

das SUPER PAPER

**ISSUE
19**

THE
PICTORIAL
ISSUE

JUNE 2011
DASSUPERPAPER.COM
DAS500.COM
DASCINEMA.TV
FREE



EDWARD GANT'S
AMAZING FEATS
OF LONELINESS

BY ANTHONY NEILSON



Sydney's acclaimed performance trio post
are on a mission to settle an ongoing debate.
Which one of them actually is the best?

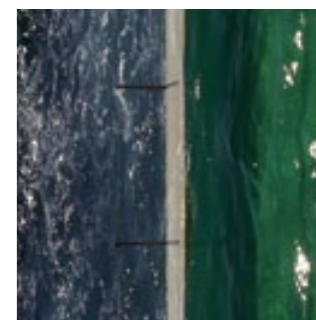
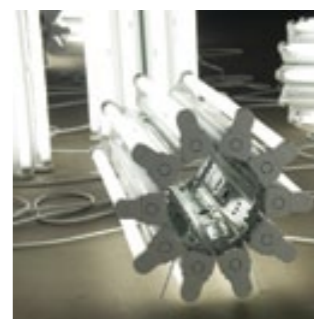
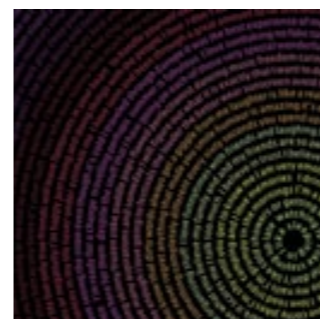
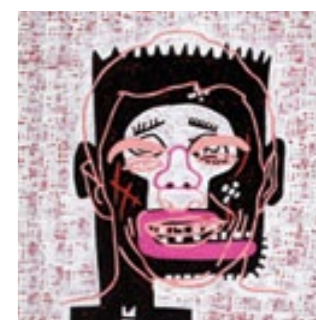
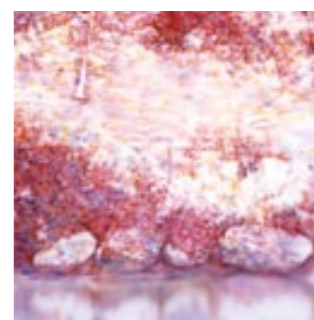
DEvised AND PERFORMED BY POST —
ZOE COOMBS MARR, MISH GRIGOR, NATALIE ROSE WITH EDEN FALK

17 June – 2 July 2011
Wharf 2 Sydney Theatre Company
Tickets \$25-\$35*
(incl a FREE Little Creatures beer for over 18s!)
Bookings (02) 9250 1777 nextstage2011.com.au

Next Stage is supported by



*transaction fees may apply



A celebration of the magical, imaginative
act of theatre, with costumes by
fashion house Romance Was Born

DIRECTOR SARAH GOODES
WITH PAUL BISHOP, LINDSAY FARRIS, BRYAN PROBETS, EMILY TOMLINS

16 JUNE – 23 JULY 2011
WHARF 1 SYDNEY THEATRE COMPANY
TICKETS FROM \$30*
BOOKINGS (02) 9250 1777
SYDNEYTHEATRE.COM.AU/EDWARD-GANT

The Sydney Morning Herald
smh.com.au

Presenting Sponsor



*selected performances, transaction fees may apply

Photo: Nadine Wayale

July
gbk: group

August
gbk awardees: where are they now?
Joan Ross: new video work

September
Daniel Templeman: new work



gallery barry keldoulis

285 Young Street
Waterloo, Sydney

Tue - Sat, 11-6
02 8399 1240

www.gbk.com.au





Murray Fredericks
Salt 270 (2011)
120 x 150cm
Pigment print on cotton rag
Edition of 7
Courtesy of Murray Fredericks
and Arc One Gallery, Melbourne

19

PRODUCER NICK GARNER
EDITOR BRONWYN BAILEY-CHARTERIS
ART DIRECTOR ELLIOTT BRYCE FOULKES
SUB EDITORS JANE SOMERVILLE
& ROBYN STUART
COPY EDITOR HARRY WYNTER,
GRAPHIC DESIGNER SARAH SPACKMAN

PRINTING SPOTPRESS
DISTRIBUTION STUART'S LOGISTICS

dasSUPERPAPER ISSUE 19
JUNE 2011 - THE PICTORIAL ISSUE. 7500 COPIES

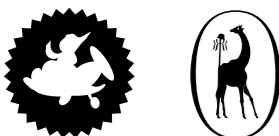
© 2011 AUTHORS, ARTISTS, CONTRIBUTORS
AND ROCOCO PRODUCTIONS.

ALL RIGHTS RESERVED. REPRODUCTION
WITHOUT PERMISSION IS PROHIBITED.

ISSN 1837-0373
PRINT POST APPROVED
PP: 255003/10007

ENQUIRIES
CONTACT@ROCOCOPRODUCTIONS.COM
WWW.ROCOCOPRODUCTIONS.COM
WWW.DASUPERPAPER.COM

THANKS
DAS SUPERPAPER WOULD LIKE TO
THANK ALL CONTRIBUTING WRITERS,
ARTISTS & GALLERIES FOR THEIR
GENEROUS SUPPORT.



- 08 **JAN NELSON**
WALKING IN TALL GRASS
- 12 **NEON PARC**
GROUP SHOW
THREE IMAGINARY BOYS
- 15 **AIMEE FAIRMAN**
TOPOGRAPHIES OF
THE UNCONSCIOUS
- 18 **DANIUS KESMINAS**
& **COLLABORATORS**
SLAVE PIANOS, PUNKASILA,
PIPELINE TO OBLIVION
- 22 **SALLY SMART**
FLAUBERT'S PUPPETS
- 26 **DREW PETTIFER**
LOST IN THE MOMENT
- 32 **MURRAY FREDERICKS**
SALT AND HECTOR
- 38 **JOHN KELLY**
THE WHITE ENTERPRISE
- 40 **MISHA HOLLENBACH**
ROAD TO NOWHERE
- 44 **ACCA IN VENICE**
SINKING DREAMS
- 46 **DAS 500**
THE FUTURE
DAS 500 EDITORIAL TEAM

IT'S A VIBE THING

**IF IT'S EMPTY, FILL IT.
IF IT'S FULL, EMPTY IT.
IF IT ITCHES, SCRATCH IT.**

In some respects this issue, nothing but images, is unexpected. In other ways it's a very simple delivery on Das Superpaper's promise: a national look book for the arts.

It's a push-me-pull-you thing, the vibe, that's brought us back to the simple task of looking. By and large a gentle walk through some recent Melbourne shows, this issue leaves the editorialising to you and the way you turn the page, not so much to the rhythm of some great inland sea.

NICK GARNER



JAN NELSON WALKING IN TALL GRASS

IN *WALKING IN TALL GRASS*, JAN NELSON PRESENTS THE VIEWER WITH AN IMMACULATELY STYLED SENSORY FEAST. HER HYPER-REALIST PAINTINGS ARE NOT ONLY VISUALLY SPECTACULAR, THEY ARE VIRTUALLY DEAFENING IN THEIR INTENSITY, AND ALMOST EDIBLE WITH THEIR CANDY-BRIGHT COLOURS. NELSON'S SUBJECTS - A SERIES OF BIZARRELY ENGROSSED AND SELF-AWARE TEENAGERS - ARE REPRESENTED IN THE OVERLY-SATURATED STYLE OF A BOLLYWOOD FASHION SHOOT, BUT THE CAREFUL AND METICULOUS NATURE OF THE MEDIUM OF PAINTING BELIES THIS IMMEDIACY, AND CONTRIBUTES TO THE PSYCHOLOGICAL INTENSITY OF THE WORKS.

Jan Nelson
Walking in Tall Grass, Marion (2011)
77.5 x 59.8 cm, Oil on linen

Jan Nelson
Walking in Tall Grass, Gracie 2 (2011)
76 x 55.8 cm, Oil on linen

Walking in Tall Grass, Shelby 2 (2011)
79 x 56 cm, Oil on linen
Courtesy the artist and Anna Schwartz Gallery





THREE IMAGINARY BOYS

GROUP SHOW AT NEON PARC

THE WORD *INTIMACY* ISN'T ONE THAT YOU WOULD NECESSARILY ASSOCIATE WITH ALL GROUP SHOWS. BUT IN THE CASE OF THREE IMAGINARY BOYS, IT'S AN APT ONE. GATHERED TOGETHER ARE A SERIES OF WORKS THAT EVOKE A FEELING OF UNTRACEABLE SADNESS: CHARLIE SOFO'S INGENUOUS UNLIMITED EDITIONS OF UNFINISHED SENTENCES, EUGENE CARCHESIO'S NOSTALGIC PAPER CASSETTES AND JOHN SPITERI'S ELUSIVELY TENDER PAINTING. IN COMBINATION, THE WORKS PRESENT AS ARTEFACTS OF AN AFFAIR WITH THE EVERYDAY – AN AFFAIR WHICH HAS IMBUED THEM WITH A COMPELLING SENSE OF INTIMACY AND ELOQUENCE.



currently I'm applying for a Masters of Fine Art at the VCA. I was — your family are ok. I was — *Should we do it at my place this me* remembered that — *I can create a few different selections of ball* tta have at least one day to put the thing together. Hey, don't we put all of yourself in to the artwork - to exhaust every aspect, ing out, draw out, expand and — *So yeah, I* — we'll talk on the pl *said she would be happy to* — I'm tentatively thinking about vis y have the opportunity to pop into the — Pa — you can forward *py with how you've dealt with things and I'm not particularly* — I Hi Mum, — *Just got the exact date for my Heide ope* — I'm not g Fuck off, stopping is — *We met last night! I think you mentioned* interesting thing to say. What a great thing to say? Any nu ther. That's a nice connection. I'm not saying that there isn — *thing to do with langued* — Ok, — *Also, I looked* — Hey G, The *! don't suppose there is any* — Can anyone cover my shift this *tin sent me an email* — I'm sorry, it's been lovely meeting you I feel up to — *Also, I know you're not feeling so* — Good — *As for* and yep, — *I'm just on my way to the train station - and I'm foll* ts — *I'm lying in bed. There's probably nowhere else where I wot* hat leaves two weeks to complete, or not complete our — *M* *someone to sleep in their bed - and usually I go to their house for* *e is a healthy you* — *How I did it* —



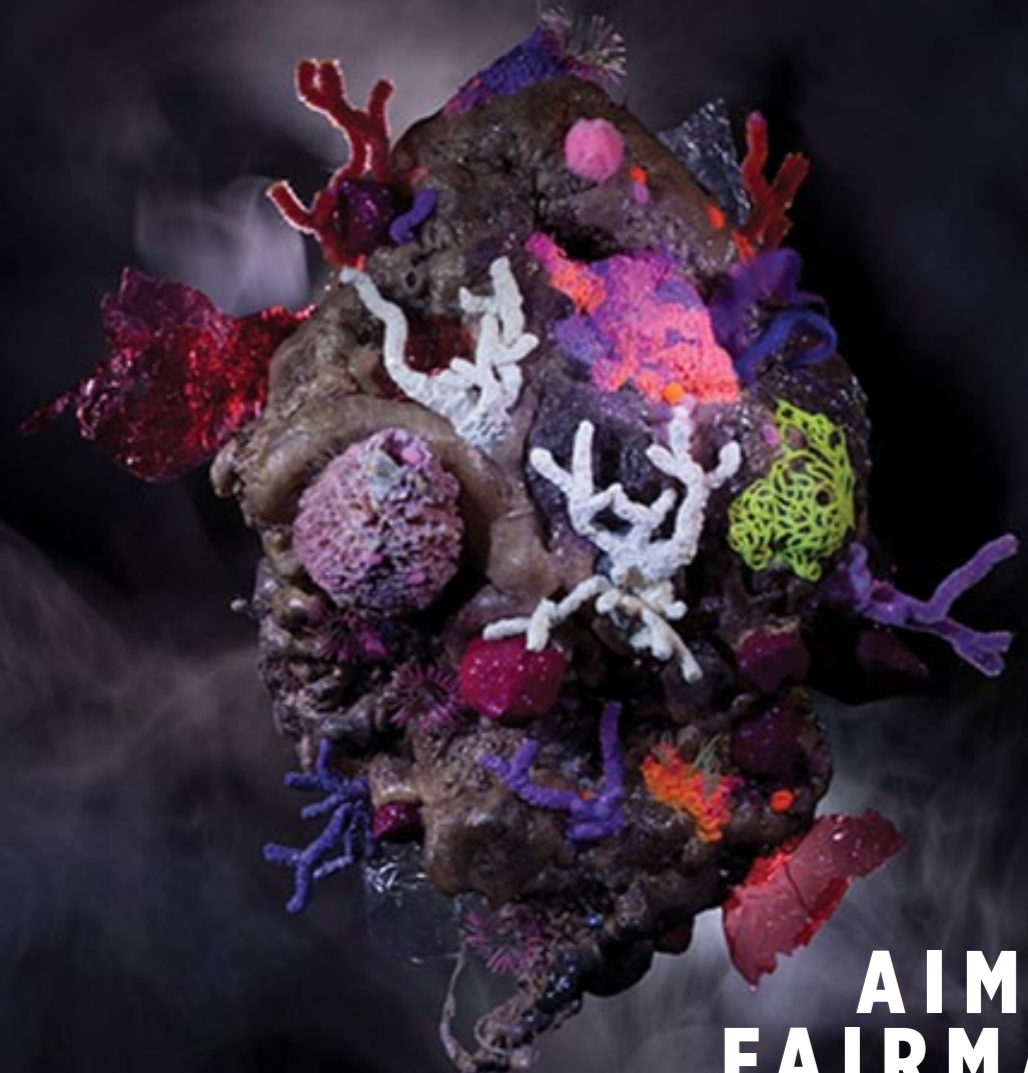
John Spiteri
The Cave Of Hands
(2006)
Acrylic and enamel on
glass with artist's frame
56 x 56 x 6 cm



Eugene Carchesio
Tapestry WOP 4 (2006)
Watercolour, pencil on
paper, framed
41.5 x 29.5cm
Courtesy the artist
and Sutton Gallery,
Melbourne



Charlie Sofo
Unfinished Sentences
(detail) (2009-11)
Paper, A2
Unlimited edition
Courtesy the artist and
Darren Knight Gallery,
Sydney



AIMEE FAIRMAN TOPOGRAPHIES OF THE UNCONSCIOUS

EPHEMERAL OBJECTS WITH GEOLOGICAL
AND AMPHIBIOUS QUALITIES ARE SUSPENDED
WITHIN DREAMLIKE ENVIRONMENTS IN THIS
SERIES OF PHOTOGRAPHS. TITLED *TOPOGRAPHIES
OF THE UNCONSCIOUS*, THE WORKS EXAMINE
LANDSCAPES AND THE AMBIGUOUS SPACES
BETWEEN REPRESENTATION AND PERCEPTION.



Aimee Fairman
*Topographies Of The Unconscious VII:
Phantoms; Under The Lentisci Of Quiet* (2011)
C-type prints on Kodak Endura paper. 90 x 60cm.
Unique Edition of 1 + 1 AP



Aimee Fairman
Topographies Of The Unconscious V: Conservatory (2011)
 C-type prints on Kodak Endura paper. 90 x 60cm.
 Unique Edition of 1 + 1 AP



Aimee Fairman
Topographies Of The Unconscious II: Forgotten Wishes (2011)
 C-type prints on Kodak Endura paper. 90 x 60cm.
 Unique Edition of 1 + 1 AP



SLAVE PIANOS PUNKASILA PIPELINE TO OBLIVION

3 PROJECTS BY
DANIUS KESMINAS
& COLLABORATORS

"MUMA, THE MONASH UNIVERSITY MUSEUM OF ART IN CAULFIELD, MELBOURNE, OPENED LAST YEAR AND HAS SET OFF AT A CRACKING PACE. CURATOR MAX DELANY HAS BROUGHT TOGETHER THREE PROJECTS FROM AUSTRALIAN ARTIST DANIUS KESMINAS. KESMINAS IS THE BRAINCHILD BEHIND SOME OF THE MOST AMBITIOUS AND DYNAMIC CONTEMPORARY ART PROJECTS DEVELOPED IN THE PAST DECADE. HE OFTEN WORKS COLLABORATIVELY, ACROSS DIVERSE DISCIPLINES – ART, MUSIC, PERFORMANCE, VIDEO, PUBLISHING, AGIT-PROP AND OPERA. INTERESTINGLY THIS EXHIBITION SHOWCASES KESMINAS'S COLLABORATIONS WITH THREE DIFFERENT COLLECTIVES. THE PROJECTS PRESENTED ARE ALL STRONGLY POLITICAL, PROVOCATIVE AND AMBITIOUS. IT'S GREAT TO SEE A NEW MUSEUM CELEBRATING THE WORK OF THIS GENRE SIDE-STEPPING AND COLLABORATIVE ARTIST."



Slave Pianos The Execution Protocol: A war of currents: floating paintings / piano execution – on Andy Warhol's electric chair (2007)
Great Hall, National Gallery of Victoria, Melbourne
Photo: Andrius Lipšys





• |
 Danius Kesminas and Collaborators
Punkasila (2006)
 Jogjakarta, Indonesia



Danius Kesminas and Collaborators
*Front Pembela Punkasila (Punkasila
 Defenders Front)* (2009)
 Jogjakarta, Indonesia
 Photo: Edwin 'Dolly' Roseno



SALLY SMART

FLAUBERT'S PUPPETS

SALLY SMART IS KNOWN FOR HER LARGE-SCALE COLLAGE INSTALLATIONS EMPLOYING A RANGE OF MEDIUMS FROM PAINTED CANVAS AND FELT CUT-OUTS TO PHOTOGRAPHIC ELEMENTS AND PRINTED FABRIC. APPLIED DIRECTLY ONTO THE GALLERY WALL, THE PINS AND JOINS ARE EXPOSED TO THE VIEWER, EMPHASISING THE PERFORMATIVE PROCESS OF CREATING AND ASSEMBLING THE WORK. *FLAUBERT'S PUPPETS* IS SMART'S THIRD SOLO EXHIBITION AT POSTMASTERS AND IT EXPLORES IDEAS OF FEMININE IDENTITY, PERFORMANCE AND NATURE.



Sally Smart

Flaubert's Puppets (Femmage) (2011)

Installation views, Postmasters Gallery, New York
synthetic polymer paint on canvas and fabric, with paper,
various collage elements and pins.
Dimensions variable, as installed 4.267m x 7.62 m (14 x 25 ft)
Image courtesy the artist and Postmasters Gallery, New York

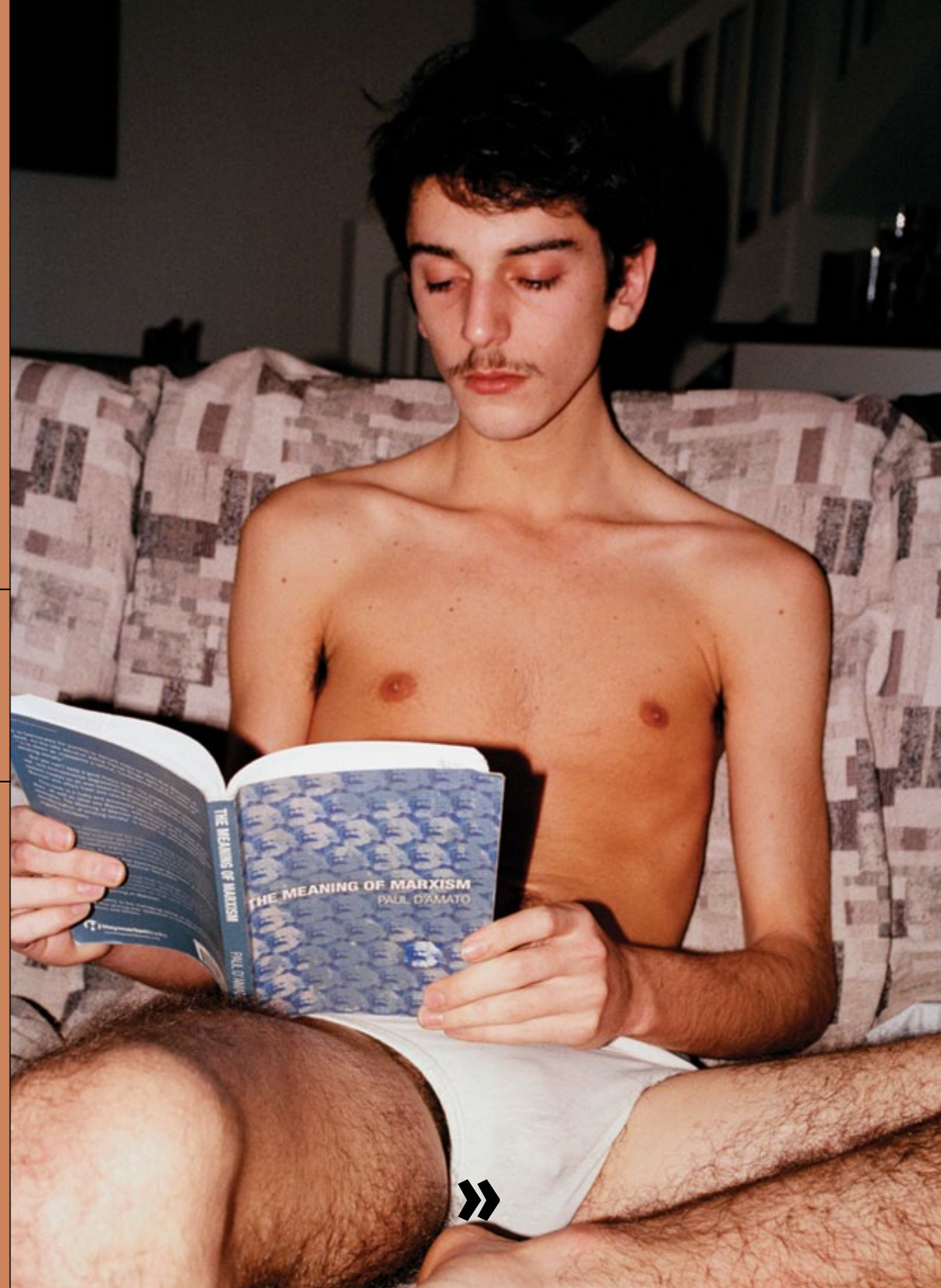




DREW PETTIFER

LOST IN THE MOMENT

INTERESTED IN THE BARRIER BETWEEN THE PUBLIC AND THE PRIVATE, DREW PETTIFER'S PHOTOGRAPHS OF YOUNG - MOSTLY NAKED - MEN RECALL CONTEMPORARY FASHION PHOTOGRAPHY, FRENCH NEW WAVE CINEMA AND THE WORK OF ARTISTS LIKE NAN GOLDIN AND WILLIAM YANG. PART AUTOBIOGRAPHICAL, PART VOYEURISTIC, PETTIFER'S WORK CHALLENGES NOTIONS OF THE MALE GAZE.



Drew Pettifer
Untitled (Ilya reading Marx) (2010)
Type C Print 20 x 30in
Image courtesy of the artist





Drew Pettifer
Untitled (Andre's broken arm) (2010)
 Type C Print 20 x 30"
 Image courtesy of the artist



Drew Pettifer
Untitled (Ilya and Jamie in the Pool)
 (2009)
 Type C print 12 x 18"
 Image courtesy of the artist



Drew Pettifer
Untitled (Aden in the mirror) (2010)
 Type C print 20 x 30"
 Image courtesy of the artist



Drew Pettifer
Untitled (Kieran shaving) (2011)
 Type C print 12 x 18"
 Image courtesy of the artist



MURRAY FREDERICKS

SALT AND HECTOR

LANDSCAPE AND SEEMINGLY ENDLESS EXPANSES OF SKY AND WATER IS THE SUBJECT OF TWO SUBLIME SERIES OF PHOTOGRAPHS BY MURRAY FREDERICKS WHO COMBINES HIS ART PRACTICE WITH A CAREER IN FILMMAKING. THE TITLE *SALT* REFERS TO LAKE EYRE, WHERE FREDERICKS VISITED SIXTEEN TIMES BETWEEN 2003 AND 2010 IN ORDER TO CAPTURE A "LANDSCAPE WITHOUT A LANDSCAPE". *HECTOR* (SHORT FOR "HECTOR THE CONVECTOR") IS THE NAME GIVEN TO THE GIANT THUNDERSTORMS THAT OCCUR OVER THE TIWI ISLANDS PRIOR TO THE MONSOON SEASON.



Murray Fredericks
Salt 271 (2011)
120 x 150cm
Pigment print on cotton rag
Edition of 7

Hector 11 (2011)
120 x 204cm
Pigment print on cotton rag
Edition of 7

Salt 273 (2011)
120 x 150cm
Pigment print on cotton rag
Edition of 7

All images courtesy of Murray Fredericks
and Arc One Gallery, Melbourne.







JOHN KELLY

THE WHITE ENTERPRISE

IN *THE WHITE ENTERPRISE*, JOHN KELLY RETURNS TO EXAMINE THE SUBJECT OF INSTITUTIONAL GALLERY SPACES, AND THE RELATIONSHIP THAT AUDIENCES HAVE WITH THEM. THE ICONIC ARCHITECTURE OF NEW YORK'S GUGGENHEIM MUSEUM IS CROWNED WITH A SECURITY DOME CAMERA AND HOVERS UNNERVINGLY AT MID-AIR. VISUALLY, THE WORK IS INSTANTLY STRIKING; THE SPACE-AGE CURVES OF THE GALLERY COMBINED WITH THE SINGLE UNBLINKING BLACK EYE OF THE CAMERA ARE ALMOST EERILY WELL-PAIRED, AND ONE CAN IMAGINE THAT FRANK LLOYD WRIGHT WOULD SEE THE FUNNY SIDE. BUT THE REAL TRIUMPH OF THE WORK, OF COURSE, LIES IN THE MULTILAYERED PARADOX OF SURVEILLANCE THAT KELLY CREATES, AND WHICH THE VIEWER COMPLETES UPON ENGAGING WITH THE WORK.



White Enterprise 4 (2009)
Mixed media (acrylic, wooden easels,
plastic, CCTV cameras).
Dimensions variable.

(untitled excerpt Pg 13) (2011)
119 x 84cm
Stencil printed onto wall
Open edition

All images courtesy of the artist
and Michael Koro Galleries, Melbourne

From: [REDACTED] <[REDACTED]@ozco.gov.au>
To: 'Ern Malley' <ernmalley@hotmail.com>
Subject: RE: Ern Malley poem - The Value of the Arts
Date: Wed, 27 Nov 2002 09:20:21 +1000

Fuckhead:
don't send me this trash -
it's not clever

...

The above email was received from an Australia Council employee
in response to some of the found poetry.



MISHA HOLLENBACH HOLEY HOLE!

MYSTICISM AND REFLECTED NOTHINGS IS THE SUBJECT OF MISHA HOLLENBACH'S EXHIBITION *HOLEY HOLE!* WHICH MARKS A DEPARTURE FROM PREVIOUS WORKS ABOUT THE ICONOGRAPHIES OF POP CULTURE. THIS SHOW LOOKS AT ARCHITECTURAL MONUMENTS AND THE TITLE REFERENCES AN ACTUAL HOLE OR OPENING (THAT, IN FACT, LEADS NOWHERE) BEHIND THE ALTAR AT WINCHESTER CATHEDRAL IN HAMPSHIRE, ENGLAND.





Misha Hollenbach
Untitled (Aden in the mirror) (2010)
 Type C print 20 x 30"
 Image courtesy of the artist



Misha Hollenbach
Untitled (Kieran shaving) (2011)
 Type C print 12 x 18"
 Image courtesy of the artist



Misha Hollenbach
Untitled (Kieran shaving) (2011)
 Type C print 12 x 18"
 Image courtesy of the artist



SINKING DREAMS

ACCA IN VENICE

AT THE VENICE BIENNALE WHICH OPENED EARLIER THIS MONTH, ONE OF MELBOURNE'S MOST PROMINENT CONTEMPORARY ART BIGWIGS, ACCA, STAGED A LIVE PERFORMANCE. ACCA SUPPORTED ARTIST ANASTASIA KLOSE IN HER DURATIONAL PERFORMANCE PIECE OF WALKING THROUGH VENICE WEARING A LOUD WHITE WEDDING DRESS AND A HAND WRITTEN SIGN. IT'S GREAT TO SEE A LITTLE PIECE OF MELBOURNE'S LIVENESS AND PERFORMANCE CULTURE ERECTED IN THE SINKING CITY OF DREAMS, SURROUNDED BY INTERNATIONALLY CELEBRATED ARTISTS, COLLECTORS AND CURATORS.



Anastasia Klose, *Nanna, I'm still searching* (2011)
Performance documentation.
Courtesy of the artist and Tolarno Galleries.



THE FUTURE OF DAS500

Over the last couple of years there has been significant discussion among arts writers and critics about the contemporary relevance of arts criticism. With an increasingly prominent independent arts media and the hyper-democratic terrain of the internet – where blogging, social media or self-publishing tools are only a click away – some argue that we are witnessing a true ‘democratisation of the arts’ through the proliferation of soap boxes on which to stand. The writers, artists, bloggers and independent publishers who have found ways to have their voices heard using these platforms seem generally comfortable with how things are evolving – for obvious reasons. On the other hand, there is apparent unrest among those who supported the previous status quo, where criticism was dispensed by a select minority of writers in the pages of nationally and internationally distributed high-profile journals and newspapers. At its height, the conversation took such an alarmist tone that in a somewhat feverish and overdrawn effort to describe the situation, the word **CRISIS** became the most commonly used.

As with most other ‘hot topic’ discussions that arise regularly and appear vexatious at the time, the hysteria has subsided. It is debatable whether anything resembling a definitive conclusion has been reached, or is even possible. Despite this, what *is* clear is that the criticism that will establish itself in coming years is likely to be vastly different from that of the past. We at Das 500 don’t wish to rehash the conversation. We acknowledge its necessity, and thank those involved for their passions.

Before we move on, however, we’d like to look back to a single comment made amid the fracas. In September 2010 a series of panel discussions entitled *Critical Failure* were held at the Wheeler Centre in Melbourne.

DAS500 EDITORIAL TEAM

HUGH NICHOLS
ANGELA BENNETTS
CELIA BRIGHTWELL
GRACE WINZAR

The four events discussed the state of criticism across four art forms: literature, theatre, film and the visual arts. The panel assembled to discuss the visual arts consisted of Phip Murray, John McDonald, Patrick McCaughey and Naomi Cass. At one point in the conversation, in reference to what function criticism actually serves, McCaughey made a statement that explains the base on which we intend to build Das 500.

THE CRUCIAL THING IN THE MAKING OF ART IS THAT THE WORK IS ACKNOWLEDGED.

Within the cut and thrust of the arts, one of the great challenges for emerging or contemporary artists is to feel acknowledged for their work – both the art objects they create and the exertion that brought them into being. On a broader social level, the value of art, particularly contemporary art, is often hard to quantify, and as a result the value of the artist appears diminished, in some cases totally null, to those who are not engaged in artistic practice. Art won’t get you to work on time. It doesn’t clean public toilets, and it can’t organise your finances (although it can easily decimate them). If income can be used to indicate the level of value a society places on a particular occupation, then to substantiate this claim we would point to the research of David Throsby, whose 2010 study *Do you really expect to get paid?* indicates that the average creative income of Australian artists is \$18,600, with 56 percent of artists earning less than \$10,000 per year from their practice. Although it may not be reflected monetarily, the reality, of course, is that art and artists do contribute a great deal to society, and should be acknowledged and documented within that context as well.

Das Platforms aims to facilitate this process. Das Superpaper provides a free and accessible forum for artists to speak about their work on their own terms, while the Das 500 portal

provides opportunities for writers and artists to engage with each other through criticism and critical writing. Das 500 aims to open a space for new and more experienced writers to provide critical feedback on the work of their peers, to acknowledge each other in a collegiate environment, and to engage critically with ideas and trends influencing emerging and contemporary arts practice. It is important that this acknowledgment is not just seen as a transaction between the writer and the artist, but also for its broader purpose of bearing witness to the evolution and concerns of the artistic landscape of our particular place and time. Our audiences are the multifaceted and disparate art communities, but we also want to make discussion of contemporary art accessible to the broader community, through critical writing that puts forward rigorous and informed arguments in a clear and direct way.

While we believe that a supportive environment is vital, we know that judgement and perspective sit at the core of criticism and critical writing. Our contributors should be able to share their views, whether positive or otherwise. Above all, the value of critical writing is not found in the view of a single person, but in discussion and dialogue between many perspectives: the future of criticism will be shaped by the nurturing of multifaceted and inclusive conversations among peers. With a new Das 500 website on the way and a desire to spread our coverage more comprehensively across Australia as well as to the Asia-Pacific region and further afield, we are looking forward to playing our part in the facilitation of this conversation and seeing what the future of criticism may hold.

DAS500.COM

