

das SUPER PAPER

**ISSUE
19**

THE
PICTORIAL
ISSUE

JUNE 2011
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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

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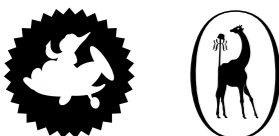
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THANK ALL CONTRIBUTING WRITERS,
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IT'S A VIBE THING

**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

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* —



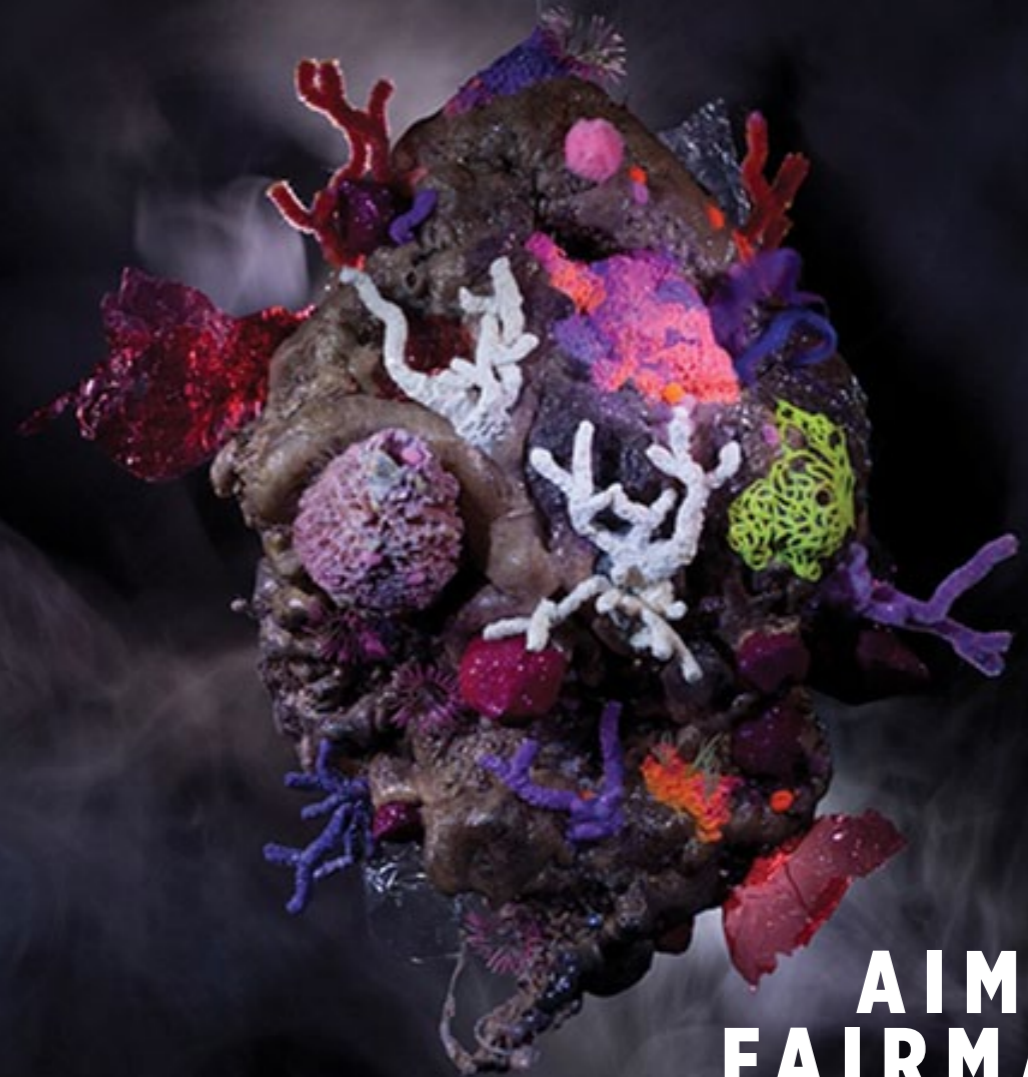
John Spiteri
The Cave Of Hands
(2006)
Acrylic and enamel on
glass with artist's frame
56 x 56 x 6 cm



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

