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FRONT COVER IMAGE

Lewis Doherty
"Mussels"
install view
Cockatoo Island,
Underbelly Arts 2013

LOGO DESIGN

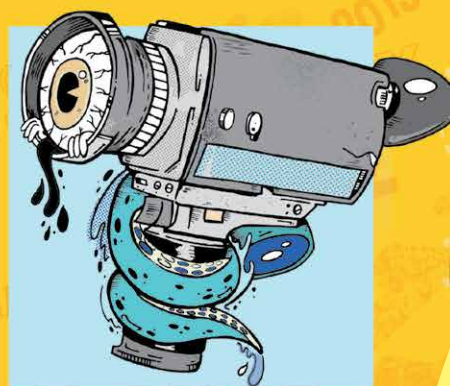
Kiera Chevell

PRINTING

Arc Office @ COFA

THANKS

Arc @ UNSW Ltd



26-30 AUG S2W5

**LENS LIFE
SCULPTURE & INSTALLATION
FILM FEST + MORE**

arc.unsw.edu.au/artswEEK facebook.com/unswartswEEK

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editorial

Arc@COFA is all about supporting COFA students. And this 'ere issue of COFAtopia is packed full of stuff to show it.

Our cover image from Lewis Doherty explores his spectacular project at Cockatoo Island for Underbelly Arts 2013 supported by our Quick Response Grant program, p4.

As part of Artsweek, 26-30 Aug 2013, we're super excited to launch the first mural project on the new COFA campus!!! BFA student Henry Curchod will be working in the courtyard all week! Find out more on p6.

As part of our ongoing HOT TIPS series, Kate Britton brings you a few handy hints for writing press releases and grant applications. Stay tuned to upcoming issues for more tips.

Beth Dillon talks to Ali Groves about Knock Knock Magazine, who recently received an Arc@COFA Grant. Next deadline for ADG is end of week 4! yep so soon!! Check out Kate's hot tips for helping filling out your application p15.

And in this issue's SRC Says, COFA Women's Officer Boo Patrick talks campus solidarity and crafty projects.

The Artsweek program is chock-block on both COFA and Kenso campuses throughout week 5. Exhibitions, music, live art making, talks, free food, comedy and poetry nights, markets, the Framework and UNSWeetened publication launches, and the best yet - ART SCHOOL BASH @ FBi Social. 3 Sydney art school party hard in the Bermuda Triangle.... YESSSSSS!!!!



MUSSELS

2nd yr BFA student, Lewis Doherty was recently awarded a Quick Response Grant from Arc@COFA for his project 'Mussels' at Cockatoo Island for Underbelly Arts.



Delicate, imposing, ephemeral and powerful, the humble mussel en masse became a motorised symphony of nature in motion and the nature of motion in Lewis Doherty's recent collaborative project on Cockatoo Island for Underbelly Arts 2013. A sculptural installation using natural materials, Mussels breathed, clacked and pulsed with meditative regularity. We caught up with Lewis after the festival to find out more about this spectacular installation, what is was like working on the island, and how he used funds from Arc@COFA.

Can you tell us a bit about your project and how it developed during the festival?

"MUSSELS" revolved around the use of mussels shells and motors to create simple, organic, noise making, machines. When gathered in huge numbers these machines would operate together to form a hypnotic moving mass and produce interesting little clicks and scraping sounds.

That at least was the idea we took with us into Underbelly Arts but after being allocated a gigantic and beautifully aged factory to work in it quickly became apparent our mussels may need some help in order to not get lost in the space. We ended up using close to two tonnes of wood to completely cover the factory floor and create a dynamic yet subtle landscape upon which the mussels could operate.

You collaborated with Annika Blau on this project. Have you worked together before? What was your experience working together on this

installation?

This was the first project Annika and I have ever worked on together... in fact it was pretty much the first project either of us had worked on full stop.

It was a great experience collaborating with her, she would remind me to eat and sleep and I really appreciated that!

Mussels combines the natural with the mechanical, is this an ongoing element of your practice?

I suppose it is yes, although I would hesitate to say that I have any idea what my actual art practice is yet...I know that I am interested in making organic forms out of basic, ridiculous materials and I enjoy using electronics and mechanics in a very basic and naive way. DIY is a bit of a focus for me at the moment, I am infatuated with sticky tape and super glue. I also have a background in music so I really enjoy working with sound.

Your installation was presented in the Industrial Precinct on Cockatoo Island. Did the unique conditions of the island influence your work?

Yes, most definitely. As mentioned it caused us to completely alter how the work was going to be presented and its history as a machine room set up a nice dialogue with our little mussels. Being on an island itself also worked to enhance whatever nautical quality our creaking installation of mussels and driftwood possessed. It was also uniquely freezing which influenced me to wear layers!

You were awarded an Arc@COFA Quick Response Grant. How did you use these funds in the development of your project?

The funds provided by Arc, for which I am eternally grateful, were used to help cover the cost of the motors which were crucial for the project and were our main expense. There were hundreds of them!

What's next for you? Any upcoming projects?

I'd love to continue making works at the same scale as MUSSELS and at the moment want to do something with buses/trains and the human voice. After this experience I would also like to avoid mbarcking on projects that require regular visits to Jaycar... I have been there far too often recently...

In terms of any concrete plans for the future I suppose for now I am just focusing on being a student and finishing my time at COFA... I have a class in three hours...

Arc@COFA's Quick Response Grants aim to support exciting and innovative projects 'on the fly'. We appreciate that sometimes, and for all sorts of reasons, exhibition, event and residency opportunities emerge at the last minute. These are usually the projects that artists and designers need quick dollars for, and may offer as much weight to the professional development of your practice as something you've had months to prepare for. There is no deadline, you can apply anytime! Application forms are online at arc.unsw.edu.au/cofa

THE MURAL PROJECT

ARTIST PROFILE HENRY CURCHOD

In collaboration with the COFA Faculty and Eckersley's art + craft supplies, Arc @ COFA support a current student to put a stamp* on the COFA Courtyard.

Twice a year, a selected student or collaborative group of students will be awarded The Mural Project. A new mural will be designed and painted on 3 panels of F Block in the courtyard, adjacent to the entrance to the campus, each semester. Artists are selected based on application to a committee of current students and one academic member of staff from the COFA Faculty.

Our first mural artist is BFA student Henry Curchod. We had a chat with Henry about his COFA courtyard debut.

Tell us a bit about yourself...

I'm 21 and I'm an artist. I was born in San Francisco and moved to Sydney at 12. I've always loved drawing and painting as a child, but only now am I starting to explore the full potential within the mediums of painting and drawing, to communicate and tell stories. In high school I started drawing on walls with spray paint because I thought it was cool. And I suppose it was pretty cool, but the effect wore off and I got bored with

it all. As a result I still have the ability to make large scale works and still think scale is important. Size matters. But generally I stick to canvases. Even in my studio work, I try to keep things big. Perhaps a painting has more impact when it's large, or maybe it just makes people pay attention more.

Tell us about your mural concept

This mural is going to be very fun to do. I'm basically just going to run through the entire colour wheel in a mash of different lines and forms. I suppose it's taking all the best things I learnt from graffiti, and taking it away from graffiti, text and the egocentric, ostentatious nature of the graffiti culture. Which is a bit ironic considering it's going to be a 20 metre long, flashy colourful mural in an art school, but yeah. Anyways. If nothing else, it's all about how much I love to paint.

Have you worked on large scale public projects before?

I've done a few council projects when I was in high school. Heaps of fun, with my mates. And I regularly paint walls around Sydney, but it's all good fun. Honestly, I'll paint in my studio for two weeks straight,



then I need a break. So I go buy a big box of paint and lash out somewhere to get it out of my system, then go back to my studio and work on things that I take a little more seriously. But I rarely write my name on walls anymore.

Do you consider this project to be an extension of themes and concepts present in your studio work?

No not at all. I find my studio work is far more personal, concentrating on life cycles, death, ageing, youth and intimacy. This mural is all just about aesthetics. Which is not necessarily a bad thing. Maybe I should look for a way to integrate the work I do inside, with the work I do outside. But sometimes it's nice not to think about anything too much.

Anywhere where we can check out your work?

Yeah, for sure. I have work showing at Butcher's Hook Gallery in Paddington. Sometimes I paint Mays Lane, in the inner west. I just got a grant for a big project in Kings Cross. It's going to be a Jules Cheret, Toulouse-Lautrec style 'debauched' scene on a very large scale. The project is an effort to revive the historical image of the Cross. I'm trying to bring some class to the Cross I suppose. So you can go see

that in two months. Or you can go to www.henrycurchod.com

Henry will be working on the mural in the COFA Courtyard as part of Arc @ UNSW Artsweek in week 5.

For a full Artsweek program check out our what's on centrefold page!

Big thanks to



Not sure where to go after your degree?
Confused about how to approach galleries?

HOT TIPS



LEADERS IN THE INDUSTRY GIVE PRICELESS ADVICE ON HOW TO MAKE IT IN THE ARTS...

WEEK 4

NAVA: Artist Advocacy
know your rights as an artist in the industry

WEEK 5

Milkcrate Events: Real Life Situations
Hear about how this arts company used NEIS to start a sustainable business

WEEK 6

NAVA: Artist Advocacy
know your rights as an artist in the industry

WEEK 7

Milkcrate Events: Real Life Situations
Hear about how this arts company used NEIS to start a sustainable business

NAVA
NATIONAL ASSOCIATION
FOR THE VISUAL ARTS LTD



4:30PM TUESDAYS
COFA Courtyard



HOT TIPS: Writing Press Releases

So, you've got a great project/show/performance/new space.

What's next?

Getting people to it!

A press release directed to the right people can generate interest in your work and bring new audiences. Any media coverage that it brings will also serve you well in future applications for funding and support.

A press release should be short, to the point, factual, and interesting. Save the heavy stuff for your Artist Statement, Catalogue Essay, or events involving a lot of wine. Although there's no such thing as a perfect formula, there are a few things to be aware of when sending your work to media.

• Keep it short and to the point.
Most journalists and writers are time poor. When they pick up a press release, they may spend only a few seconds glancing at it to determine if it is something their audiences will be interested in. Unless your project is a major show, festival, or project with a lot of content, therefore, stick to one page max per release.

• Lead with details.
Every media write up will need to include the basics – when, where and for how long your work is taking place. There's nothing more annoying than having to search for this information. It should be clear on your release – up front, in bold, in bullet points, etc.

• Provide a headline.

If a journalist only reads one thing, this will be it. Headlines should be clear, to the point, and descriptive. This could be as simple as the work's title and location. If a reader doesn't know what it is about after reading the headline, they probably won't read on.

• Describe who you are.

They don't need your life story, but it should contain some basics – where are you from? What is your main practice? What else do you do/have you done? If you are emerging or early career, one to two sentences are enough.

• Describe the work in simple language.

Your reader may not care that your work is a post-post-structuralist reading of Lacan's mirror theory paying homage to early Fluxus practice. Don't just provide a conceptual justification of the work – describe it! What does it look/sound/feel like? What does it do? Why should the reader be interested in it?

• Describe how it is experienced.

Communicate how your work is experienced can be key getting a story written about it. Devote a sentence or so to describing how audiences will encounter it. What should people expect to encounter?

• Know your angle.

What is it about your work that is new or exciting? What's unique about it? Think about what it is that will make your work stand out from the pile. Is it the first time it's been done?

Will it appeal to a particular audience? Think as well about who you are sending the release to – is it appropriate for their audiences?

• Direct the reader to more information.

Anyone wanting to pick up your story will need more information. The easier this is to find, the better. Do you have a website? Include the link. Are you available for interviews? Say so, and include contact details. Do you have great images of your work? Point your reader in their direction. You might want to include a 'hero image' with the release, but you should be ready to supply a range of extra hi-res images – promptly!

• Added extras.

Once you've got these basic elements, you can think about what else you might like to include in your release. You might want to include a quote/s that media can use directly (these should be brief and conversational, punctuating text rather than becoming a main feature). If your work has received previous acclaim, you might want to include a quote. Don't go overboard with extras – think about what they are adding and if you really need them. It all comes back to the first point – keeping it short, sharp, and to the point.

- KATE BRITTON

Kate is a PhD candidate at COFA. She is Arc@COFA's Writers Coordinator, Contributing Editor of Framework, our online arts journal arc.unsw.edu.au/framework and runs our weekly artists talks series at Kudos Gallery with Michael Do.

WEEK 4

MON 19 Aug

10-11am
Smoothie Social
Provided by Arc@COFA,
R.O.C.K.E.T and COFA SRC
COFA Courtyard steps

6pm
C Block Cinema Night
COFA Courtyard

TUES 20 Aug

3:30-4:30pm
Manifesto Zine meeting
E Block Learning Commons

4.30pm HOT TIPS
NAVA: Artist Advocacy
COFA Courtyard

6pm
COFA Talks: What Happened to
Photography? EG02, COFA

WED 21 Aug

1pm
Crafternoon Tea
craft and cake
E Block Learning Commons

THU 22 Aug

1-2pm
Meditation
De-stress with some quiet time
CB09, C Block

1pm
Artist Talk: MFA candidate Léa
Donnan discusses her work and
research at Kudos Gallery

6-8pm
Exhibition opening
Making Change
Galleries UNSW, COFA

6-8pm
Gallery Crawl
Meet COFA Courtyard

FRI 23 Aug

10am
Free Toast Fridays
with COFA SRC
COFA Courtyard

12noon Free Yoga, CB09

5pm Arc@COFA Art & Design
Grants DEADLINE!!!!!!!!!!!!!!!!!!!!

WEEK 5



ALL WEEK

Henry Curchod
The Mural Project
COFA Courtyard

MON 26 Aug

10-11am
Smoothie Social
Free liquid breakfasts!
Provided by Arc@COFA,
R.O.C.K.E.T and COFA SRC
COFA Courtyard steps

1pm MUSIC!
Tina and Adrian perform live
in the COFA Courtyard

6pm
ARTSWEEK Launch
LensLife exhibition opening
UNSW Red Centre

6pm
C Block Cinema Night
FANTASTIC PLANET!
with free soup
COFA Courtyard

6pm
Exhibition opening
Going Here
Bernardo Bento
COFAspace

TUES 27 Aug

3:30-4:30pm
Manifesto Zine meeting
E Block Learning Commons

4-5pm
Framework Launch
arc.unsw.edu.au/cofaframework
Kudos Gallery

4.30pm HOT TIPS
Milkcrate Events:
Real Life Situations
COFA Courtyard

5-7pm
Exhibition opening
PLACE OF MILK AND HONEY:
A journey from community to
personal belonging
Annie Kennedy
continues to 31 August
Kudos Gallery
6 Napier St. Paddington

6pm
COFA Talks: Making Change
EG02, COFA

WED 28 Aug

9am-5pm
Flea Markets, UNSW

12.30pm
FREE VEGETARIAN LUNCH
from Arc@COFA
COFA Courtyard

1pm
Crafternoon Tea
Come and eat cake, catch up
and get your craft on
COFA Courtyard Level 1 E Block

1pm
More Than Words
Annie Kennedy
Artist talks in Kudos Gallery
hosted by Kudos Committee
and Framework magazine

6pm
BAND COMP
Roundhouse UNSW

8pm ART SCHOOL BASH PAAAAARRRRRRTTTTTTTTYY!

**THEME: Bermuda Triangle
COFA * SCA * NAS**

Feat:
Pages+Ricki Sparkles
Jiki Jiki performance piece
Papa Pilko + The Binrats
Betty Grumble
Laprats
DJ FourEyes
FBI Social
Kings Cross Hotel
\$5

WHAT'S ON

WEEK 6

MON 2 Sept

10-11am
Smoothie Social
Provided by Arc@COFA,
R.O.C.K.E.T and COFA SRC
COFA Courtyard steps

6pm
C Block Cinema Night
COFA Courtyard

TUES 3 Sept

3:30-4:30pm
Manifesto Zine meeting
E Block Learning Commons

4.30pm HOT TIPS
NAVA: Artist Advocacy
COFA Courtyard

5-7pm
Exhibition opening
Tim Olsen Drawing Prize
Kudos Gallery
6 Napier St Paddington
continues to 14 September

6pm
COFA Talks:
String Theory: Focus On
Contemporary Australian Art
Glenn Barkley, Dale Harding
and Tess Allas
EG02, COFA

WED 4 Sept

1pm
Crafternoon Tea
craft and cake
E Block Learning Commons

1pm
More Than Words
Artist talks from Tim Olsen
Drawing Prize exhibition
Kudos Gallery
hosted by Kudos Committee
and Framework magazine

DEADLINE KUDOS AWARD

\$1,500 MAJOR PRIZE
+ prizes from
Art Month Sydney
Matisse Derivan
Throwdown Press
PAM
Wellington St Projects
The Fortynine
and more...

Entries due Arc Office @ COFA
Application forms available
around campus or via
www.arc.unsw.edu.au/cofa

THU 5 Sept

1-2pm
Meditation
De-stress with some quiet time
CB09, C Block

2-3pm
COFA Soccer
Moore Park

6-8pm
Gallery Crawl
Meet COFA Courtyard

FRI 6 Sept

10am
Free Toast Fridays
with COFA SRC
COFA Courtyard

12noon
Free Yoga
Funded by Arc@COFA
CB09

STAY TUNED FOR COFA GARDEN PROJECT

Facebook:
COFA Environment Collective

KNOCK KNOCK MAGAZINE

AN INTERVIEW WITH ALI GROVES

Knock Knock magazine profiles street level emerging and established Australian and international creatives doing their thing, and doing it well. This online goldmine of international artistry is currently in its 4th Issue, check it out at knockknockmagazine.com.au. We had a chat with Ali Groves, a COFA M/Arts Admin student who edits the magazine with her brother, Tom.

- BETH DILLON



What is Knock Knock?

Knock Knock is a free, online magazine which my younger brother Tom and I use as an excuse to contact and bro-down with graphic artists, illustrators and musicians that we're into. In 4 issues we've had over 85,000 reads and recently (with the support of Arc!) hosted an event for VIVID 2013 at the MCA.

What motivated you to start your own online magazine?

While studying graphic design at TAFE, Tom made the pilot of the magazine by contacting some of our friends and compiling a pdf. It was haphazard but hilarious and he was super keen to expand. At first (I think) he was just asking for a spell-check but then we ended up transforming it into a semi-legit project.

It seems like all the pieces make for a motivating situation: we're siblings, we're not-for-profit/non-commercial, we're working with artists we're into, and when things go awry it's like 'oh-sweet-it's-my-bro-not-my-boss' situation.

Oh and the online part? I guess you understand because this bad-boy is printed, but geez, printing is way too expensive.. and our readers are

geographically scattered, young and like nice printing (graphic arts community).

If your readers are concentrated and distribution is centralised, printing might be more effective; but when half your readers are French, you're on a \$0 operating budget and your readers are 15-30 year olds, being online makes a lot of sense. We're not the tech-savviest of siblings but we've got plans to incorporate videos into the next issue.. and I'm pretty keen on doing a GIF special, maybe in time for Christmas!

Do you think readers engage differently with an online magazine than with print media?

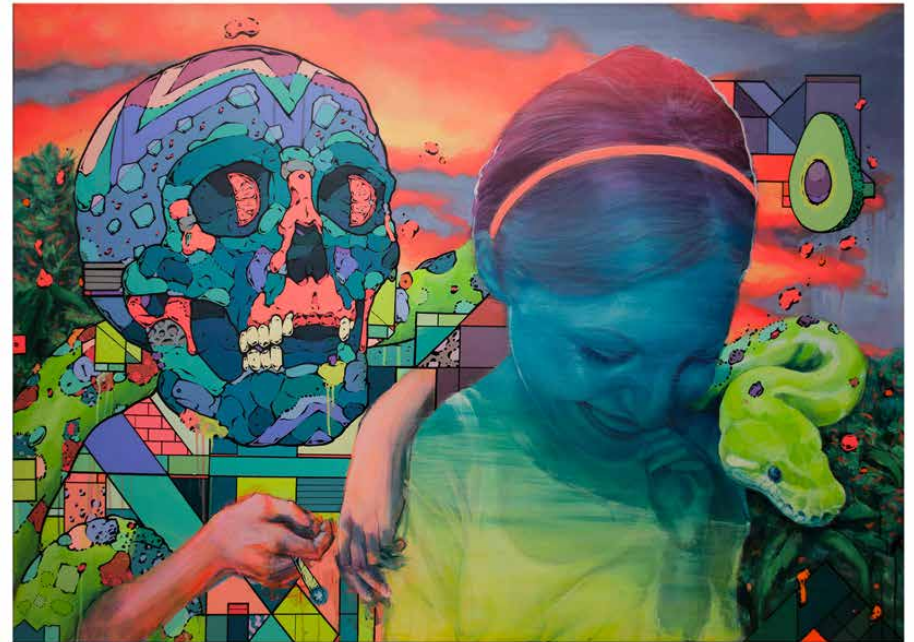
Mmm definitely. I haven't researched it in depth, but faithful google analytics tells us a lot about the duration of readers using different devices (people on iPhones are just looking at the pictures) and it's seriously addictive to track where your readers are coming from, who they're sharing it with, how long they're on each page.. Sounds pretty creepy yeah, but when you're the one deciding what to put on page 2 it's priceless (yet free!) information that steers the direction of the magazine.

You recently received an Arc @ COFA Art and Design Grant to present a panel discussion with selected emerging artists as part of Vivid Festival. Are you planning any more events for the future?

We'll be working with ultra-babe Sean Morris and co-curating the third instalment of the Magic Weirdos show toward the end of 2013! Should be a corker. Tell us a bit about yourself, what are you studying here at COFA? I'm in the almost-very-final subjects of MArTAdmin, and I did my undergrad in BArTh/BA which was incredible. I spend some lunch breaks (I work here too) hanging out with Michael Garbutt and running eye-tracking experiments, we'll be assisting on a project involving a Japanese life-like robot soon.

The next deadline for Arc @ COFA Art and Design Grants is end of week 4, Friday 23 Aug. You can apply for funding to do any sort of extracurricular creative project and get up to \$500! Application forms available at arc.unsw.edu.au/cofa

Images from artists featured in Knock Knock Issue #4
Top right: Illustration by Sobekcis
Bottom right: Photography by Geoffrey Lillemon



MONEY FOR YOUR CREATIVE PROJECTS

no matter how big or small . every little bit counts
art and design grants up to

\$500

NEXT DEADLINE FRIDAY 23 AUGUST

Arc @ COFA Arts & Design Grants (ADG)
info + application form at arc.unsw.edu.au/cofa

HOT TIPS: GRANT APPLICATIONS

The average success rate for Australia Council grant applications is between 15 and 20%. Presenting your work in the right way to funding bodies, potential exhibition or residency venues, or prizes is essential. Every award or grant you apply for will be different; but there are some general rules of thumb that can help you get to that next round.

The details of what, when, where, and how should be clear and simply described. Include direction to more information. Include information about yourself. Think about who you are speaking to, and about whom the audience for your work is.

In reality, many details may be finalised as a project unfolds. Funding bodies understand this. Be as detailed and accurate as you can, and acknowledge information you are missing. The most important thing is to avoid sounding vague. Funders need to trust that if they award you, you will deliver.

• Do your research.
Who are you applying to? Sadly, grants and awards are not always given on an artist's merit alone; institutions will also have their own agendas. If your work ties in to this, you are more likely to be funded. Read application guidelines and terms carefully. Read about the organisation's mission and goals. If you are applying to City of Sydney, for example, read the Cultural Policy. Relate your work to the organisation's goals.

- KATE BRITTON

• Use their language.

If Arts NSW says it's 'all about partnerships', talk about partnerships. Before awarding any funds, an institution will have to demonstrate how a chosen project aligns with their goals. Make this easy! Relate your work to relevant institutional policies and goals.

• Describe the work simply.

As with a press release, it should be very clear from a quick read what your project is, what it looks like, how it is experienced, and how it will be executed. Your work may be complex, but if it is so complex that it can't be explained, it is likely it won't appeal to funding bodies, which need to fully understand what a work is before committing to it.

• Clearly state your expected outcomes.

When an organisation spends time or money, they want to see results. Clearly state what the outcomes, benefits and milestones of your project will be. Will it employ local artists? How many? Will it reactivate a disused space? Where? Will it engage a local community? How? Make these things clear, bearing in mind that (especially for public funds) the more 'measurable' the outcome, the better. How will you demonstrate if your work has achieved its goals? Giving a sense of this will make your application stronger.

• Include logistical details.

Unlike media, funding bodies have a keen interest in the logistical details of how your project will be executed. Don't be vague - explain exactly how you will spend the time and

money at your disposal. An application can be detailed and specific without being a novel - keep it as succinct as possible, while providing a level of detail that will assure funders that you are capable of executing the plan you present.

• Provide a budget.

Almost all major funding bodies will require a budget with applications. A detailed budget should not list 'materials' at \$1,000. It should list individual materials, their cost per unit, required number, and (where possible) the supplier. Itemise your budget as much as possible, bearing in mind that you may have to acquit to this at a later date.

• If in doubt, ask!

Almost all awards, tenders, and funding rounds will have an information service. Don't submit something if you are uncertain about the details - get online or on the phone and talk to someone. Finding someone within the organisation that can advise you on your application can be invaluable.

UPCOMING GRANT + AWARD APPLICATION DEADLINES:

21/8 Australia Council Skills and Arts Development Grant

23/8 Arc@COFA ADG (Art and Design Grant)

no deadline: Arc@COFA Quick Response Grants

26/8 Portia Geach Memorial Award

4/9 Kudos Award

19/9 Mortimore Art Prize

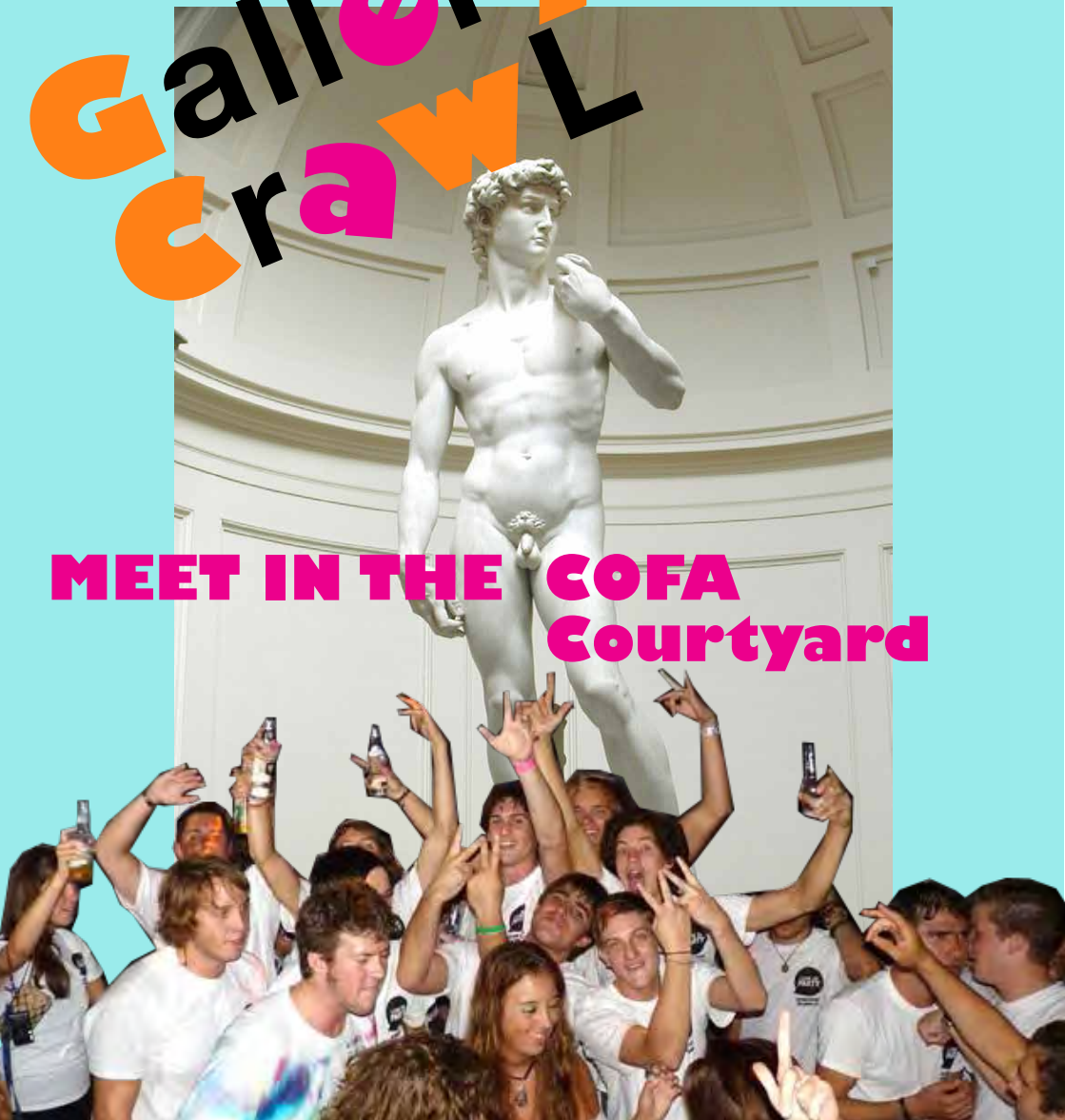
23/9 ARTSTART

30/9 Sainsbury Sculpture Grant

Gallery Crawl

6-8pm
THURS

MEET IN THE COFA
Courtyard



Come explore the local art scene with Arc@COFA, the COFA SRC and your mates. If you want to meet some of your fellow students or meet some people in the local art scene this is a great way to do it!



KUDOS

EMERGING ARTIST + DESIGNER

AWARD

MAJOR PRIZE \$1500
Sponsored by Arc @ COFA - PLUS **RUNNER-UP PRIZES**

THE KUDOS AWARD: RICHES AND GLORY, INCARNATE. OPEN TO COFA STUDENTS OF ALL DISCIPLINES, THIS AWARD OFFERS YOU THE CHANCE TO WIN PRIZES FROM A DELECTABLE POOL: INCLUDING RESIDENCIES, GOODS, AND A \$1500 GRAND PRIZE!!!

DESIGNED TO RECOGNISE AND VALIDATE YOUR FREQUENTLY HERCULEAN ART-MAKING EFFORTS, BEING SHORTLISTED FOR THIS RECOGNISABLE AWARD IS NOT ONLY GREAT FOR SELF-ESTEEM, BUT ALSO ENCOURAGES OTHERS TO ESTEEM YOU, TOO.

THE DEADLINE FOR ENTRIES IN **WEEK 6!** GRAB AN ENTRY FORM, ATTACH IT TO YOUR WORK AND BRING IT IN TO THE ARC OFFICE @ COFA, E105, ON **WEDNESDAY 4 SEPTEMBER**. ENTRY IS FREE AND AVAILABLE TO ARC MEMBERS ONLY - ARC MEMBERSHIP IS ALSO FREE!

FINALISTS' WORK WILL BE EXHIBITED AT KUDOS GALLERY 18TH-28TH SEPTEMBER. AND WINNERS WILL BE ANNOUNCED AT THE OPENING 5-7PM TUES 17TH SEPT.



Wellington St Projects

PAM



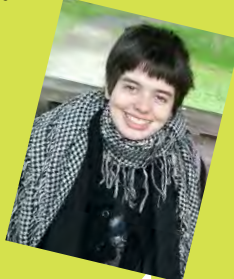
ART
MONTH
SYDNEY MARCH

KUDOS
GALLERY

ARC
UNSW Student Life
@COFA



The SRC@COFA are a bunch of students who represent YOU! They are here to campaign for your needs to the larger university body as well as make sure your student voice is heard when it comes to national affairs. In this issue we hear from SRC@COFA Womens Officer Boo Patrick. The role of the Women's Officer is to represent the needs and concerns of all women-identifying students. If you want to get involved in the conversation or future SRC events, friend them on FB at [COFA Src](#).



Hello everyone,

In the wake of the campus renovation and its subsequent diaspora, I've dedicated my SRC-ing energies to the fostering of a greater sense of campus solidarity. 'So wishy-washy!' you may think, and I admit that it does sound lame, but what has developed from this ambition has been most pleasing.

I begin with the Crafternoon Tea club. Established by Lachlan and my humble self, the premise of this club was to combine the oral satisfaction of delicious baked goods, with the camaraderie enabled by group craft activities. Since then, Susi Langdon has taken the reigns, with meetings this semester occurring on Wednesdays at 1-3, in the courtyard... with Pie Tin pie.

My next move: Manifesto magazine. What lies between our covers? A compendium of both written material (both creative and semi-factual), and of works produced by COFA students, from a variety of disciplines. We have no themes, and only two rules: we cannot accept straight art criticism (that's what Frameworks is for), or pieces that are offensive/discriminatory. 300-500 words for written stuff is excellent, though we're also amenable to shorter columns and longer articles. For visual pieces, we're interested in anything that looks good flat. (What Would Greenberg Do?) We have meetings on Tuesdays at 3:30-4:30 in the common room, and are also contactable at manifesto.cofa.zine@gmail.com and on Facebook: www.facebook.com/ManifestoCOFAzine. The deadline for submitting content for our third issue is 22nd September, so you have ample time!

This semester I'll be helping with the SRC exhibition at Kudos, tentatively titled 'Transition: a Brighter Future.' More info will be released in the coming weeks!

If you have any suggestions for things you would like me, or anyone else on the SRC to get involved with, feel free to email me at

boo.patrick@hotmail.com.

THE WHISPERING GALLERY IMAGES FROM EARTH

Léa Donnan

Using decaying systems wrought from the shifting tides of globalism, Léa Donnan creates cinematic elegies that question, remix and remake communal material histories as part of a wider cultural narrative. Both seductive and terrifying, Donnan retraces the movements of whales, ships and planes in relation to her personal history, an act which suggests how entangled in a multi-system global fabric we truly are.

Opens 5-7pm Tuesday 13 August
Talks 2pm Wednesday 14 August
Closes Saturday 24 August 2013



PLACE OF MILK AND HONEY:

A JOURNEY FROM COMMUNITY TO PERSONAL BELONGING

Annie Kennedy

Using video, photography and sculptural forms, this artist has been exploring what it meant to be displaced from a familiar community, the difficulty of establishing connections to a new home and her search for personal identity and belonging in a new family.

Opens 5-7pm Tuesday 27 August
Talks 2pm Wednesday 28 August
Closes Saturday 31 August 2013



TIM OLSEN DRAWING PRIZE

The Tim Olsen Drawing Prize is a collaborative initiative between the Tim Olsen Gallery and the Department of Drawing and Painting at COFA. This collaboration has been continuously supported by Tim Olsen Gallery and the new venture - OLSEN IRWIN. With the intention of encouraging excellence in drawing the Tim Olsen Drawing Prize, now in its thirteenth year, and the accompanying exhibition are important events in the College and School of Art calendar.

Opens 5-7pm Tuesday 3 September
Talks 2pm Wednesday 4 September
Closes Saturday 14 September 2013



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

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



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WORDS

KUDOS ARTIST TALKS

Come and join in the conversation.

Wine and nibbles provided.

ARTISTS,
THEORISTS
& HISTORIANS
FROM **COFA**
DISCUSS
EXHIBITIONS
AT
KUDOS GALLERY

EVERY
WEDNESDAY
1PM

Kudos Gallery
6 Napier St.