



We welcome enquiries from artists and designers interested in printing & collaboration. Please contact us for more information.

[www.bigfagpress.org](http://www.bigfagpress.org)  
[info@bigfagpress.org](mailto:info@bigfagpress.org)

More information on *The Nauru Elegies* is available at [www.djspooky.com/nauruelegies](http://www.djspooky.com/nauruelegies)

designers and activists including DJ Spooky, SquatSpace, Ruark Lewis, Geoffrey Farmer, and James Dods. Work printed on the press has been exhibited at the Museum of Contemporary Art, Artspace, The Powerhouse Museum, University of Technology Sydney, Carriageworks, Cross Art Projects, and Mori Gallery. Editions of some of the work produced on the press are available for purchase through our website.

**Big Fag Press** is an artist-run offset-printing collective based in Sydney, Australia. Our main press, a FAG OP-104, is a beautiful Swiss-made offset-lithographic proofing press, acquired at a liquidation auction in 2004. Since 2005, Big Fag Press has produced a series of prints and posters which document and embody ephemeral, social and political art practices, working with local and international artists,



**Big Fag Press** presents prints from

*The Nauru Elegies: A Portrait in Sound and Hypsographic Architecture*

**Annie K. Kwon & Paul D. Miller aka DJ Spooky**

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## Artist Statement

Annie K. Kwon & Paul D. Miller aka DJ Spooky

**The Republic of Nauru is a small island in the South Pacific Ocean.** It is the world's smallest independent state and, at its core, represents a place at the most remote extreme of the planet. **Its seemingly utopic geography and landscape stages a dystopic economy and society.** It was, by consensus of several 'Great Powers', used as a raw resource until there was literally, nothing left. **Nauru has been mined throughout the last two centuries for its phosphate deposits, which occupied 90% of the island.** In the 1980s,

phosphate exports briefly gave Nauruans one of the highest per capita incomes in the Third World. It is anticipated that the phosphate reserves will be completely exhausted before 2050. Despite this, the unemployment rate currently stands at 90%.

As a small territory with no exploitable resources, in the 1990s Nauru turned to offshore financing, and the creation of 'virtual banks' as a way of earning sorely needed foreign currency. As such, it mirrors the offshore island economies of The Cayman Islands, and

continental havens like Luxembourg and Switzerland.

**The Nauru Elegies project looks at the combination of unique qualities that make a remote place like Nauru a core member of the 21st century global economy: It explores an island in a state of environmental collapse.** The music component of **The Nauru Elegies** reflects colonial and postcolonial issues facing the digital economy of the 21st century translated into a string quartet, composed by **Paul D. Miller/ DJ Spooky**, while the

architectural component conceptualized by **Annie K. Kwon** spatializes and formalizes otherwise invisible economic flows and irreversible ecological devastation. A new architecture reclaims a local hypsographic territory at a culmination of global currents.

The poet Goethe once wrote: 'architecture is nothing but frozen music.' **The Nauru Elegies** asks what happens if we reverse engineer that process through on-site recordings and footage translated through the prism of music and architectural form?

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## About the prints

As part of The Nauru Elegies, Big Fag Press worked with Miller to produce an edition of prints to display alongside the sound, video, and architectural

work. The project, completed in late 2009, has been displayed at beta\_space at the Powerhouse Museum, Sydney, and as part of the Experimenta Media

Arts Biennial held in Melbourne.

In keeping with Big Fag Press' hands-on approach to production, Miller visited the press in Sydney to be involved

directly in the production of the work.

The prints are on all-cotton, 320gsm Stonehenge paper, and are individually signed and numbered.

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## Paul D. Miller aka DJ Spooky

**Paul D. Miller aka DJ Spooky** is a composer, multimedia artist and writer. His written work has appeared in *The Village Voice*, *The Source*, *Artforum* and *Raygun* amongst other publications. Miller's work as a media artist has appeared in a wide variety of contexts such as the Whitney Biennial;

The Venice Biennial for Architecture (2000); the Ludwig Museum in Cologne, Germany; Kunsthalle, Vienna; The Andy Warhol Museum in Pittsburgh and many other museums and galleries. His work **New York Is Now** has been exhibited in the Africa Pavilion of the 52 Venice Biennial 2007, and the

Miami/Art Basel fair of 2007. Miller's first collection of essays, entitled **Rhythm Science** came out on MIT Press 2004. His book **Sound Unbound**, an anthology of writings on electronic music and digital media was recently released by MIT Press.



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## Annie K. Kwon

**Annie K. Kwon** is an architect and artist who holds a Bachelors of Architecture and Bachelors of Fine Arts from the Rhode Island School of Design and a Masters of Science in Advanced Architectural Design from Columbia University. Her international architecture and urban

design work includes the comprehensive master plan of Bahrain Bay in Manama as a head designer with Skidmore Owings and Merrill New York, design team member for EMBT Barcelona prize-winning Central European Bank Competition in Frankfurt and currently is the architect for

James Turrell's studio in New York City. Her interdisciplinary work includes the scenography design for the Merce Cunningham internationally travelling performance, **Nearly 90**, that premiered in April 2009 at the Brooklyn Academy of Music.

