

# das SUPER PAPER

**ISSUE  
19**

THE  
PICTORIAL  
ISSUE

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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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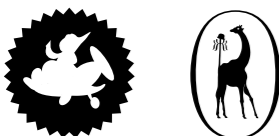
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**THANKS**  
DAS SUPERPAPER WOULD LIKE TO  
THANK ALL CONTRIBUTING WRITERS,  
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GENEROUS SUPPORT.



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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*  
*meone to sleep in their bed - and usually I go to their house for*  
*e is a healthy you* — *How I did it* —



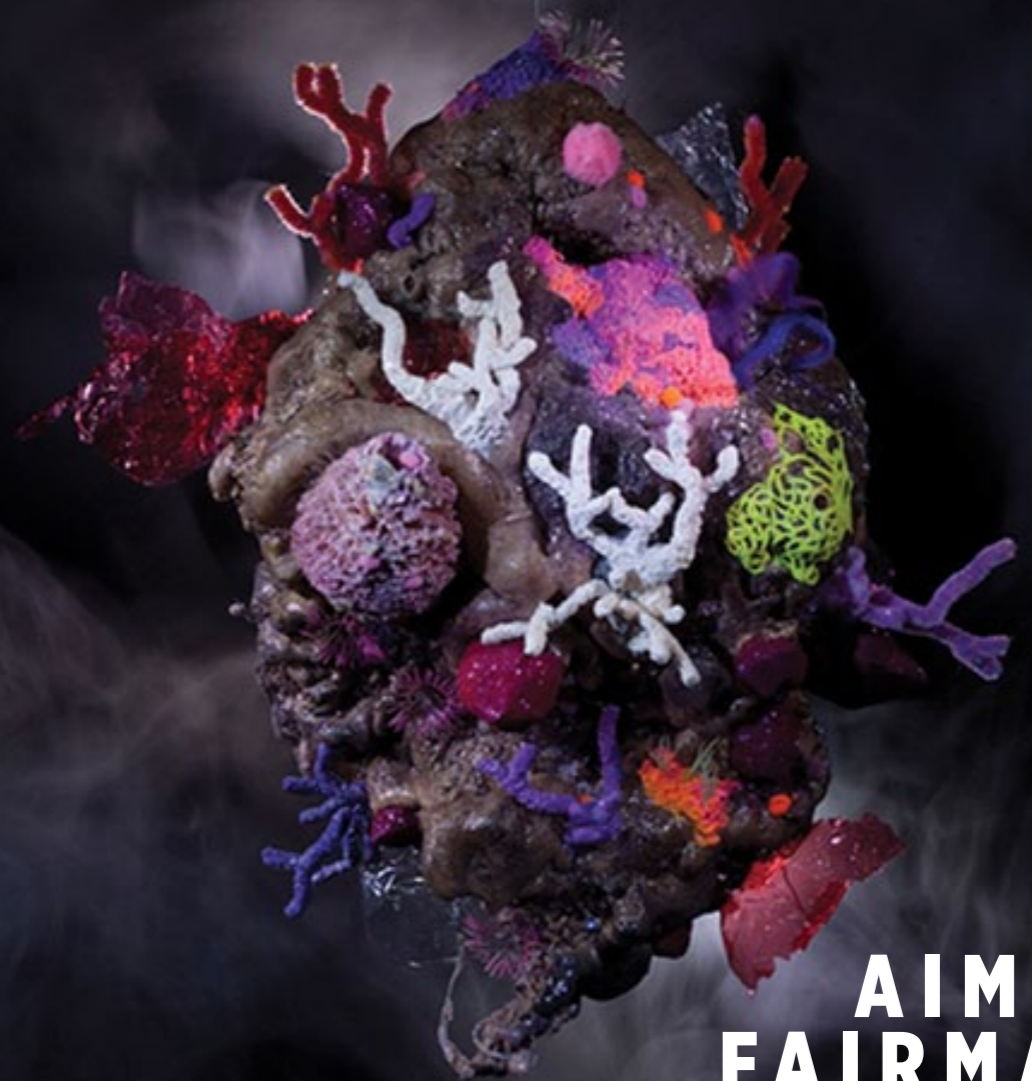
John Spiteri  
*The Cave Of Hands*  
 (2006)  
 Acrylic and enamel on  
 glass with artist's frame  
 56 x 56 x 6 cm



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

