

**Volume 7, Issue 1**

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This issue focuses on international exhibitions by students and staff across the Schools in traditional and new media, including the political commentary in the sculpture and photographs of Ian Howard and Abdullah Syed; the poetry of Julia Featherstone's photography; and the medallia-sculpture of Eileen Clarke. The up-coming retrospective honouring long time COFA teacher Dr. Idris Murphy is reviewed.

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**Water Oil Air Steel Paper – Interview with Ian Howard**



"My entire body of work over many years has been striking out as an individual artist and saying: No, we can make a difference. We can even make a difference at the sharp end of military institutions." Interview by **Janis Lander**.

**Cofa at the 53<sup>rd</sup> Venice Biennale**



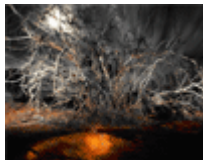
"We built the installation in levels, filling as we went. These photos are of us handing up tapes to be packed inside the installation. In the end the installation was 4.8m high with over 170,000 VHS tapes." Report by **Bronwyn Bailey-Charteris**.

**I and Thou – A Retrospective of the Art of Idris Murphy**



"Their apparent clumsiness and sense of struggle describes nakedly the artist's search for truth, laying bare his own honesty about the difficulty of that process. There is no sophisticated calligraphy of mark making or the application of cool, intellectual reason, nor any apparent artifice or layers of obfuscation. There appears to be no distance placed between the viewer and Murphy's own experience in making the work." Review by **Juliana O'Dean**.

**Beneath Horizons**



"In 2008, I developed a series Moonlight Sonata, getting up at 3am in the freezing cold, to photograph the moon descending over the dawn landscape. My inspiration was an unexplained light that has appeared for over a century, near Boulia (north of Birdsville) called the Min Min Lights." **Julia Featherstone**.

**Can You Hear the Buzzing of "the Other"**



"There are two plots. One plot is fixed in our memory as the horrific event of 9/11 terrorist attack, filled with dark undertones of pain, terror and vengeance. The other one unfolds everyday for Muslims across the world at airports, security checkpoints and unlawful prison camps. This plot is the metal buzz search and forced shavings that lead to strip searches, leaving men with feelings of humiliation, alienation and discrimination." **Abdullah M Syed**.

### **Dante, Christo and The Impressionists Seat – Interview with Eileen Slarke**



“Roberts and Conder had a chance meeting at the Darlinghurst studio of artist Constance Roth, where they struck up a friendship, and arranged at that time to paint together on that Easter Weekend, 1888. There was a friendly rivalry between them and they wanted to show off the new style they had practiced in Heidelberg, the new Impressionism. So that was the reason they happened to be there, and it’s central to my interpretation”. Interview by **Janis Lander**.

### **Cover Me: Animal Defences, Armour and the Amulet**



“The pieces set up a symbiotic relationship with the wearer: the wearer animates the pieces by wearing them on the body in a particular way, and through their movement. The pieces, in turn, radiate a desire for protection to those who may cross the wearer’s path, and at the same time, reinforce the wearer psychologically to help navigate the obstacles of their day.” **Kamilla Shepherd**.

### **(The temporality of) perception: Sean Rafferty and Paul Greedy**



“Both deal essentially with documenting processes (those which are manually constructed and inherent in nature) and both are currently producing work centred around ghosts and the supernatural”. Review by **Amanda Muscat**.