

**SuperDeluxe@
Artspace**

bars and performances
THURSDAY TO
SATURDAY NIGHTS

**WWW.SUPERDELUXE-
ARTSPACE.COM**

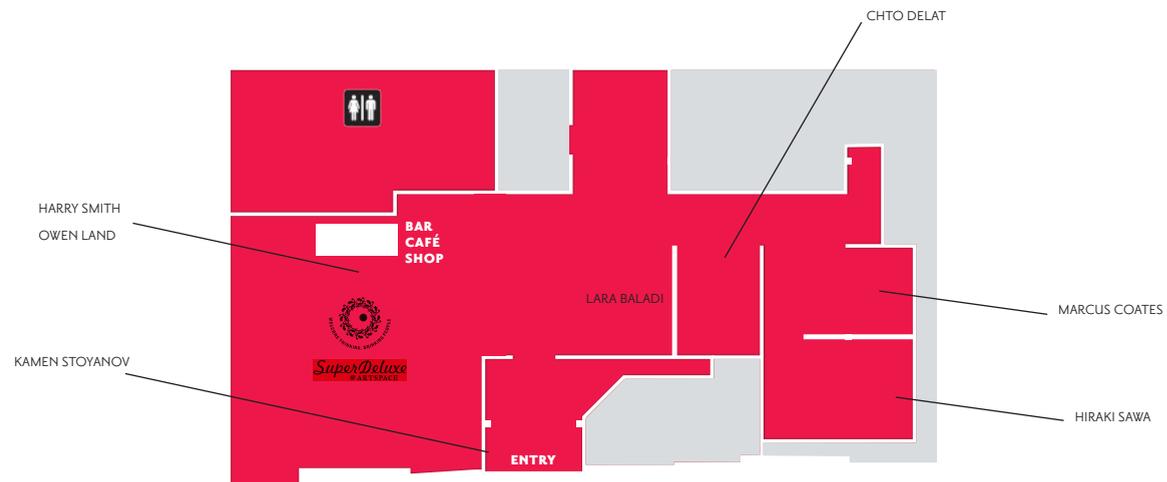
ARTSPACE



FEATURING SUPERDELUXE@ARTSPACE
*17th Biennale of Sydney hub, club, gallery,
café, bar and performance space*

9 artists, 9 installations and a regular program of performances

As Australia's leading international residency-based contemporary art centre, Artspace hosts the 17th Biennale of Sydney's program of performers and film, PechaKucha Nights and the work of nine artists.



COWPER WHARF ROAD



ARTSPACE

43-51 COWPER WHARF ROAD, WOOLLOOMOOLOO
GALLERY AND CAFÉ OPEN TUESDAY TO SUNDAY 11 AM - 5 PM

PH (02) 9356 0555

WWW.ARTSPACE.ORG.AU

LARA BALADI

Born 1969 in Beirut, Lebanon
Lives and works in Cairo, Egypt

Lara Baladi is a Cairo-based photographer and multimedia artist. Her versatile practice includes photomontage, sound, video and installation. She produces highly imaginative artworks that address personal and collective memory, representing a hybridity of cultures that also reflects her own experience of living in Beirut, Paris, London and Cairo. In recent wall-sized photomontages, Baladi has reflected in a characteristically surreal way on the Islamic ideal of The Garden of Allah, interpolating her idiosyncratic interpretations with images of her family. *Perfumes & Bazaar, the Garden of Allah* (2006) from this series is shown here. In this, a large gilded frame leads into a fantastic garden where cherubs, pin-ups and tiny creatures play and pose. The artist sardonically inserts popular imagery, framed paintings and portraits throughout this arcadian scene, which jar with its ostensibly sacred subject matter. The unframed presentation of the work – resembling wallpaper – encourages the viewer to become engulfed in its imagery.



Lara Baladi
Perfumes & Bazaar, the Garden of Allah | 2006
Technical production and printing, Factum Arte, Madrid
Copyright © Lara Baladi

CHTO DELAT

Founded 2003 in St Petersburg by a collective of artists, philosophers and writers
Chto Delat's Biennale project realised by Tsaplya (Olga Egorova) (b. 1968); Dmitry Vilensky (b. 1964); Gluklya (Natalia Pershina) (b. 1969); Nikolay Oleynikov (b. 1978)

Chto Delat, which translates as 'What is to be done', was founded in Petersburg in 2003 by artists, philosophers, writers and critics from various regions in Russia with the goal of creating a collective whose primary aim was to merge political theory, art and activism. The script for *Perestroika Songspiel* (2008) is based on documents and eyewitness accounts of the perestroika period in Soviet history. The film unfolds on 21 August 1991, after victory over the restorationist coup. This day in Russian history was of national significance in that the whole country felt immense pride and hope for the arrival of democracy. The film focuses on five central protagonists, each representing a particular section of Russian politics and ideology: a revolutionary, a nationalist, a businessman, a feminist and a democrat. The chorus that performs the songs analyses each protagonist's role in what subsequently happened.



Chto Delat
Perestroika Songspiel | 2008
Courtesy the artists

MARCUS COATES

Born 1968 in London, England
Lives and works in London

Marcus Coates takes on the role of a shaman, nomadic magician or healer in his work. He transposes himself into a heightened state in which he can read animal signs and communicate with their spirits in order to gain insights, offering his services as a medium through which the public can address various problems or issues. *A Ritual for Elephant and Castle* (2010) is based on a live musical performance by Coates and London-based music collective Chrome Hoof that took place in 2009. The collaboration was a response to plans for the redevelopment of London's Elephant and Castle area and intended as a functional civic rite. In the lead-up to the event, Coates, accompanied by a stuffed buzzard and a trombone, spent time with residents, businesses, developers and the local council, gaining insight with which to serve this community in time of transition. In Coates' new installation, footage of the concert is projected alongside monitors showing short films of the artist in sometimes comical yet sincere service to the area's inhabitants.

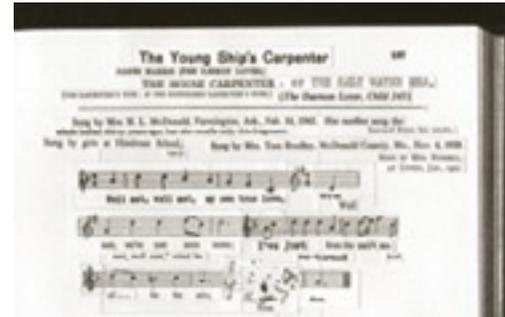


Marcus Coates
Pub Shaman, Lamp Tavern, Birmingham, UK | 2007
Produced in association with Innerspace, UK
Courtesy the artist and Workplace Gallery, UK
The artist's Biennale project was made possible with assistance from The Henry Moore Foundation

EILEEN SIMPSON AND BEN WHITE

Both born 1977 in Manchester, England
Both live and work in London, England

Eileen Simpson and Ben White work at the intersection of art, music and information networks. Their project Open Music Archive is a collaborative initiative to source, digitise and distribute out-of-copyright sound recordings – mainly 1920s and 1930s blues, jazz, folk and music hall. The project collects creative works that are not individually owned but held in common by society – free for use and reuse. The archive forms a site of exchange of knowledge and material and is a vehicle for future collaborations and projects. For their new work *Parallel Anthology* (2010), Simpson and White researched hours of recordings at the Harry Smith Archives in Los Angeles from Smith's collection. Working collaboratively with Sydney-based artists, the duo have reworked this material into a CD (available for purchase) featuring songs from Smith's influential *Anthology of American Folk Music* (1952) along with recordings he made as a teenager, later in New York, and audio from Smith's own phone messaging project.



Eileen Simpson and Ben White
Parallel Anthology | 2010
assembled transcript fragments from early records of the song 'The House Carpenter' as featured on Harry Smith's 1952 six-album compilation *Anthology of American Folk Music*
Courtesy the artists

EILEEN SIMPSON AND BEN WHITE (OPEN MUSIC ARCHIVE)

Parallel Anthology (2010)

SUPERDELUXE@ARTSPACE
SATURDAY 15 MAY

Join Eileen Simpson and Ben White for an evening of free music launching their *Parallel Anthology* project inspired by musicologist and artist Harry Smith's *Anthology of American Folk Music*. Simpson and White have collected parallel public domain versions of the anthology recordings not closed down by copyright; from non-attributed folk versions, to commercial recordings whose proprietary interests have expired. The evening will feature a free CD giveaway and a DJ set featuring *Parallel Anthology* tracks, recordings from their *Open Music Archive* and new copyleft remixes, covers and versions made with a range of collaborators.

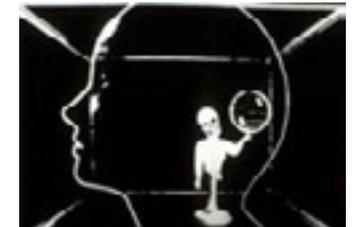
www.openmusicarchive.org/parallelanthology

BOOKINGS RECOMMENDED
WWW.SUPERDELUXE-ARTSPACE.COM

HARRY SMITH

Born 1923 in Oregon, USA
Died 1991 in New York, USA

The subtitle, 'Songs of Survival in a Precarious Age', is inspired by experimental filmmaker, anthropologist, occultist and musicologist Harry Smith, whose compilation of historic recordings, *Anthology of American Folk Music*, appeared in 1952. By re-presenting (and saving for posterity) historic recordings of blues, jazz, gospel, Cajun, hillbilly and other forms of folk music, Smith mapped a modern world that had radically different values from the consumer culture around him and provided inspiration for generations of future musicians. Works from Smith's 'Early Abstractions' and 'Mirror Animations' films, made between 1946–57, will be shown, along with *Heaven and Earth Magic* (c. 1957–62). Smith described the latter as a sequence beginning with 'a heroine's toothache consequent to the loss of a very valuable watermelon, her dentistry and transportation to heaven' and culminating in 'the return to Earth from being eaten by Max Muller on the day Edward the Seventh dedicated the Great Sewer of London'.



Harry Smith
Film Number 12 [Untitled; named Heaven and Earth Magic]
Feature by Jonas Mekas c. 1964 | c. 1957–62
Courtesy Harry Smith Archives, New York and Los Angeles

OWEN LAND

Born 1944 in New Haven, USA
Lives and works in Hollywood, USA

Owen Land was born George Landow in New Haven, Connecticut in 1944 and took his new name in the late 1970s as a conscious break with his previous work. Land was a pioneer of minimalist, structuralist film. *Dialogues* (2009), filmed in Los Angeles, employs his characteristic sense of humour in which word plays alternate with different filmic styles to reference and parody the structuralist films of such former mentors as Stan Brackage and Kenneth Anger. In short scenes or vignettes, this seemingly random collection of 'dialogues' is based on his own life. Just over two-hours long, it is a series of filmic anecdotes in which the two leading men are obviously avatars of the young Land. Peppered liberally with bizarre and comic encounters, these episodes look at the sexual revolution of the 1960s alongside themes of reincarnation, art criticism and Tantrism. In *Dialogues*, Land portrays himself as a modern trickster, swinging along to a fantastic 1960s/1970s soundtrack.



Owen Land
Dialogues | 2009
Courtesy the artist and Office Baroque Gallery, Antwerp

SKEENA REECE

Born 1975 in Tsimshian Territory, Canada
Lives and works in Vancouver, Canada

Skeena Reece is a performance artist, singer, comedian and self-proclaimed 'sacred clown' of Tsimshian, Gitksan and Cree descent based in Vancouver, Canada. She incorporates storytelling and the spoken word in performances characterised by a raw comedic treatment of subjects that have included cultural appropriation, domestic abuse, power, gender, patriarchy, alcoholism, fear and paranoia. Her edgy performances are designed to raise the spectre of elements that she identifies as missing or invisible in society in ways that are equally serious and funny in intent. A new performance work *Raven: On the Colonial Fleet* (2010) furthers the self-reflexive exposure of her previous works. Her pieces are deft and subversive attacks on institutions – whether museums, cultural assumptions, or modes of entertainment. In her work, humour is an uncomfortable balm for the embarrassment we all feel about things that we pretend not to know.



Skeena Reece
Raven: On the Colonial Fleet from the 'Fuck the White Man' series | 2010
Courtesy the artist

SKEENA REECE

Raven: On the Colonial Fleet

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SUPERDELUXE@ARTSPACE
FRIDAY 14 AND SATURDAY 22 MAY

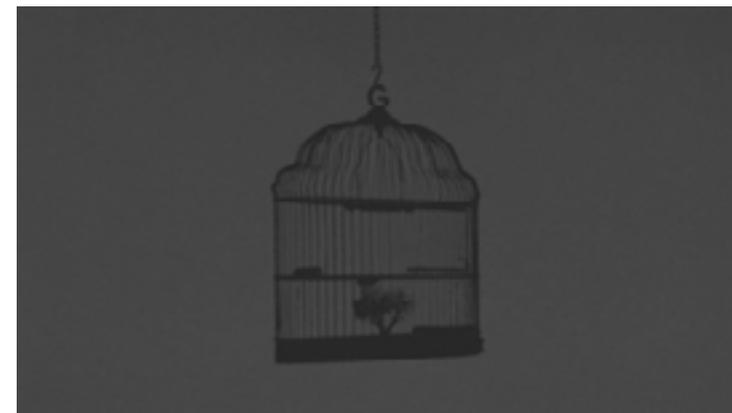
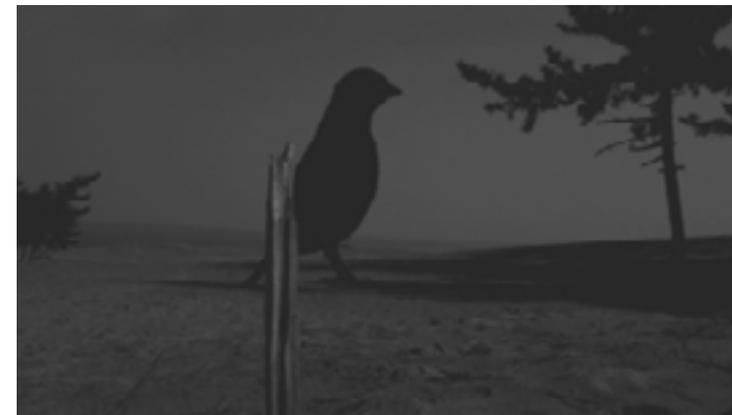
Raven: On the Colonial Fleet is Skeena Reece as Raven, storyteller, Indigenous woman and Sacred Clown. The Sacred Clowns of the Hopi, and the Heyoka (backwards people) as described by Lakota, are trickster figures whose intentions are to provoke or to live contrary to the larger group. For Reece, Sacred Clowning is a means to question belief systems that we hold passionately, regardless of right or wrong. In this performance, Reece takes on the persona of Raven the Trickster, a representation of flawed humanity, to present ideas and images circulating around the recent apologies to the indigenous people of Australia and Canada.

BOOKINGS RECOMMENDED
WWW.SUPERDELUXE-ARTSPACE.COM

HIRAKI SAWA

Born 1977 in Ishikawa, Japan
Lives and works in London, England

Hiraki Sawa's early video animation work shows transformative dreamscapes in which airliners take off in domestic apartments or rocking horses set off on nomadic adventures. Influenced by his background in sculpture, he approaches a video image rather in the same way as a tangible object. More recently, in increasingly meditative even hypnotic installations, Sawa has established an approach towards image making that may be best described as a 'Collage of Reflections'. In this, he superimposes one layer of reality and sound on to another, sometimes showing many scenes within a single channel. By reversing expected relationships, sizes and hierarchies between people, animals and objects, he creates a series of reflective spaces that telescope the miniature with the infinite both to create a sense of wonder and to subvert any idea of objective reality. Hiraki Sawa presents *out of the blue* (2008), a two-channel installation of hypnotic depth.



HIRAKI SAWA CREATES
SYNCOPATED, DREAM-LIKE
UNIVERSES IN WHICH THE
IMAGES CONVEY AN AURA OF
MEDITATIVE TIMELESSNESS

Hiraki Sawa
out of the blue | 2008
Courtesy the artist; Ota Fine Arts, Tokyo; and James Cohan
Gallery, New York
This project was made possible with assistance from
Ishibashi Foundation



SuperDeluxe @ARTSPACE



For detailed program and booking information visit
WWW.SUPERDELUXE-ARTSPACE.COM

Admission to SuperDeluxe@Artspace is free, however, bookings are recommended for all evening events.

SuperDeluxe@Artspace is a licensed 18+ venue after 7.30 pm. ID is required for entry.
The Biennale of Sydney promotes the responsible service of alcohol.

A diverse line-up of international and local performers, including Biennale artists, will perform alongside headlining acts from Japan.

Visit WWW.SUPERDELUXE-ARTSPACE.COM for updates during the exhibition

SuperDeluxe@Artspace
Gallery and Café
TUESDAY TO SUNDAY
11 AM – 5 PM
//

SuperDeluxe@Artspace
Bar, performances and events
THURSDAY TO SATURDAY NIGHTS
7.30 – 12 AM
//

Biennale film program
SUNDAY AFTERNOON
3 – 5 PM

A vibrant cultural hub by night, during the day SuperDeluxe@Artspace is a gallery venue for the 17th Biennale of Sydney, a drop-in lounge, and a Biennale of Sydney orientation centre.

For the first time in Australia, SuperDeluxe – Tokyo's popular experimental performance space – will be based in Artspace for the duration of the 17th Biennale of Sydney. SuperDeluxe was established in central Tokyo in 2002 as a venue for experimental music, art, culture and independent ideas. For the Biennale, SuperDeluxe@Artspace combines art gallery, performance venue, bar and club.

In its Sydney reincarnation, SuperDeluxe@Artspace celebrates Japanese, Australian and world culture with an electric mix of local and international performers, including some of Japan's leading acts.

SuperDeluxe@Artspace will present a dynamic program of DJs, sound artists, dancers, music, films and the popular PechaKucha Nights. This exciting 12-week evening program has been co-curated by SuperDeluxe Tokyo, KDa, Namaiki, Joni Waka, Artspace and the Biennale of Sydney.

Thursday PechaKucha Nights are informal and fun gatherings where people get together and present their ideas, works, thoughts, passions, quirky collections and just about anything else. Friday and Saturday nights host an electric mix of international and national performers including major DJs, sound artists, performers and musicians from Japan, Australia and further afield. Sunday afternoons will present a film program curated by Jack Sargeant with David Elliott.



Jackie and the Cedrics
Courtesy the artist
Photograph: Tony



Oorutaichi
Courtesy the artist

PERFORMERS

Experimental artists from Japan

ORUTAICHI

DANCE/FOLK/POP

Friday 14 May

Oorutaichi performs his own progressive form of 'drifting folklore music' combining elements of dance, folk and pop. Oorutaichi takes you into outer synth-pop space.

YUDAYA JAZZ

VJ/CLUB/IMPROVISATION

Friday 21 May

Yudayajazz is a video artist, musician, filmmaker and VJ based in Tokyo who specialises in real-time audio/video manipulation that combines DJ and VJ performance with live music.

UJINO & THE ROTATORS

SOUND ART/INSTALLATION

Friday 28 May

Ujino & The Rotators is an automated one-man band composed of self-made instruments beautifully constructed from household items. Ujino's performances are gyrating salutes to the Futurist and Dada movements.

JUN'ICHI OKUYAMA

EXPERIMENTAL FILM/PERFORMANCE

Friday 4 June

Jun'ichi Okuyama is one of Japan's seminal experimental filmmakers. His distinctively playful approach to the medium of film is widely admired and his unpretentious work is immensely entertaining.

AKIO SUZUKI

IMPROVISATION/EXPERIMENTAL

Friday 11 June

Akio Suzuki is a world famous inventor, instrument builder, musician and performer who weaves mystical, rhythmical sound that reverberates through both time and space.

JACKIE AND THE CEDRICS

SURF/GARAGE ROCK

Friday 18 June

Japan's finest purveyors of surf rock. Dressed in seriously slick Buddy Holly inspired outfits, Jackie and The Cedrics fuse surf beats and high energy showmanship with a touch of Django-like jazz.

TETUZI AKIYAMA

IMPROVISATION

Friday 25 June

Tetuzi Akiyama's guitar playing is both minimal and delicate, filled with moments of stillness between bold, mesmerising melodies.

DAI YAMAMOTO

TSUGARU SHAMISEN

(TRADITIONAL JAPANESE MUSIC)

Friday 2 July

The Tsugaru Shamisen demands a fast, percussive style that evokes the heavy snowfall and painfully long winters of northern Japan. Don't miss Dai's exciting and unforgettable duo with Kazunao Nagata.

KAZUNAO NAGATA

ELECTRONICA

Friday 2 July

Kazunao Nagata is a Tokyo-based synth player, DJ, mastering engineer and producer. A key figure in Japanese electronica since the early 1990s, he is known for his prolific and delightfully eclectic activities as a performer.

SEE THE FULL PROGRAM,
INCLUDING LOCAL ACTS
AND BIENNALE ARTISTS, AT
WWW.SUPERDELUXE-ARTSPACE.COM

NISENENMONDAI

AVANT-ROCK

Friday 9 July

All-girl avant-rock trio nisenenmondai, a wildly intense instrumental trio from Tokyo, are bringing their post-punk, neo-wave/disco rock, to Australia for the first time.

CONTACT GONZO

PERFORMANCE/DANCE

Friday 16 July

Contact Gonzo is an internationally renowned company of performance artists who have tussled and rumbled their way through backstreets, parks, train stations, theatres and museums around the world.

HAIR STYLISTICS

NOISE/EXPERIMENTAL

Friday 23 July

Hair Stylistics is the stage name of Masaya Nakahara, a multi-talented artist, musician, writer and painter. This seminal noise musician started producing his own music with an MTR and sampler around 1988.

TETSU SAITOH

INSTRUMENTAL/IMPROVISATION

Friday 30 July

Tetsu Saitoh is a double bass player with a technically brilliant style unhampered by convention. His haunting improvisations combine tango, jazz, contemporary classical and traditional Asian music.

TAKETERU KUDO

BUTOH/DANCE

Friday 30 July

Taketeru Kudo, one of Japan's great Butoh dancers, performs this expressionistic, highly visceral dance style with double bass player Tetsu Saitoh.

