



ATC

UNSW Student Life

@COFA



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editorial

We're printing this issue of COFAtopia on the eve of the Federal election. Who knows what's going to happen, what we'll be faced with in the next few weeks, and in the next few years. As Senegal, a country in West Africa announces Aminata Touré - a feminist, women's rights, reproductive rights, and human rights activist with a history of accomplishments has become prime minister, we look to some of our local women on campus making their own stamp on the world.

Our 'covergirl', MFA candidate Emma Maye talks to us about her exploration of feminist

performance practice through the creation of avatar Betty Grumble.

We catch up with COFA Environment Officer Helen War about marginal seats being targeted with Poli Rolls, upcoming plans for the COFA Garden Project and the growth of CoEnCo.

PhD candidate Louise Mayhew tells us about her research tracking the movement of women artists in Australia throughout the past four decades, as well as her role as VicePresident of the UNSW PostGraduate Council.

COFA student curatorial duo, The Primes: Alexandra Mitchell and Melinda Reid fill us in on their upcoming Private Lives / Public Spaces event for Art & About.

Arc @ COFA's Writers Coordinator Kate Britton offers some hot tips for writing about art and getting published.

And we introduce new SRC @ COFA Disabilities Officer Amy Mills.



In solidarity
Arc@COFA xxxx





4 IMAGE: Betty at Bondi, Credit to Dean Tirkot

BETTY GRUMBLE

COFA Masters of Fine Art candidate Emma Maye recently performed at our Art School Bash during Artsweek as her alter ego Betty Grumble. A highly entertaining bent mastermind, Betty's performances both titillate and terrify as she combines comedy and horror with glitter and excess.

What is the focus of your study / research at COFA?

The main focus of my research at COFA is to explore feminist performance practice through the creation of avatar Betty Grumble. My work looks to like-minded artists making art that is gender-critical and challenges the status quo's representation of the woman body. I hope in my research at COFA - supported by most excellent human and art maker Emma Price - I will be able to evolve Betty Grumble as an affective vehicle for protest, joy and the unraveling of gendered violence.

Who is Betty Grumble?

Betty Grumble is a former child pageant star come serious showgirl. She is a clown, a monster and feminist superheroine. Betty Grumble lives in underground cabaret and nightclub spaces, struts down suburban streets, interrogates bodies in theatres, presents work in galleries, does a glitter vomit on dance floors and sits quietly reflecting in gardens and washing off blood and mud in the ocean. Underneath the glitter, the camp, and ironic splendor, lies a more grotesque exploration of women, power, sexuality and violence. I

created Betty Grumble as a way to simultaneously celebrate and challenge my body and to performatively investigate the collisions between comedy and horror and the relentless demands of the global woman-eating machine.

There's been a resurgence of feminist politics in contemporary art the last few years. What is feminism to you?

Feminism is the acknowledgment of women as the second sex. Feminism is a way to mobilize bodies, demand justice and celebrate difference. If you believe that all humans deserve equal opportunity, respect and kindness then you are a Feminist. Feminism also acknowledges the systematic annihilation of women and through just speaking its name invokes big loud necessary voices that are unapologetic and true. Feminism challenges the seriously boring hetro-matrix and gives us new ways of being where anything is possible and our bodies are our own.

You were recently awarded a Stephen Cummins Bequest Residencies at Performance Space with Victoria Spence as your mentor. How was that? What did you create from that experience?

It was amazing! I am very honoured to have been given the opportunity to be supported by Performance Space in my research. My mentor Victoria Spence went above and beyond giving me fertile ground to work in. I did more in a week than I thought possible! Residencies like these give artists a chance to really take bigger risks in

their work and push their limits. Victoria's background in performance and ceremony was absolutely magical in how it facilitated me shifting the spaces between Emma Maye and Betty Grumble. I went in wanting to further crystallize the full-length performance work I've been developing titled 'Grumble' and through making myself completely vulnerable I was able to unlock new ways of being Betty Grumble and further understand what I want to create and why I want to create with her. In this residency I invented 'the unshaming dance', which has become the new focus of my Masters Thesis!

What's up next for you?

I am continuing to perform about town with Betty Grumble in her short performance work form - where she often exists as a burlesque-ing, vaudevilianesque cabaret clown. I am diligently manifesting my show 'GRUMBLE' whilst Masters unfolds with worlds of ideas and opportunities. I teach a seriously camp aerobic disco class every Monday at the Imperial called GRUMBLE BOOGIE that keeps me moving and sharing dance. I am also excited to be developing work with feminist dance collective BLONDE AMBITION, I guess I am exploring as many avenues for how to keep the creative contagion going and diversify my practice but still maintain a clear ethos and agenda...I'm learning! Through all of this I am especially enjoying being in a creative community that offers so many rich experiences both as spectator and creator and has supported me as an artist and individual.



HELEN WAR

This year's COFA Environment Officer is Bachelor of Fine Arts/ Arts student Helen War. As a double-degree student, Helen shares her time between UNSW main campus for Environmental Humanities, and COFA for Printmaking. She can be seen hoola hooping in the courtyard, providing COFA students with free toast on Fridays, holding up banners, illustrating toilet paper, and later this month she is running the COFA Garden Project. We catch Helen to talk politics and gardening.

We've been seeing some of your works in toilet cubicles of late, what's the premise of this work?

True, marginal seats are being targeted with Poli Rolls. This election is too important not to infiltrate. The crux of my concerns lay in the changing climate and how policy may stagnate and worsen if we see a right-wing party elected. On top of this I feel drowned in Abbott's misogyny, his apparent homophobia and the archaic paternalism with which indigenous peoples are subjected to. I believe Aboriginal sovereignty never ceded. Abbott believes Aboriginal people "have much to celebrate in this country's British Heritage." Don't even start me on the shameful treatment of asylum seekers, which, to be fair, Rudd is also party to.

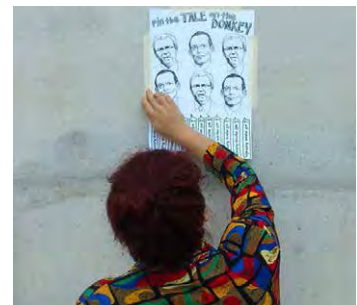
We hear you've got Costa the Gardener from ABC's Gardening Australia and

Costa's Garden Odyssey on SBS coming to COFA to help with some gardens at COFA! Exciting! What's the plan and how can people get involved?

Costa's a great man (and an even better gardener) who thrives on community. When given the opportunity, he jumped at getting on board with the COFA Community Garden. All things prevailing, he'll be working with students for the COFA Working Bee on Monday 23 September. To keep in the loop, join the COFA Environment Collective facebook page. There's also an email sign up sheet floating round the common room. Come one, come all! We're capping numbers at 30, so get in quick.

Tell us more about CoEnCo

COFA Environment Collective, or CoEnCo as it's affectionately known, welcomes anyone interested in community on campus; green things; gardens; environmental campaigns happening in Australia; or all of the above. We stand with other environmental activists and have links with main campus UNSW Enviro Collective; Greenpeace; the Australian Student Environment Network and the Australian Youth Climate Coalition. We meet at 3.30pm on Tuesdays in the courtyard. Look for friendly people with a green tablecloth and feel free to join in, even if you just want to chill out. Free Toast Fridays, lovingly provided, runs from round 10am onwards, until we run out of bread. Drop by to have some breakfast or score a delish free loaf!



LOUISE MAYHEW



Louise Mayhew is the Vice-President of the UNSW Post-Graduate Council (PGC). She is also a COFA PhD candidate tracking the movement of women artists in Australia throughout the past four decades. We caught up with her to find out more...

What is the focus of your research at COFA?

My PhD writes the history of women-only collaboration and collectivism in Australia from the 1970s till now. From the Women's Art Movement in the 1970s to political poster collectives and community art projects of the 1980s it leaps to long-term and quite successful collaborators such as Janet Burchill and Jennifer McCamley and Turpin + Crawford. I've also looked at high profile collaborative relationships that haven't been so successful and what happens when one collaborator leaves a practice but the other wants to continue. In the new millennium, I'm looking at COFA graduates, The Kingpins, Brown Council and Soda_Jerk, as well as the delightful work of Pip & Pop and a few other collectives interested in performance and delegation.

What have been your findings?

Firstly, that this is a really hidden history. Many of the groups that I'm researching don't have much written on them, so I've done a whole lot of interviews and primary research, trekking across the country to visit artists and poking about in gallery and library archives.

Secondly, that this history really wants to be written. I've been supported, encouraged and

buoyed throughout my research by women who have sent me little items in the post, photocopies of articles and introduced me to others. I'm a very proud owner of a brilliant pink postcard made by the Jillposters in the 80s which reads 'Terrorist in you' and a flier produced by Omometatexts, a hysterical, feminist, futuristic performance trio that was based in Perth.

This history really tracks the movement of women and collectives from the periphery, the very edges of the artworld, all the way to its heart. When the Women's Domestic Needlework Group (c.1976–80) exhibited their collection of needlework pieces at Watters Gallery, a number of male artists from the gallery's stable were so incensed at "women's work" being shown in the same gallery as them, that they withdrew their representation. By contrast, Kaldor's most recent art project, 13 Rooms, showcased contemporary Australian performance art in the form of Clark Beaumont (2010–ongoing). The two artists coexisted atop a small white plinth for the duration of the exhibition's opening hours over 11 days. Despite being young and relatively unknown — especially in comparison to the likes of Abramovic, Baldessari and Hirst—their work was an absolute highlight, well received and much enjoyed.

It's a really emotional history. I feel like I've lived through the past 40 years of art history, feminist history, Australian history, cheering women along every step of the way. I've celebrated every stereotype they overturn, every gender binary they fuck up, every drag performance, every crocheted d'oyley. Tears of joy, pride and pain have marked every step of the way.

There's been a resurgence of feminist politics in contemporary art the last few years. What does feminism mean to you?

Absolutely, it's been really exciting and invigorating to immerse myself in learning about feminism at the same time as it's experiencing renewed interest and discussion in both the arts and the wider public discourse.

I'm wary of putting my feminism into words. It's complicated, it shifts, it's not perfect and I'm still learning, but I can say that feminism helps me to question the world and reminds me to question myself.

Tell us about your role on the PGC and what you and the COFA Councillors have been doing this year.

I'm the Vice President of the 2013 PGC team. It's possibly the least defined role on the council, so I've taken the time to make it my own. Recognising that the PGC is still fairly young, and therefore unknown to lots of postgrads, I've spearheaded a year-long campaign of making us more visible. The first job was brainstorming a tagline that's repeated throughout our printed media: Events | Advocacy | Information | Advice. That's what we do! I organised orange lanyards for the team to wear at all of the events, inductions, forums and protests that we attend, so we're recognisable to our fellow students. We developed a calendar of events with all PGC, semester and important GRS dates and our contact details. And I've overhauled our social media, frequently and regularly updating our website, Facebook,

monthly newsletter and coordinating Tharunka reports. Just recently I project-managed the PGC's first video, encouraging students to run for a position on next year's team. See us online here: www.tiny.cc/yourpgc

Because I'm a COFA student, I've also been keenly involved in advocacy and events for COFA postgrads. When no COFA students ran for nomination onto the Council, I contacted COFA staff for their recommendations. The two roles were quickly filled by our wonderful COFA Councillors Kate Britton and Nico Roenpagel. We've been involved in initiating and continuing conversation between the PGC and SRC@COFA. We've met with the Dean, the old and the new Postgraduate Directors (Leong Chan and Anna Munster) to discuss meeting the study space and studio needs of COFA's research students here and at main campus. We'll also be keenly involved in Munster's plans for an end of year postgraduate work-in-progress conference / exhibition. Finally, we've promoted and helped fund student get-togethers. Postgrads can join us for 'Drinks on the Deck' the first Friday of every month and next month we're planning to bring a \$1 coffee morning to COFA postgrads. For the highlight of the postgrad social calendar, join us at our Gatsby-themed Great Postgrad Ball on 1 November.

Image credits:

Omometatexts, flier for The Unbearable Lightness of Being, 1989

Marie McMahon showing the Women's Domestic Needlework Group's d'oyley collection to a Sydney Women's Art Movement gathering, c. 1979.

Clark Beaumont, Coexisting, 2013, photo: Kaldor Public Art Projects / Jamie North

WHAT'S ON

WEEK 7

MONDAY 9 SEPTEMBER

10-11am
Smoothie Social
free liquid breakfasts!
Provided by Arc + COFA SRC
COFA Courtyard steps

6pm
C Block Cinema Night
Annie Hall, Woody Allen
COFA Courtyard

TUESDAY 10 SEPTEMBER

COFA Coffee Happy Hour
All Regular coffee's \$2.50
Cornerhouse Cafe,
cnr Albion Ave + Selwyn St

3:30-4:30pm
Manifesto Zine meeting
Contribute to COFA's newest
arts and culture rag!
COFA Learning Commons,
Level 1 E Block

4.30pm
HOT TIPS
COFA COURTYARD

6pm
COFA Talks
ART OUT OF THE BOX
Ed Woodham, Anne Loxley
And Eva Rodriguez Riestra
EGO2. COFA

WEDNESDAY 11 SEPTEMBER

12.30pm
Free Vegetarian Lunch
COFA Courtyard

1pm
Crafternoon Tea
COFA Courtyard

1pm
More Than Words
Artist talks in Kudos Gallery
60 Napier St Paddington

THURSDAY 12 SEPTEMBER

1-2pm
Free Meditation
CB09, C Block

2-3pm
COFA Soccer
Meet in the courtyard
Moore Park

6-8pm
Gallery Crawl to openings!
Meet in the COFA Courtyard

FRIDAY 13 SEPTEMBER

10am
Free Toast Fridays
COFA SRC provides toast!!
COFA Courtyard

10-12pm
Brightside Mentoring
East Sydney High School

12-1pm
Free Yoga
CB09, C Block

WEEK 8

MONDAY 16 SEPTEMBER

10-11am
Smoothie Social
Free liquid breakfasts!
Provided by Arc + COFA SRC
COFA Courtyard steps

6pm
C Block Cinema Night
WHO TOOK THE BOMB?
Le Tigre doco
COFA Courtyard

TUESDAY 17 SEPTEMBER

3:30pm - 4:30pm
Manifesto Zine meeting
COFA Learning Commons,
Level 1 E Block

4.30pm
HOT TIPS
COFA COURTYARD

5pm drinks, 6pm talk
COFA talks
SEXING THE AGENDA
COFA EGO2

5-7pm
KUDOS AWARD Exhibition
opening + prize presentation!!
Kudos Gallery

WEDNESDAY 18 SEPTEMBER

1pm
Crafternoon Tea
Level 1 E Block

1.30pm
More Than Words
Artist talks in Kudos Gallery

THURSDAY 19 SEPTEMBER

1-2
Free Meditation
CB09, C Block

6-8pm
Gallery Crawl to openings!
Meet in the COFA Courtyard

FRIDAY 20 SEPTEMBER

10am
Free Toast Fridays
COFA Courtyard

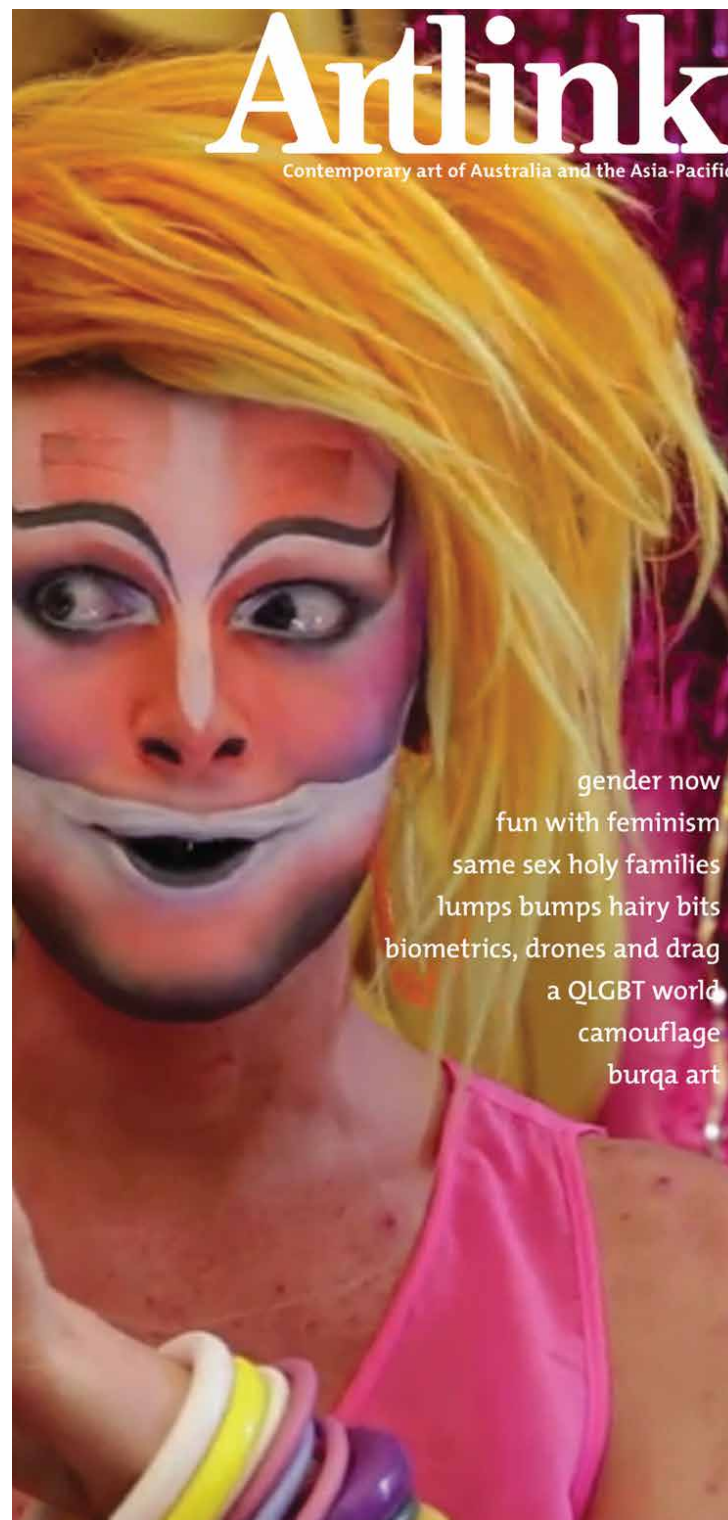
12-1pm
Yoga
CB09, C Block

WEEK 9

NON-TEACHING WEEK

TUESDAY 24 SEPTEMBER

FIRST YEARS'
STUDIO CHOICES DAY
FREE VEGIE LUNCH
COFA COURTYARD



SEXING THE AGENDA

Sexing the Agenda is a nutritious slice of all the tastes and flavours of gender in the 21st Century. Compelling work by **Deborah Kelly, Regrette Etc, Ray Harris, Hannah Raisin, Atlanta Eke, Cigdem Aydemir** and **Maria Fernanda Cordoso** is wrapped in feature articles that encompass Indigenous women artists, couples who make collaborative art, Beyoncé, humour, drag royalty in Adelaide, exhibitions and much more!

Please join us for the launch of Artlink's September issue

SEXING THE AGENDA
Guest edited by
Assoc Prof Joanna Mendelssohn and Bec Dean

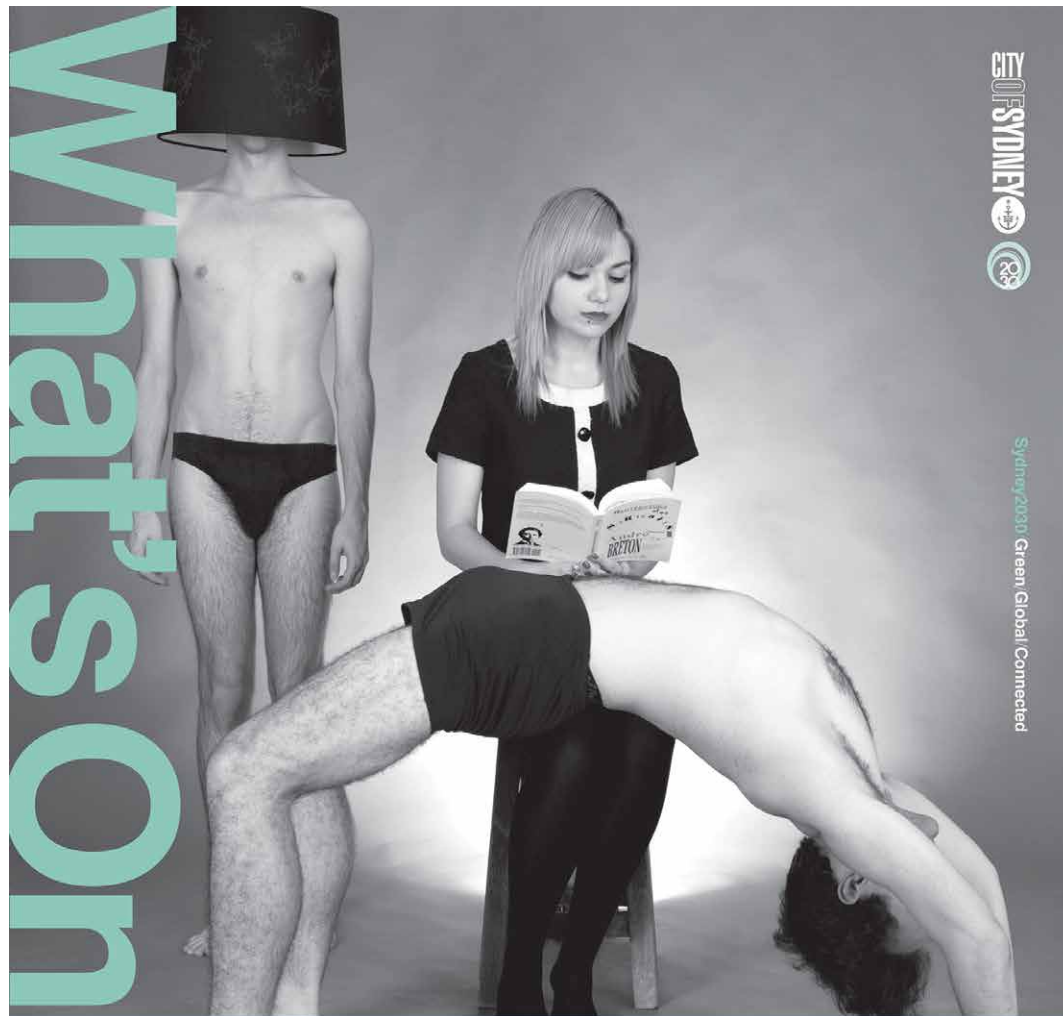
Vivienne Binns, the unofficial founder of feminist art in Australia, and a longtime senior lecturer at the Canberra School of Art, will speak about being a feminist artist in the seventies when her unspeakable imagery of vaginas and other horrors caused the genteel Sydney connoisseurs of art to avert their eyes.

Followed by a panel discussion on gender today and the artists who examine it.

Speakers:
Andrew Frost, founder of The Art Life and Bec Dean, Co-Director Performance Space
Chaired by Joanna Mendelssohn

Tuesday 17 September

5pm drinks in foyer and special student offer \$10 copies of current issue of Artlink!
6pm launch COFA EGO2



CITY OF SYDNEY

Sydney 2030 Green Global Connected

What's On

Late Night Library

Art and About Opening Night

Friday 20 September
7.30-9pm
Customs House Library
coslibrary.eventbrite.com.au
Free event book online or call 9242 8555

Like us at facebook.com/coslibraries
city of villages

cityofsydney.nsw.gov.au/library

ART &
ABOUT
SYDNEY

THE PRIMES PRESENT

PRIVATE LIVES, PUBLIC SPACES

How private are our lives? What determines a public space? How often do they intersect? On Friday 20th September, Private Lives/ Public Spaces will transform the Customs House Library Reading Room with an evening program of art, talks, and live performances that explore the private thoughts, ideas, and notions that make up our lives. We spoke to COFA student curatorial duo, The Primes: Alexandra Mitchell and Melinda Reid, about their upcoming event.

Can you tell us a bit about your project?

Sure! Our project ties in with the grand idea of City of Sydney's Late Night Library Series - to reinvigorate library spaces with fresh ideas, people and life. Through the Private Lives / Public Spaces Art & About Edition we seek to address concerns of what determines public and private spaces through art, music and talks, transforming a usually 'quiet' space into an atmospheric, exciting and engaging night time venue.

What can we expect to see at the event? Any highlights/ recommendations?

Along with all the beautiful bearded and well-adorned hipsters there will be a great display of art from various COFA faculties on show all night, with works spanning from video and sculpture to painting and performance. You may even recognize a few friends' works!

Another highlight, starting at 7:30pm, will be a very intimate musical performance from the one and only Oscar Lush who will transport you with his deep and smooth voice - recalling the likes of Johnny Cash and Frank Sinatra. You will be able to chill out in our 'pillow zone' and let his warm and compelling sound wash over you.

Our very own COFA kid Dominique Cahill will be performing her very special Burlesque Grotesque, 2013 at 8:15, a burlesque with a twist not to be missed by any!

We also recommend you come and listen in to our talks on the private and the public, featuring COFA SPI lecturer Emma Price, they will be insightful and inspiring.

The event is part of Art and About, 2013. How does the event relate to the theme of this year's program, Private Lives/Public Spaces?

In order to reflect upon the theme of Private Lives / Public Spaces we have carefully selected art, music and speakers that make use of and engage with ideas of the private and the public. From Oscar Lush's personal and exposing lyrics, to Dominique Cahill's unveiling and our painter's reflective pieces, we really think that we have encapsulated the idea of this year's Art & About.

You are a collective called The Primes. How did the collective start? What sort of projects are you involved in? Is this

event an extension of previous projects, or a new direction for the group?

The Primes began earlier this year when we were applying for the curator position of Youth Week Late Night Library at Customs House. However, being best friends since we were 4 makes us feel like we have been a collective for way longer! At the moment, we have only been working on the Late Night Library events as they are enough to juggle with so many other commitments! However we have high hopes for the future and can't wait to find something else to get started on or to even start ourselves.

The event features a diverse mix of COFA staff and students, what drew you to select the artists/speakers involved?

Choosing a mix of COFA staff and students really came as a default! We learnt from Youth Up Late in the Library that drawing on the talents of friends was so much fun and a win win situation for all involved, so why not?

What's next for you two? Any upcoming projects?

At the moment, sleep, catching up with friends and family are on the cards. However after a well-deserved break I'm sure some summer projects will be imagined and acted upon!

For more info about Art and About Private Lives / Public Places visit artandabout.com.au

FRAMEWORK

#3 | the arts week issue

Arc @ COFA's online arts journal
arc.unsw.edu.au/cofaframework

Cover image:
Bangkok Art & Cultural Centre,
Rebecca Gallo

Arc
UNSW Student Life
@COFA

WRITING ABOUT OTHER PEOPLE'S ART

Writing about art does not always come from artists – often not. Critics, journalists, curators, academics, art administrators, and many more are also engaged in art writing. This can take many forms, and the style and content will depend on the type of story you are writing.

PREVIEWS

A preview is an article published in advance of an event. Its purpose is to alert readers to an event they may be interested in. A good preview will not simply regurgitate a press release. It will reproduce the details of the event in a way that is engaging. Try and talk to the producer of the work (or equivalent) to add unique quotes or insights to your work. Think about who your audience is and write appropriately. A preview does not pass judgment or provide critical commentary. It is merely informative.

REVIEWS

A review is published after a writer has seen the work. This will not usually involve direct input from the producer, but rather assesses how effective or enjoyable a work is. Whether your review is favourable or not, provide justification for value judgments. If you liked a work, exactly what did you like about it? If you didn't, why not? Give details so that readers can make up their own mind. Provide description so they can imagine what the work looks, sounds, or feels like. Don't make them take your word for it!

PROFILES

Increasingly, publications are interested in exhibition or artist profiles, as opposed to pre- or reviews. A profile differs from a review in that it generally will not provide negative commentary. Rather, its primary purpose is to describe an exhibition, project or work, and to suggest some conceptual framework or themes arising it. This means describing the critical world in which the work seeks to operate, rather than

judging whether it has achieved this or not. As judgment is removed from the story, a profile can include quotes or input from the artist or creator if desired.

FEATURES/ESSAYS

Longer form articles – from feature stories to catalogue essays – are where an art writer gets a chance to flex their literary and conceptual muscles. In a shorter preview, review or profile, the emphasis should always be on giving a sense of what a work or project is, and what kind of experience it provides. In a feature or catalogue essay, these elements are still present to some extent, however serve more to introduce broader critical commentary and conceptual framework than as the primary content.

A feature should explore a particular narrative, idea, person or history associated with a work. It should be informed by source material – whether firsthand accounts drawn from interviews or secondary research conducted by the writer.

There are no hard and fast rules about what makes a good essay or feature, but as a general rule it should be well researched, engaging, descriptive, and provide insight not available in the content of the work alone. Think about why you are writing the story. If you are not contributing anything to a reader's understanding or interest in a work, what is the purpose of your article? Some general pointers (that could be applied to almost any critical writing) are:

• Do your research.

If you are writing about an artist or a show, be familiar with their past practice. How does this exhibition fit in with their wider project? If you are writing about a marble sculptor, what kind of marble do they use? Why? Get to know as much about your subject as you can – you never know what detail might become important when you get to the writing stage.

• Be clear.

Try to avoid using obtuse or highly technical language (unless you are publishing in a technical magazine). Use the simplest language that you can to get your point across. Readers shouldn't have to read a sentence four times to get it. Good critical writing engages with complex ideas, but synthesizes them so a wider audience can understand.

• Provide examples and description.

Help your readers imagine the work you are talking about. Give them evidence to back up the points you make. Join the dots for them, while providing enough information for them to make up their own minds at the end.

• Build your argument throughout.

Think about the point you want to make in advance and build your argument throughout the article; don't just drop it in at the end. Introduce it in the introduction and work from there. Although tangential writing can be used to great effect in some cases, it is the exception to the rule – generally you should focus on one main idea.

• Trust your judgment.

Think about if you would want to read the article you're writing. What do you look for in a story? What makes it interesting to you? Chances are that you already know what you think makes a good article – trust this knowledge and apply it to your own writing!

• Let it go.

There's a good chance that you'll never feel like your article is "finished". There's always more you could do. At some stage, however, you have to hand it over to your editor, publisher, curator, or readers. Be open to editorial comments – just because someone has suggestions doesn't mean the work is not great.

– KATE BRITTON

HOT TIPS: HOW TO GET PUBLISHED

Sometimes the hardest part of writing about art can be knowing where to send your work once it's done. It very much depends on what you want to get out of it. If you are looking to promote your exhibition or project, a short write up in a well-read magazine or website can do the trick. If you are looking to establish yourself as a critic or arts writer, or you want to explore something in more depth, you would need to look for somewhere that publishes longer forms, and more in depth ideas.

There are many different outlets available. This information is not a comprehensive guide, but some starting points and examples of the kinds of places you can be thinking of. From here, the best ways to go are to read a lot, do your research, and don't be afraid to ask for help!

WHERE TO START

To think about publishing critical arts writing, you need look no further than COFA! The newly launched digital student magazine Framework comes out quarterly, and publishes feature articles of around 1,000 words, artist Q&As, artist profiles, and exhibition reviews, as well as accepting open submissions for content. Magazines like Framework are a great place to test

out ideas, experiment with your writing, and get feedback from experienced writers in a friendly and non-threatening environment. It is also a great way to get your work out there and start building a portfolio.

WHERE TO SEND PRESS RELEASES

You can send your press release out as widely as you like, but often a targeted and well-planned campaign will have just as much or more effect as a blanket offensive. If you are a student having your first show, it's unlikely The Daily Telegraph is going to run a feature. If there's an interesting angle or idea, however, Concrete Playground or The Thousands might. Just remember that no matter where you send your release, it's likely to be one of dozens they get at the same time – think about why your project is relevant to them and make this clear! Find out who the best person to speak to is and make sure they get it.

Some good places to think about sending your press release are:

- The Thousands
- FBI Radio 94.5
- Concrete Playground
- Time Out
- Eastside Radio
- Alternative Media
- The Braid
- Art What's On
- Art Monthly's Art Notes section

WHERE TO PUBLISH SHORT PIECES OF WRITING

Many of the places you would send a press release are also good places to think about approaching to publish previews, reviews or profiles. While some publications will have only a small set number of staff, others have a wider pool of writers, and might be happy to add your name to their call out list. These smaller or more community-focused publications are another great way to build your portfolio early in your career, and can lead to publication in bigger forums.

They are also an invaluable way to improve your writing – being able to write a 180-word review and get your point across succinctly is a great skill that will benefit you in all forms of writing. If you are thinking about getting in touch with a publication, it's a good idea to find out exactly who you should be speaking to – is there a designated arts section? Does it have its own editor? Learn about the publication you are speaking to. When you write and introduce yourself, provide a bit of information (a couple of sentences not your life story), and a link to some of your work. Start with places like Alternative Media, The Braid, or Concrete Playground, and work your way up from there!

WHERE TO PUBLISH FEATURE STORIES

It's usually a good idea to get a couple of articles in places like Framework or similar publications devoted to fostering emerging writers under your belt before you approach bigger publications. This is not to say if you have a totally brilliant article ready to publish you shouldn't approach Art & Australia with it – just don't expect that they'll jump onboard. A lot of places like that operate on commissioned or themed pieces. Some good places to send your work that are more receptive to emerging writers are:

• Das Platforms.

Das Platforms, and their magazine Das Superpaper, publish high-quality critical arts writing that does not shy away from complex ideas and challenging works. They are also open to publishing less experienced writers if they feel the work is of a high enough standard.

• Runway Magazine.

Runway also publishes critical arts writing, with a focus on local artists and exhibitions. They will sometimes take submissions and sometimes not, but it's worth keeping an eye on their website. Runway has recently switched to a digital format.

• Art Monthly.

Art Monthly accept submission from writers. If you want to pitch an idea to the magazine, do so well in advance of when you'd like to see it published – it will most likely take several weeks to get a response as they have a very small core staff. When pitching, include a brief (1-2 paragraphs) summary of your idea, and a couple of lines on who you are.

RESIDENCIES AND MENTORSHIPS

A good way to develop a writing portfolio and make connections to publications and institutions is to explore doing a residency or mentorship program. There are a few well-regarded programs designed to support emerging writers that you could consider applying to, including:

• Firstdraft Writer In Residence Program.

This 4-month residency aims at providing support to emerging writers and assisting in finding publishing opportunities. Writers are paired with a mentor to produce either exhibition reviews of Firstdraft shows or a sustained piece of critical arts writing. Applications are usually due for the year in May. A writers' fee of \$750 is provided.

• Gertrude Contemporary and Art & Australia Emerging Writers Program.

This program, a partnership between Gertrude Contemporary and Art & Australia, pairs successful candidates with a mentor to produce one catalogue essay for a Gertrude Contemporary Studio 12 show, as well as a review for publication in Art & Australia. Applications for the year are due in February.

• Australia Council Arts Writing Residency.

For more established arts writers, it is worth considering applying for this London residency at ACME Studios. Although previous recipients have been established writers, it is a fantastic opportunity to fine-tune your application skills. Who knows, you might just knock their socks off!

- KATE BRITTON

Kate Britton is a PhD candidate at COFA's National Institute for Experimental Art. Her PhD investigates the use of creative practice in research, particularly in social and development settings.

She was recently the Program Manager for Underbelly Arts Festival, and prior to that, Education and Public Programs Coordinator for Kaldor Public Art Project 27: 13 Rooms. She is also Co-founder and Co-director of Albert Tucker Slow Coffee.

Additionally she has extensive experience in a variety of fields through her work as a Research Fellow at UTS and UNSW. Ongoing, she works as a freelance writer and editor, predominantly in critical arts writing.

As a COFA Councillor on the Post Graduate Council, Kate represents and advocates student issues to UNSW governance bodies.

Kate is also Arc @ COFA's Writers Coordinator, the editor of our online arts journal Framework, and co-host of weekly artists talks: More Than Words at Kudos.

Framework is a new online publication established in 2013 to support critical dialogue and discussion at COFA. The next issue will be published in week 10. To submit your articles, please contact Kate via k.britton@arc.unsw.edu.au.

The position of Writers Coordinator is an annual opportunity for a COFA student to gain employment on campus. Job applications for next year will be due in October.



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 new SRC @ COFA Disabilities Officer Amy Mills

If you want to get involved in the conversation, friend them on FB at COFA Src.



Hey COFA

I just wanted to introduce myself, my name is Amy Mills and I am your new SRC disability officer.

I applied for the role this semester because I wanted to become more actively involved at COFA.

I myself have a disability so I know what it is like to go through university while also dealing with so much more. This first hand experience has lead me to understand the needs and responsibilities COFA has to us, it's students.

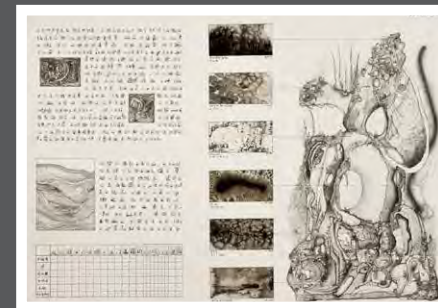
For the last couple of months we have left of second semester I plan to get all up in your grill in a good way. I want to push for more SEADU (Student Equity and Disabilities Unit) services at COFA and I want more awareness and support for any student struggling with a disability and a full uni load. I am here to support you, so lets make this semester great

Amy

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 1.30pm Wednesday 4 + 11 September
Closes Saturday 14 September 2013



KUDOS AWARD

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 \$1500 from Arc@COFA, \$500 Matisse Derivan materials, 3 month residency with Throwdown Press, Art Month Sydney membership package, Free exhibition at Wellington St Projects, Ceramic platter from The Fortynine Studio, \$250 voucher from Eckersley's, \$150 store voucher at PAM, \$100 voucher for Danny Morse Framing @ Chalkhorse, and MORE...

Opens 5-7pm Tuesday 17 September
Talks 2pm Wednesday 18 + 25 September
Closes Saturday 28 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



KUDOS

EMERGING ARTIST + DESIGNER

AWARD

\$1500 MAJOR PRIZE

PLUS \$500 MATISSE DERIVAN MATERIALS
3 MONTH PRINTMAKING RESIDENCY WITH THROWDOWN PRESS
ART MONTH SYDNEY MEMBERSHIP PACKAGE
FREE EXHIBITION AT WELLINGTON ST PROJECTS
CERAMIC PLATTER FROM THE FORTYNINE STUDIO
\$250 VOUCHER FROM ECKERSLEY'S ART + CRAFT
\$150 STORE VOUCHER AT PAM
\$100 VOUCHER FOR DANNY MORSE FRAMING @ CHALKHORSE

AWARDS WILL BE ANNOUNCED AT THE OPENING
5-7PM TUESDAY 17 SEPTEMBER 2013, KUDOS GALLERY



Inspire Innovate Create

