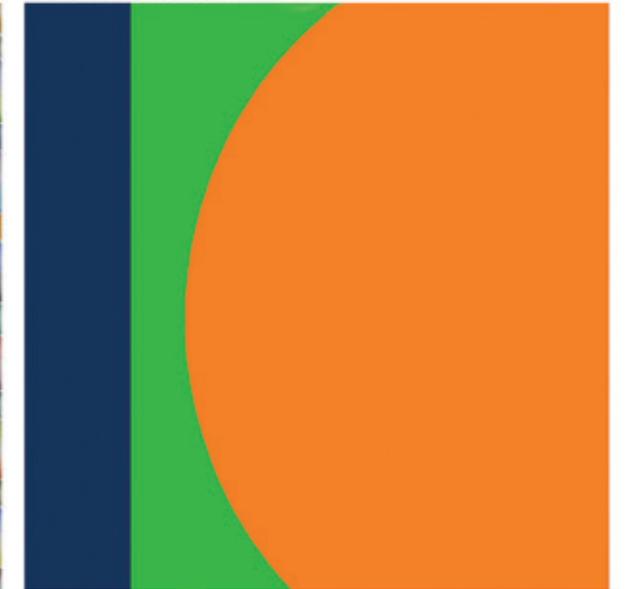


new talent

4 recent graduates from the national art school sydney

6 - 28 April 2010

Gabriella Kay Cameron Haas



Andrew Hopkins Criena Court

ROBIN GIBSON GALLERY

since 1976

278 Liverpool Street Darlinghurst Sydney NSW 2010 Australia Tue-Sat 11am-6pm
 +61 2 9331 6692 robin@robingibson.net www.robingibson.net

WHAT'S ON

30 Jan to 27 Mar

Marina Abramovic: Art Must Be Beautiful, Artist Must Be Beautiful

INSTITUTE OF MODERN ART

420 Brunswick Street, Fortitude Valley QLD

04 Feb to 10 Apr

Lida Abdul

ANNA SCHWARTZ GALLERY

185 Flinders Lane, Melbourne VIC

10 Feb to 17 Mar

Season 1: You Are Here

PERFORMANCE SPACE

www.performancespace.com.au

12 Feb to 20 Mar

Guo Jian

GALLERY 4A

181-187 Hay Street, Haymarket NSW

12 Feb to 05 Apr

Grant Stevens, Jeppe Hein, Sarah Elson

Perth Institute of Contemporary Art

PERTH CULTURAL CENTRE

James Street, Northbridge WA

13 Feb to 11 Mar

Peter Sharp

LIVERPOOL STREET GALLERY

243a Liverpool Street, East Sydney NSW

13 Feb to 10 Apr

Joseph Kosuth

ANNA SCHWARTZ GALLERY

245 Wilson Street, Darlington NSW

25 Feb to 27 Mar

G1: Paula do Prado | G2: Tanya Dyhin

GALLERY SMITH

170-174 Abbotsford St, North Melbourne VIC

04 Mar to 23 Mar

Sydney Ball

SULLIVAN + STRUMPF FINE ART

44 Gumer Street, Paddington NSW

04 Mar to 27 Mar

Everything's Alright: Hossein Ghaemi, Andrew Liversidge, Yasmin Smith (curated by Amanda Rowell)

ROSLYN OXLEY9

8 Soudan Lane, Paddington NSW

05 Mar to 07 Mar

Chris Town

CHINA HEIGHTS GALLERY

Level 3, 16-18 Forster Street, Surry Hills NSW

05 Mar to 27 Mar

David Beaumont | Carla Cescon, Mikala Dwyer, Grzegorz Gawronski, Rachel Scott, Tina Havelock Stevens, Alterbeast

GERTRUDE CONTEMPORARY ART SPACE

200 Gertrude Street, Fitzroy VIC

06 Mar to 30 Mar

Tina Barahanos | Jeff Rigby

ROBIN GIBSON GALLERY

278 Liverpool Street, Darlinghurst NSW

12 Mar to 17 Apr

Kate Murphy

BREENSPACE

289 Young Street, Waterloo NSW

12 Mar to 24 Apr

Zed Nelson | Amy Stein | Olivia Martin-McGuire

AUSTRALIAN CENTRE FOR PHOTOGRAPHY

257 Oxford Street, Paddington NSW

17 Mar to 24 Apr

Stockholm

05 Mar to 10 Apr

Wilkins Hill | Sam Smith | Simon Denny

ARTSPACE

43 – 51 Cowper Wharf Road, Woolloomooloo NSW

18 Mar to 03 Apr

Vs Macbeth

SYDNEY THEATRE COMPANY

Pier 4 Hickson Road, Walsh Bay NSW