

COFA Top A

"IT DOESN'T MATTER WHAT YOU ARE, IT MATTERS THAT YOU ARE!"



ATC
UNSW Student Life
@COFA



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The Colour Parade, sydney
2011. Image credit: Josh
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UNSW Student Life

@COFA

DYMO
GIVEAWAY

WINNER

Rebecca Fieldhouse is the final
WINNER of Best Caption
submitted for this pic.
She will take home a
DYMO LABELMAKER
Congrats!



EDITORIAL EDITORIAL

Guten Abend,

Alas, this is the last issue of COFAtopia for the year. And what a year! We have seen the COFA campus go from pit of destruction to something that has some semblance of a campus again. We have seen the COFA painting students welcomed back to a new floor of F Block after their extended stay at Town Hall came to an end. We saw Kevin Rudd come and go shaking hands furiously in the process (see the photo's on display at the COFA tuckshop for proof). We struggled, we winged, we campaigned against the painful sound levels, the dubious dust, the lack of studio space, The Dear Dean campaign really took off with the COFA SRC presenting the Dean with over 80 letters that you had written about these issues at the COFA SRC exhibition Half A Desk. We had Arts Week, Hot Tips, Soccer tournaments (that we lost AGAIN this time to SCA) :(We had many many pizzas, pastizzis, cases of beer and fancy vietnamese at the Mid-Week Socials. We danced in weird pubs with bad jumpers and double denim at the mid/end of session parties. We had an Art School Bash to end all Art School Bashes - with NAS and SCA along for the ride, we danced to Swimwear and got trippy with Holy Balm. That bar tab was crazy..... All in all there have definitely been mega highs and mega lows at COFA this year. But what counts is that we made it through to the end and this issue of COFAtopia is proof that COFA students are resilient as ever as we continue to profile the amazing things COFA kids get up to, even in the face of such renovations. In Week 5, this semester, the Dean said we all deserve a 'Red Badge of Courage' for living through this period of COFA history. And we agree. So come to the END OF SESSION RED BADGE OF COURAGE PARTY, on Wed in Week 13 and celebrate the end of an era.

And, in all reality, the worst of the reno's is over dudes. Next semester we will be basking in the glory of a new courtyard, chillin on the steps next to our new student common room, learning in the fancy Learning Commons and the past will fade like a distant memory.

Happy daylight savings and see you on the flipside,

Love,

the Arc @ COFA team 2012

Kate Harris, Penelope Benton, Wilna Fourie and Kelly Doley



"I HOPE LIZ DOESN'T
CATCH ME WITH
THESE FOXY LADIES"

EXILE'S LAMENT: Siân McIntyre

COFA Masters of Fine Arts student Siân McIntyre is creating an impressive installation at her upcoming exhibition at Kudos Gallery. As she puts it 'Signs and songs of a homeland lost but not yet forgotten will invade the white walled Kudos Gallery space with 138.6 square meters of turf laying the foundation for an enquiry into site, place, history and value'. Siân elaborated a little further on these evocative conceptual concerns when I interviewed her for this edition of COFAtopia.

What is your personal interest in exploring the histories of site in your practice?

I travelled to Papunya Community in the Northern Territory in 2008 to assist in a printmaking workshop conducted by Michael Kempson (head of Printmaking at COFA) for Papunya Tjupi Arts, an Aboriginal Art Centre based in Papunya. This experience had an immense effect on the way that I saw Australia and the way that I understood my own relationship to this country.

My time in Papunya gave me an opportunity to see a completely different relationship to place than the one that I had known. Over the last four years of visiting and working there I have seen a connection to land that goes beyond borders and barriers marked out by maps and plots, an understanding of place that is not confined to picket fences and concrete paths. This understanding of place is seeped into the soil of the place, in stories about landmarks, in histories shared from generation to generation. While I could be taught where to find bush tucker or what the



Images: altered stills from *The Restless Years*, ABC TV 1966.

story of Tjupi Hill is, I would never know the depth and breadth of what that place means, it would never hold the same significance to me.

So I started to research my own family, attempting to find a place that would link me to a history and give me a thread of connection to this land. The research continues but I guess that is why this notion of history and place has such a resonance to me.

Australia's relationship to land ownership is ever muddied by our colonial/indigenous past, not to mention the reality that most of our generation will never own our own home as we increasingly become out priced of the market. Within this climate what are your thoughts on land ownership?

I guess that is what I am trying to make sense of. I have been raised to think that my ultimate goal in life should be to own a piece of land. This notion is so intertwined with my own history and culture that it seems almost unimaginable to exist without a claim to land. Australia was colonised with the understanding that to 'improve' the land through building and harvesting constitutes ownership. Plots of land were given out on the Hawkesbury to colonialists who 'improved' the natural landscape. My own family benefited from this policy, with my ancestor, William Stubbs receiving 100 acres at Crescent Reach. I am thinking of this exhibition

at Kudos as my own 'improvement' and harnessing my ancestors actions of land claim (clearing, planting, harvesting) in a contemporary context.

What can people expect to see in your exhibition?

I will be turfing the Kudos Gallery space with 139 square meters of living turf, delivered from Windsor, in the Hawkesbury river area. This will be accompanied by a video of Mariane Henderson and two videos of Tina Lawton singing Australian Folk songs, sourced from Youtube from a 1966 ABC TV show called 'The Restless Years'.

The image for publicity is taken from that very show- can you explain the connection?

The image is a still from one of the video works. The original footage is of Australian folk singers singing Colonial Folk songs in colonial themed sets. I find these videos quite ironic in both their subject matter and their presentation. The songs themselves speak of a homeland ripped away, family lost and dreams shattered. They speak of isolation, depression and regret. They speak with a longing for something else, the rolling hills of their home, the glossy hair of their lover, a place and time gone forever. I find it very interesting that the colonisers of this land were also displaced and removed. The lament that is expressed in these songs speaks of the hundreds of years of

displacement, the thousands of years of history lost and the deep scars worn by many Australians today. These songs are still sung in a contemporary context, uploaded to Youtube and sung by 'The Wiggles' illustrating this lament is perhaps still felt by many today.

How do you come up with new artworks?

I enjoy the process of research immensely. Often the research that I do will lead to new thoughts about what I make. My interest in the circle, for example, originated from a historical account that I found which described Governor

Phillip drawing a circle in the sand around himself and his officers while eating on a beach at Port Jackson on 22 January 1788.

I'm considering doing Honors next year, to really consolidate my practice and skills. When I finish studying I would love to be able to find a studio to continue my practice, but it's pretty tough financing a studio equipped with a kiln.

Perhaps I'll try my luck with an Artstart grant but I'm not sure for now!

Exile's Lament opens 5-7pm 30 October, with a week open studio in the lead up to the opening when you can come in to preview the install. The exhibition closes 3 November. Kudos Gallery 6 Napier St. Paddington

BECAUSE WE WANT TO: COFA's Colour Parade

Lachlan Herd just recently received an Arc@COFA Quick Response Grant to complete a series of Colour Parade's in and around Sydney's CBD. Kelly Doley got to catch up with Lachlan to learn more about the Colour Parade, what it all means and how to get involved...

What is the Colour Parade?

The Colour Parade is a celebration of life, love, art, unity and freedom. It is an artistic statement that manifests itself in the form of hundreds of wildly colourful people parading through the streets of Sydney and Melbourne's CBD. The chaotic mass of joy that is the resulting parade aims to challenge the dominant beige-grey aesthetic and mindset of the CBD setting, and the pressure on individuals to conform to this.

When did it start?

Colour Parade started in 2007 when it's creators (and ex-COFA kids) Anto Christ and Casio Ono decided that Sydney needed a bit of a shake up. We certainly have our weird and wonderful things here but its always kept very underground and often confined to the inner west. Taking it to the CBD means people of ALL walks of life get to experience it.

What is your involvement with Colour Parade?

After Anto and Casio moved on I took over organising and running the parade. I wanted to do it because I feel that the parade had become such

an important event for Sydney's artistic community. Not only does it allow creative people to network, socialise and be exposed to each others ideas but it shows people that its ok to be yourself! As a teenager growing up in an area sandwiched between the North Shore and the Northern Beaches, the first Colour Parade I went to was a life changing event. Without it I would never have felt that I could express myself so creatively and live the way I want to live. It would be great if it could keep doing this for other people.

What is the power of colour and how do you think it empowers the creative and or queer communities?

The Colour Parade isn't exclusively a queer event or a creative event; it's a people event! Colour has the power to be an expression of whatever you want it to be, any individual can use it to express themselves and their identity creatively.

What route do you take?

We start of at Town Hall and make our way around the CBD with our pumpin' sound system, weaving our way through the major shopping centres and walk-through fast food



joints (always chaotically hilarious). Then we head all the way down George St. to Victoria Park to chill and hang out. We always encounter great things on the way, have mini busker raves and pick up heaps of other people. Last year we ended up being part of a wedding!

Everybody is welcome - people of all ages, shapes, colours and different walks of life! It doesn't matter what you are, it matters that you are!!

The Colour Parade leaves from Town Hall at 1pm, 10 November- get working on that colourful costume!



Images: ColourParade, Sydney 2011 Image credit: Josh Feeny and Atlas Mapps

SEB'S 10 HOT TIPS

Recently Sebastian Goldspink spoke at Hot Tips, our regular info sessions of professionals in the industry sharing advice to students. Seb is co-director of Alaska, a not for profit artist run space housed in the basement of the Kings Cross carpark. These are Seb's 10 Hot Tips to make it in the art world:

1. Do something for your career every day. It can be small but don't let the days slip by.

2. Put yourself in other people's shoes. Have understanding for the way others do things

3. Go out and see as much as possible. You have very little chance securing a show at that 'hot new space' if you haven't even been there.

4. Think locally, act globally. What you have that is specific to place is unique and individual, work at selling that and being ambitious with it on a global scale.

5. Get organized. Have a bio, have images of your work to send to people. Have stuff on your phone to quickly show people in a bar. Know how to talk about yourself and your work.

6. Know when to do something and when to not take on too much.

7. Say yes - to a point

8. Be slightly modest. Don't be a self-promoter and use people. People can tell. But don't be meek. Talk about what you are doing to others.

9. Don't bitch. It is very easy to get caught up in the negative commentary around art, exhibitions, curators and artists but try to moderate it.

10. Try and remember people's names.

Seb's story is a great case of someone seeing what they want to happen in the art scene and making it happen. After much negotiation with the City of Sydney to use the carpark office space he managed to secure a free gallery space for a year. Since then Alaska has been a hit with scores of exhibitions of up and coming artists and curators to the more seasoned art folk having a crack too. Alongside all this they regularly program experimental music nights, zine launches and performances.



Image: Sebastian speaking at Hot Tips, COFA 2012

Check out the Alaska at home.alaskaprojects.com or on FB:
Alaska Projects. Alaska is located at Level 2, Kings Cross Car Park, 9A Elizabeth Bay Rd, Kings Cross
- get along to one of their regular openings, be seen and heard!

WEEK 12

WEEK 12

MON 8 OCTOBER

@UNSW

12-1 pm
Mindfulness Meditation
G027 Quadrangle Building

2-4 pm

Queer Collective meeting
Room 9.20, Level 9,
Chemical Science

TUE 9 OCTOBER

@COFA

11am-12pm
SOCCER
Moore Park

5-7 pm

Exhibition opening
Justin Balmain
networked://
continues to 12 October
Kudos Gallery
6 Napier St. Paddington

6-8 pm

COFA Talks
Skin and Death
Paul Rider – director of
Skinship, a UK program
linking art and science
EG02, E Block COFA.

WED 10 OCTOBER

@COFA

1pm
Film screening: August
Rush. Dir: Kirsten Sheriden
EG02, COFA

4-6pm

MID WEEK SOCIAL
COFA Common Room,

Level 1 E Block

@ UNSW

11.30am – 12.30
Free Workshop:
Bang On Budget
Tips and strategies on
budgeting & making
your money go further.
John Goodsell LG 19
For more information
please email: advisors@unsw.edu.au

12-2 pm

Women's Collec-
tive Meeting
Womens Room,
Blockhouse

5pm

Mental Health Month - An
individual presentation
For more information
please contact SRC Disabil-
ity Officer, Kathy Martin, at
k.martin@arc.unsw.edu.au
Roundhouse, Marsh Room

THU 11 OCTOBER

@COFA

9-9.45am
ROCKET Collective and
COFA SRC present
The Thursday Blender
Bender!-Free liq-
uid breakfasts
COFA Common Room,
Level 1 E Block.

12-1 pm

Meditation.
F 408, Level 4, F Block

1-2

Yoga
E101, Level 1 E Block

FRI 12 OCTOBER

Graduate School of
Biomedical Engineer-
ing Art Competiition
Budding artists required
for help with bionic
eye research! Show us
what you can do!

A prize of \$250 and a
week's worth of paid
contract work.

DUE: 14 Oct

www.gsbme.unsw.edu.au/node/570

O-Week Stall Booking

Don't forget to book
your O-Week stall. If
your club wants the best
chance of attracting new
students next year!

Application form:

www.oweek.info/clubapp

Closes 2 November

DEADLINE:

Clubs Activity Grants Due
Activity Grants: Activity
grants are the most com-
mon grant and can be used
to fund a variety of club
activities This grant funds
up to \$1500 for Gold clubs,
\$1000 for Silver clubs and
\$500 for bronze clubs and
is limited by your fund-
ing cap. arc.unsw.edu.au

'S ON WHAT'S ON

WEEK 13 WEEK 13

MON 15 OCTOBER Anti Poverty Week

@UNSW

10am - 4pm
Volunteering Expo BBQ
Hear some high profile
leaders sharing their
thoughts on pov-
erty related issues
Commerce Courtyard

TUE 16 OCTOBER

@COFA

5-7 pm
Exhibition opening
KUDOS AWARD!
Judges: Ron and George
Adams (MOP/PomPom),
Lucy Simpson (Gaawaa
Miyay) and Nick Gar-
ner (DAS Platforms)
Over \$1500 in prizes!
continues to 20 October
Kudos Gallery
6 Napier St. Paddington

WED 17 OCTOBER

@COFA

1pm
Film screening:
Eyes Wide Shut
Dir: Stanly Kubrick
EGO2, COFA

4-6pm
RED BADGE OF COURAGE
END OF SESSION PARTY!
Start at the Common
Room for chow and booze

then head to the Flinders
from 6 for mege bar tab
and dancing times.
Presened by COFA
SRC and Arc@COFA
COFA Common Room,
Level 1 E Block
Then
Flinders Hotel, Flinders
St. Darlinghurst

@ UNSW

12-2 pm
Women's Collective Meeting
Womens Room, Blockhouse

THU 18 OCTOBER

@COFA

9-9.45am
ROCKET Collective and
COFA SRC present
The Thursday Blender
Bender!-Free liq-
uid breakfasts
COFA Common Room, .

11-12

Pink Ribbon Morning Tea
Fundraiser for Breast
cancer research
All funds raised go to
the Cancer Council
Come and get a pink rib-
bon and a cupcake!
COFA Common Room,

12-1 pm

Meditation.
F 408, Level 4, F Block

@UNSW

4.30pm
Clubs Party and AGM
Club Bar, Roundhouse

5 pm

End of Session Party
at the Roundhouse

30 OCT- 3 NOV

5-7 pm

Exile's Lament by
Siân McIntyre
continues to 3 Nov
Kudos Gallery
6 Napier St. Paddington

27 NOV 27 NOV

6-8pm

COFA Annual
Roundhouse

8-laaaate

COFA Annual After Party
DJ's, drinks, party & more

Belem Lett: travelling & moving through time & space

Belem Lett received the Highly Commended award at the Tim Olsen Drawing Prize this year. His work explores the notion of landscape as one in a constant state of flux and draws upon the relationship between landscape and memory creating a symbolism associated with mapping our spatial experience.

The works (in the Tim Olsen Prize) look like they have been through some sort of process or ordeal, almost like a performance document or trace. What are the processes you use to make these works?



These works were the result of recording information from walks in Paris. Firstly the recorded GPS trail dictated the shape of each drawing then a corresponding sound recording was used as the catalyst for the mark making which occurs within the loosely defined GPS space. The drawing in each work takes place in direct response to and for exactly the length of the sound recording of each walk which range from 20min to an hour. These recordings detailed a progression through different ambiances within Paris and the resulting works seek to visualize an auditory topography of these traversed spaces. The act of drawing became an almost tense semi endurance process of equating each sound, each crunch of footsteps, each rumble of a motor rhythm of voice or chirp of a bird to a particular hue and mark

What are the works conceptual relationship to the history of painting and drawing within the genre of picturing landscape?

These works arose out of my research into landscape and memory and its relationship to spatial mapping as it exists as an abstraction of the landscape. These drawings specifically are the result of recording the GPS data and a concurrent sound recording of derives in Paris. The derive is a concept which originates in Internationale Situationist (IS) discourse and is articulated by Guy Debord is a method of spatial exploration which purposefully seeks to disrupt normalised modes of interaction within the city space. This meant my walks through Paris specifically sought to disrupt the predetermined paths, which the city space dictates. Through walking in an exploratory manner with the only plan, at times, being to catch my own tail in order to end back where I had begun. This created a loop of information from which I could visualize these islands of perceptual interaction with the city.

How was your time at the AGNSW Atelier at the Cité Internationale des Arts, Paris in 2011? Did you focus on anything relating to site during your stay and has it had any influence on your current body of work?

It's pretty hard to say anything bad about Paris and I feel very lucky to have had the opportunity to do this residency. It was initially for three months, which i was then able to extend for another three months once in Paris. Travelling prior to Paris also had a huge impact on my practice. While i was already inter-

ested in Landscape, memory and mapping prior to leaving the forced interaction with multiple city spaces across Europe — in two months travel prior to my residency — allowed for a direct critical response between the abstract nature of virtual mapping and the perceptual abstraction occurring as the physical encounter unfolded. There was something about the parallel virtual world informing our physical interaction of space which led to my working with layered spatial memory and perception.

You are currently completing your Masters in Painting and Drawing at COFA, what is your research on?

My research was structured around an exploration of the multiple positions which contemporary landscape perception finds itself in today. I used the IS psychogeographic concept of the derive to structure the information encountered in the thesis. The thesis was a broad investigation into many artistic and theoretical practices, which was structurally ordered through the use of an expanded Venn diagram. This diagram placed each piece of information within three mirrored chapters which allowed the reader to encounter the information in much the same manner as you do within artistic practice. The concept of walking down the street collecting visual information from which work was made was paralleled in the literary walk, which both informed the work and became the structure through which it was both presented and encountered as the reader.

Belem's next exhibition opens on 9 January 2013 at Firsdraft Gallery

w w w . b e l e m l e t t . b l o g s p o t . c o m . a u /



Images: Opp pg: Belem Lett, *Sound drawings (1-10)*, mixed media on paper 2012. This pg: *Sound drawing 1* (48f 52' 25.15" N, 2f 18' 51.57" E), mixed media on paper, 34.5 x 44 cm 2012.

ONE THING YOU LACK

Aaron Moore sells all his possessions at Kudos in Dec



In the last exhibition at Kudos Gallery this year, MFA candidate, Aaron Moore will be selling all his possessions to give to the poor. The artist will place all his possessions (with a full catalogue - including this car!) on exhibition for 2 weeks and sell them all during that time. Anything not sold at the end of 2 weeks will be donated directly to local charities. All money from sales along with all other funds in the artist's bank account will be given to charities that work with the poor. This final sum of funds could also be loosely interpreted as the monetary value on the artist's life.

This exhibition aims to investigate responses to poverty through exegesis of theological and philosophical statements via real life application in art. It examines a command by Jesus Christ, Christianity's Son of God, and an imperative by Peter Singer, moral philosopher and atheist.

Jesus Christ's command is that given to the Rich Young Ruler in Mark 10:17-30: "As Jesus started on his way, a man ran up to him and fell on his knees before him. 'Good teacher,' he asked, 'what must I do to inherit eternal life?'... Jesus looked at him and loved him. 'One thing you lack,' he said. 'Go, sell everything you have and give it to the poor, and you will have treasure in heaven. Then come, follow me.' [1]

The moral imperative by Peter Singer is known as the 'The Drowning Child and the Expanding Circle': "...you notice a child has fallen in [a shallow pond] and appears

to be drowning. To wade in and pull the child out would be easy but it will mean that you get your clothes wet and muddy, and by the time you go home and change you will have missed your first class... do you have any obligation to rescue the child? Unanimously, the students say they do... I then point out that we are all in that situation of the person passing the shallow pond: we can all save lives of people, both children and adults, who would otherwise die, and we can do so at a very small cost to us: the cost of a new CD, a shirt or a night out at a restaurant or concert, can mean the difference between life and death to more than one person somewhere in the world - and overseas aid agencies like Oxfam overcome the problem of acting at a distance." [2]

This performance consists of the artist following both the claims of Jesus Christ and Peter Singer in their totality by selling all his possessions and giving it to the poor.

Aaron's work investigates responses to faith and poverty, two concepts he believes can often be one and the same. As Jesus Christ once said, "What you do unto the least of these my brethren [the poor and underprivileged], you do unto me [God]." Aaron's paintings depict dark biblical scenes and strong, writhing figures in wild, contorted positions, as the spiritual and the natural worlds collide. Aaron's work wrestles with the struggle of the oppressed, the refugee, the marginalised and the underprivileged in a world of immense inequality of

wealth and opportunity. But more so, his works engage with mankind's moral, spiritual and social response to this injustice. They display the gritty reality of the visible and invisible aspects of the incongruous world we pervade.

Aaron Moore is currently researching a Masters in Fine Art at the College of Fine Arts (COFA). He studied at the National Art School in Sydney, majoring in painting and drawing, before completing a Diploma in Ministry and Theological Studies at Sydney Ministry Academy. Aaron also holds a Masters in Forced Migration (University of Oxford), Graduate Certificate in Social Development (UNSW), and Bachelor of International Studies (UNE). Aaron has been employed in social work positions with the Salvation Army (Kings Cross), the Presbyterian Community Services (Sydney), Hassela Drug Rehabilitation Centre (Sweden), as a Combat Medic with the Australian Defence Force, an Immigration Caseworker/Solicitor for the Refugee Legal Centre (UK), and an Overseas Projects Manager for Global Concern.

One Thing You Lack opens at Kudos Gallery on Tuesday 4 December 2012.

www.aaronmoore.com.au

1. BIBLE, New International Version, Mark 10:17-30
2. SINGER, Peter, "The drowning child and the expanding circle" in *New Internationalist*, 1997, viewed on 20 March 2012, <http://www.utilitarian.net/singer/by/199704-.htm>

Arc @ UNSW INTERNSHIP PROGRAM **PAID**

APPLICATIONS CLOSE THURS 25 OCT



**Graphic Design • Human Resources
Information Technology • Kudos Gallery
Communications • Student Support (Legal & Advocacy)
Sponsorship & Advertising
Venue & Events • Finance**

Arc @ COFA launches a NEW WRITERS PROGRAM

The Kudos Gallery Management Committee have been working on a new format for arts writers at COFA to be launched in 2013. This new publication for short-format critical arts writing will be managed by a current student from the School of Art History / Art Education, though students in other schools are also encouraged to apply. The new role will be a paid position with Arc @ COFA for one academic year. Amazing!!

Writers for the publication will be selected based on open calls for submissions and invitation by this new Student Coordinator. Successful writers will awarded a small writers grant of \$50 per piece of approximately 500 words.

This new program on a broader level aims to encourage and facilitate the growth of extracurricular critical dialogue at COFA. The role will engage with Kudos Gallery, facilitating panel discussions, artist talks and helping to extend the critical reach of the gallery and the students that exhibit there. Similarly, there is scope to be involved with a new (top secret) Art space in the renovated Café on the Other Side, facilitating artists talks for current exhibitions.

This new position has been inspired by 3 Arc @ COFA programs which have all come to a recent close, leaving a gap in this area. Primarily, *The College Voice*, an online arts magazine publishing critical and reflective pieces from the

perspective of the working artist on the Arc website. *The College Voice* was established in 2003 by PhD Research student Janis Lander. Over 170 contributions from undergraduate and postgraduate students, artists, Fellows and lecturers, have been written giving intense insight into creative cognitive processes at the College of Fine Arts during these years. Janis has been driving *The College Voice* for a significant nine years, as she nears the end of her candidature this year, she has requested her work be archived as is. Leaving an opportunity for a new approach and perspective to arts writing at COFA.

In 2011, Zoe Robertson, in her role as Kudos Co-Coordinator offered a platform for arts writers in the short lived Kudos Zine. A small booklet printed in-house promoting upcoming exhibitions, with a 4 page spread for student arts writers to publish essays, reviews, and articles. This was a popular feature that saw keen response from the COFA community. The Zine was discontinued due to the amount of work it required and the limited capacity of the in-house printer meant the quality was not up to standard. Throughout 2012, the Kudos Committee further recognised the significance of this opportunity, and as *The College Voice* draws to a close, we recognise a need and want by the COFA student community for a place to practice extracurricular critical writing for the arts.

Meanwhile, the 3rd program to meet its end of an era, is our COFA @ Kenso Officer, a role no longer needed as all students (finally) reconvene on the COFA Paddington campus in 2013.

This new Arc @ COFA Writers Coordinator role will be advertised in the coming weeks with job applications due in November.

We will also be advertising for a new COFA Student Activities Coordinator. This role is for a student to work in the Arc @ COFA Office 10hrs/week to create a program of events and activities for COFA students. This year, BFA student Kate Harris created the recent HOT TIPS program, ran the annual soccer tournament, helped with parties, mid-wk socials, yoga, life drawing, markets, O week, Artsweek and more.

Arc at Kenso are also calling out for similar opportunities for students to work on campus. There are about 20 jobs being promoted on www.arc.unsw.edu.au/jobs to work on next year's Cookbook, vHub, The Pod, artsweek, unsweetened, Walama Muru, Shack Tutoring and more...

Lastly, we're currently promoting the Arc Internship Program. We offer 9 internships including Kudos Gallery and Graphic Design. There's an info session at 10.30am Tues 23 Oct in the Club Bar at The Roundhouse. This year's Interns will be presenting what they did this year, don't miss it!

KUDOS

EMERGING ARTIST + DESIGNER

AWARD

OPENING NIGHT
TUESDAY 16TH OCTOBER

5.00PM KUDOS GALLERY

EXHIBITION CONTINUES TILL SAT 20TH OCTOBER

WED - FRI 11AM - 6PM SAT 11AM - 4PM

JUDGED BY **RON + GEORGE ADAMS** (MOP, POM POM), **LUCY SIMPSON** (GAAWAA MIYAM), **NICK GARNER** (DAS PLATFORMS)

KUDOS AWARD ANNOUNCEMENTS AND PRESENTATION AT 6PM. KUDOS GALLERY, 6 NAPIER STREET PADDINGTON

MAJOR PRIZE \$1500

Sponsored by Arc @ COFA - PLUS **RUNNER-UP PRIZES**



Inspire Innovate Create



ARTIST PROFILE



das SUPERPAPER



MUSEUM OF CONTEMPORARY ART



performance space



KUDOS GALLERY



ARC COFA

networked://

Justin Balmain

My examination of the interrelationships between physical and virtual social models have resulted in sculptural works that move between concrete and virtual form, sometimes blurring the lines between the two. Engaging in online social networks and offline subcultures, I create works that rely both on physical outcomes, and others that remain within digital space.

Opens 5-7pm Tuesday 9 October
Closes Saturday 13 October 2012



KUDOS AWARD

This year's judges: Ron + George Adams (MOP + Pom Pom Gallery Directors), Lucy Simpson (Indigenous Designer, Creator of Gaawaa Miyay), Nick Garner (Director + Producer of Dasplatforms)

\$1,500 major award from Arc@COFA
+ stacks of highly commended prizes from: Matisse Derivan, Artist Profile + Art Almanac, Performance Space, MCA, DasSuperpaper and Eckerseley's

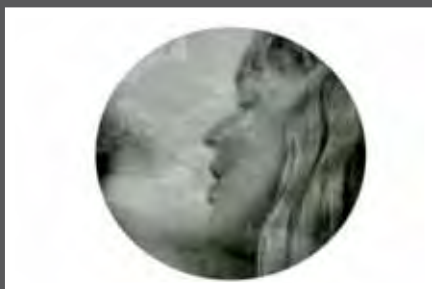
Opens 5-7pm Tuesday 16 October
Closes Saturday 20 October 2012



EXILE'S LAMENT: Siân McIntyre

Signs and songs of a homeland lost but not yet forgotten will invade the white walled Kudos Gallery space, with 138.6 square meters of turf laying the foundation for an enquiry into site, place, history and value.

Opens 5-7pm Tuesday 23 October
Closes Saturday 3 November 2012



KUDOS GALLERY

6 Napier St Paddington NSW 2021

11am-6pm Wed to Fri, 11am-4pm Sat

T 02 9326 0034

E kudos@arc.unsw.edu.au

W arc.unsw.edu.au/kudos

19 Kudos Gallery is run by COFA students and funded by Arc @ UNSW Limited



The Red Badge of Courage

END OF SESSION

PAARTY!



Yay we survived a whole year of demolition, dust, renovation, loud noise and no studio space!

Come and celebrate!

Start in the Common Room for chow and booze then head to the Flinders from 6 for mega bar tab and dancing times.

PLUS!

A free 'Red Badge of Courage' will be given away for each COFA student

ATC
AFTER
@ COFA
~~LITERATURE~~
PARTY
SERIES



Wed 17 October

4 pm

COFA Common Room, Level 1 E Block

6 pm

Flinders Hotel, Flinders St. Darlinghurst