



COFA  
COP A

ATC

UNSW Student Life

@COFA



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Penelope Benton

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**FRONT COVER IMAGE**  
*Gibson's Compass* (still from video)  
Julia Featherstone

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Kiera Chevell

**PRINTING**  
Arc Office @ COFA

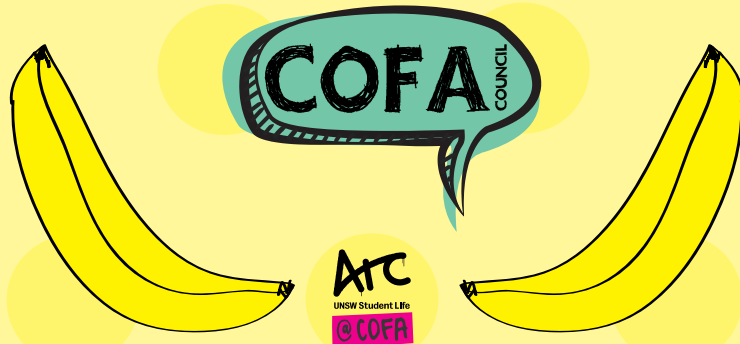
**THANKS**  
All the contributors  
Arc @ UNSW Ltd

# SMOOTHIE SOCIAL

10.30am thursdays

**COME SHARE A FREE BREAKFAST  
SMOOTHIE WITH FRIENDS  
IN THE COFA COURTYARD  
EVERY WEEK DURING SESSION**

*provided by*



Tanya Dyhin  
receives Quick Response Grant

Julia Featherstone fills Kudos  
Gallery with red desert sand

WHAT'S ON

Kyle Walker goes out to Fowlers Gap

2014 COFA Council

COFA mural - William Nghiem

Kudos exhibition program

## EDITORIAL

We're officially approaching the meaty end of 1st semester. It's nearly over already, but not really. We're in the thick of Autumn, it's kinda cold but not really. You've had some free lunches, maybe some toast and a smoothie, or a free beer at Kudos, you're so involved... but not really.

C'mon time for sh\*t to get serious. Are you in or out?

Ok let's do this.

Dudes we're giving money away! There are so many opportunities to throw yourself right into this student thing, what are you doing? Where are you?

Are you involved in any upcoming extra-curricular, creative projects? Attending a conference or curating an exhibition? Arc@COFA have Art and Design grants to contribute to these kinds of student development. You could receive \$500 to support travel, freighting, material, promotional, framing or even catering costs to support you to make the most of your event. And as we are all students, we know that every dollar helps. The application does not take long at all! In fact, if you have any questions, or would like some assistance putting your application together, drop into the Arc office and we can help you. The next deadline is May 16. That's just a couple of weeks away so get cracking!

We also have Quick Response Grants you can apply for anytime to make something creative happen outside of class that was totally unexpected or unplanned. A gallery had a cancellation and asked you to chuck up a show, or a competition was just announced and the deadline is in a couple of weeks, you need some sweet cashola for materials.

Time for hand-outs! Apply!!!! [arc.unsw.edu.au/cofa](http://arc.unsw.edu.au/cofa)

Money not your thing?

We also have a house in the desert you can stay in for free - do some paintings, make a video, take some photos, maybe a sound recording. It's yours!

This editorial a little too cryptic? Turn the pages, read on about the experiences of fellow COFA students who have received funding, residencies, or gallery space from the best ever student org. Arc @ COFA loves you!



# TANYA DYHIN

**Tanya Dyhin is an MFA candidate in Media Arts. Her photographic work *Dreaming of Fata Morgana #7 (2013)* was selected for the 14th Josephine Ulrick and Win Schubert Photography Award currently being held at the Gold Coast City Art Gallery. Considered one of the most important annual surveys of contemporary Australian photographic practice, established photographers are showcased alongside emerging. Tanya received a Quick Response Grant from Arc@COFA to assist with the printing, framing and freight costs associated with this exhibition. We caught up with Tanya to chat about this project.**

**Your solo show at Firstdraft in 2013 *Phenomenology (Full Spectrum Healing)* was a light installation exploring chromatherapy through a large-scale installation. What are the thematic concerns central to your practice? What media do you typically use to explore these themes?**

Light has always been an area of interest and research in my work. For this project I wanted to work with colour, and I wanted to be able to modify the colour of the work to explore all frequencies of the visible spectrum. So I decided to use RGB LEDs that I programmed with Arduinos, as well as hand made papier mâché lamps to house the

lights (there were 700...). I also created an audio track and suspended a blown glass anatomical heart in the centre of the installation. These were all completely new media for me, but it was a great experience to move away from photography and the computer for a while. In the past I have used analogue in-camera and also digital imaging techniques to work in a two dimensional space in photo media, but *Phenomenology (Full Spectrum Healing)* was a great opportunity to explore three dimensional space and how light and colour can be used within space to effect the body and mind. I suppose experience and affect are also really central to my work as well - I want the audience to experience something, and this work was really about working on a large-scale to produce something really immersive and experiential. While researching this work I experienced an installation by Argentinian artist Tomás Saraceno in Milan called '*On Space Time Foam*', which influenced my desire to work large scale.

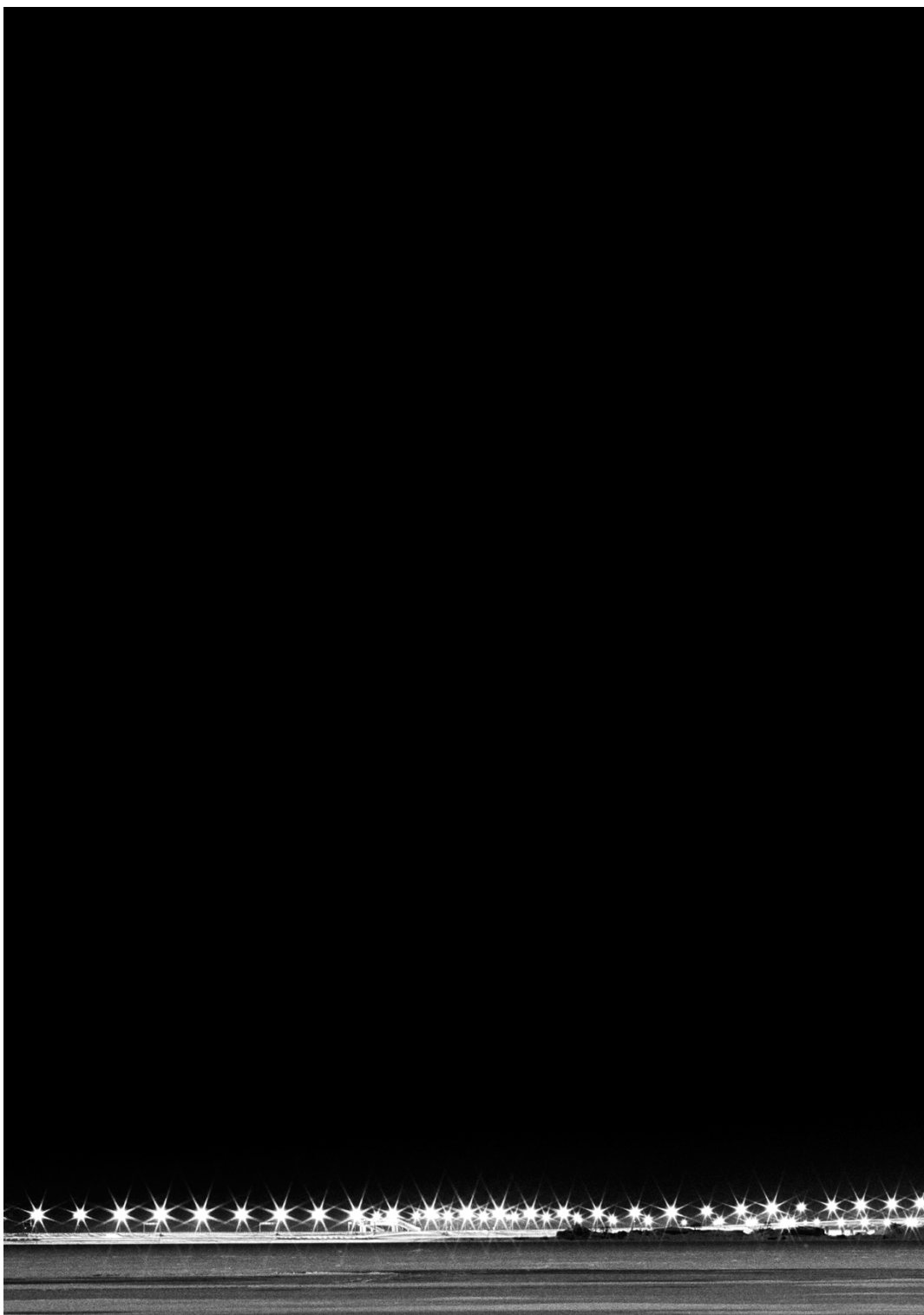
**You've recently commenced your Master of Fine Arts at COFA. What are your key sites of research in this program?**

My research is currently focused on exploring the landscape through a series of '-scapes' - and by this I suppose I am using a really

broad definition of a '-scape' to include ideas like skyscape, starscape and others. Last year I did some preliminary work looking at mirages which has sparked my interest in exploring atmospheric optical phenomena, and also weather phenomena, so thematically this will continue to surface in my work. What this comes down to is moments when light bends, or when shadows are created naturally through astronomical movements. At the moment I'm working primarily in photo media, enjoying the process of shooting on medium format film again. Theoretically I'm looking at the sublime and connections between Romanticism and other representations in contemporary cinema.

***Dreaming of Fata Morgana #7* was shot during your participation in the Kronstadt Artist Residency in St Petersburg, Russia in 2013. Can you tell us about the work? I'm particularly interested in its scale.**

Kronstadt is a naval island about 30km off the coast of St Petersburg. It's positioned in the Gulf of Finland so during the winter months is completely surrounded by sea ice. Basically in a good cold season you could walk to Finland, if not for the large shipping channel that is kept clear of ice to allow the container ships to enter the port of St Petersburg. This work is the result of



# QUICK RESPONSE GRANTS

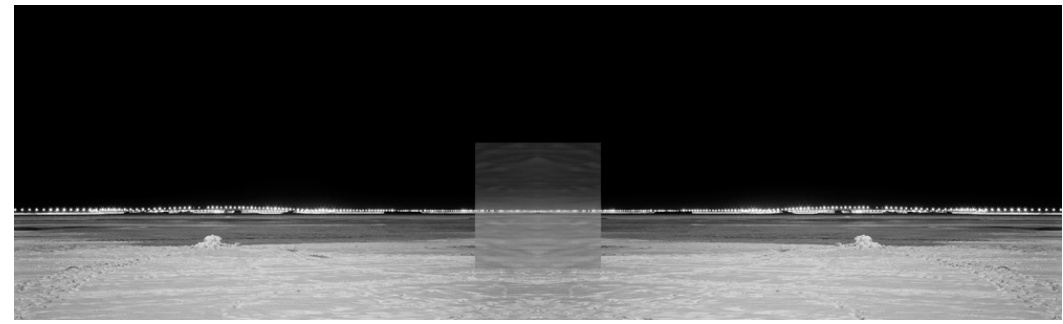
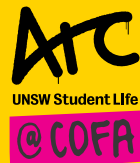
THIS GRANT FROM Arc@COFA AIMS TO SUPPORT  
EXCITING AND INNOVATIVE PROJECTS 'ON THE FLY'!

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.

YOU CAN APPLY TO Arc@COFA FOR QUICK CASH ANYTIME!  
THERE IS NO DEADLINE!

\*PLEASE NOTE: DECISIONS ARE NOT MADE 'ON THE SPOT' FOR YOUR 'ON THE FLY' PROJECT WE STILL NEED TO SEND IT TO A COMMITTEE SO THERE'S A SHORT TURN-AROUND TIME OF APPROX ONE FORTNIGHT FOR REPLY TO YOUR APPLICATION.

APPLICATION FORMS AVAILABLE HERE [WWW.ARC.UNSW.EDU.AU/COFA](http://WWW.ARC.UNSW.EDU.AU/COFA)



some research into mirages, in particular the Fata Morgana mirage which forms in both desert and polar regions. The Fata Morgana is classified as a 'superior mirage' which means that when observed, the original object is not only inverted but perhaps also stretched, enlarged, inverted twice and so on. The sea ice landscape of the Gulf of Finland served as an ideal landscape to explore these ideas, and some of the objects represented in the works refer back to Kronstadt's naval history (and present).

*Dreaming of Fata Morgana #7* was shot at night and features the highway that connects the island to the mainland of Russia. The image has been processed digitally to suggest an infinite landscape and altered reality. This work is really big, stretching 3 metres in width, and scale was a very important decision in the production of this work. To really convey the vastness of this landscape and the magical and surreal nature of these mirages I had to go big. I suppose this harks back to Phenomenology (Full Spectrum Healing) and the idea of working large-scale to amplify the immersive and experiential quality of the work.

## What's next for Tanya Dyhin? Any upcoming projects?

Right now I'm focused on my research for the MFA and plot-

ting the various field trips I'll be taking in the production of this work. I am truly inspired when I am surrounded by the unfamiliar as it seems like a delicious challenge to uncover something I've never seen before.

**Image:** Tanya Dyhin  
*Dreaming of Fata Morgana #7*,  
2013  
Pigment Ink Print, 300 x 90cm

Arc @ COFA **Quick Response** applications may request up to \$500 for individuals or groups of COFA students who have received an extracurricular invitation to participate in a local, interstate or international arts and cultural event or activity.

We encourage submissions from and across all degree programs and at all levels are encouraged.

Applications must be submitted 16 days before your event / project / exhibition / other and you can find the application form here [orgsync.com/80377/forms/99053](http://orgsync.com/80377/forms/99053)

You need to login into your Arc membership page via OrgSync and join Arc @ COFA (in organisations) to access the form. Membership to Arc is free. If you have trouble accessing the membership pages or this application, please drop in or contact the Arc office @ COFA, ground floor D Block, or call 8936 0798 or you can

email us [cofa@arc.unsw.edu.au](mailto:cofa@arc.unsw.edu.au)

As well as Quick Response Grants, we also offer general **Art & Design Grants** for extra-curricular projects by COFA students. There are 5 rounds per year, the next one is end of week 10, Friday 16 May. Good to get in early for this grant, it has a bigger budget and is open for more things. Like the Quick Response program, you apply for this grant online via [orgsync.com/80377/forms/99022](http://orgsync.com/80377/forms/99022)

Another awesome opportunity for funding via Arc with an even bigger budget again, (like \$1,000 or more) is the **Student Community & Development Grant** scheme. SCDG aims to support students who seek to contribute to the UNSW community through hosting or participating in activities on and off campus.

The next deadline for this grant is in week 9: Friday 9 May, and again you apply online via [orgsync.com/80377/forms/92128](http://orgsync.com/80377/forms/92128). It's good to talk to Student Development about your application before you submit it, as the requirements are a little different to the COFA programs.

Lastly, Arc @ COFA also offer a start up grant for COFA students setting up a new Club. Talk to penelope in the Arc office about how to apply for this one.





# Julia Featherstone

**Julia Featherstone is an MFA candidate at COFA. Her solo show at Kudos Gallery, *Beneath Horizons: Australian Desert Landscape* will be showing at Kudos Gallery, 6 Napier St. Paddington 7-17 May. It represents the culmination of her research. In this multi media installation, Julia explores the concept of the desert and its configuration in our collective, cultural consciousness. She will bring in six tons of red desert sand *Red Desert Project*, to the gallery for you to walk barefoot, interact and be 'out there' in the emptiness.**

**Can you tell us about the experiences and motivations that influenced this project?**

In a weird way, the deep motivation to explore the Australian Desert landscape was to understand how my mother could play classical piano music so wildly that she made our fibro weatherboard cottage shake, during my childhood on the NSW north coast. Mum had grown up in Winton in QLD's arid outback, where she'd ignored the heat and dust as she intensely practiced and studied classical music. Her dedication to the European canon was rewarded at thirteen years old when the London College of Music awarded her with a music degree! This memory inspired the main soundtrack for my exhibition *Song of Sand* that fills the gallery and unites the Kudos space. I stretched the time of Mum's most vibrant piece of music: Liszt's 'Hungarian Rhapsody No. 2 in C#

minor' from seven minutes to one hour, producing low, primal bass sounds. This soundtrack is then mixed with and layered with desert sounds, electronic music and voices.

My mother was not alone in her desire for recognition and acclaim by European culture. White Australians obsession with British and European culture continues in Australia today, with the current Prime Minister re-instating the British titles, 'Dame' and 'Sir'! Two works challenge traditional Western linear perspective: *Bird's Eye of Disappointment* and *Beneath my Boots*. While the video *Shelter* explores the effect of transplanting an umbrella with photographs of six iconic Renaissance buildings in Florence in the Australian red desert.

Most Australians ignore and never visit the desert, so that the desert is an imagined space configured from cultural histories, such as explorers dying and disappearing; mythologies of the void, nothingness and terra nullius; maps that claim ownership and control of Indigenous lands; televisual and cinematic constructs creating mayhem and death, like *Mad Max* and *Wolf Creek* movies. I wanted to explore the desert and see what is out there for myself, see the stop-frame animation *Alchemy of the Sun*.

We imagine the desert, but without going there, we can't immerse ourselves in the desert space, experience the freedom of endless space, or see expansive horizons that

activate our senses and transform the desert into a spiritual place. My *Kudos* installation of seven tons of red, rusty, dust of ironstone *Red Desert Project* aims to offer COFA-ites and urban-dwellers a micro-experience of being out there in the red sand desert. Viewers can walk barefoot (or cover their shoes with disposable galoshes) and picture themselves being 'out there' in the imagined desert void.

The logistics of getting the sand to Sydney from a quarry south-east of Melbourne has been tricky and challenging. While 7 tons is a huge amount for me, it's too small for interstate carriers that start at 30-40 tons. So... the sand was moved by lots of small crane trucks, forklifts and one interstate truck.

Drying the sand is an additional challenge. Because the sand is quarried from deep in the ground, it is mined wet. Also Melbourne had its usual rain! So now I'm shoveling the wet sand out of the six 1.2 ton bulk-bags and spreading it on the floor to dry in the sun (behind glass). Then, as it dries, I shovel it back into buckets and into the bulk-bags. If anyone wants to see the rest of the process of getting the bulk-bags off the crane truck and onto Napier Street, come by on Tuesday 6th May morning. I'm praying for a sunny day!!

To research and create the multi-media works, I made three trips to remote desert sites with my travelling partner Alasdair Macfarlane, camping under the stars and listening





to the haunting sounds of dingoes howling across the red sand dunes on a full moon, see the video *Moonlight Sonata*. Our computers and cameras were powered by solar panels and we carried extra diesel fuel on the roof, 3 spare wheels, 2 fridges – using one as a freezer when we were away from civilization for more than a month.

The majority of my work focuses on the ever-changing light, shadows and patterns across the ground at particular places and spaces in the desert, that were significant to colonial explorers, like Lake Disappointment and Lake Eyre. The video work *Shadow on the Cross* fragments memories of these places, while the stop-frame animation *Shadow of the Flesh* follows my shadow rapidly crossing diverse landscapes so that the viewer sees what I see.

In 2010 it rained in the desert which is a rare occurrence. We got stuck for thirteen days in the claypans of the south Simpson Desert as we travelled from Dalhousie Hot Springs SA, to Birdsville QLD. This was the wildest, toughest and most unforgettable experience during my research. I was glad we had lots of food, but in the end we were in short supply. There are no trees in the desert, so we buried a spare wheel to provide an anchor point to winch us out of the bog. I wanted to capture this experience and *Making Tracks* expresses the marks we left behind in the desert. I covered 14 kilos of clay in gladwrap, then drove over it with a 4WD, to leave the imprint of the tyre in the clay. Some of these were fired and glazed, others left unglazed and some left to dry and crack in the air, like the forces of nature in the mud-desert.

Another imprint of human presence is captured in the video *Where the Crows* filmed at the Innamincka garbage dump where crows sit on the fence waiting, like a scene from Hitchcock's movie, *The Birds*.

A significant work of the exhibition, the video *Gibson's Compass* was made one morning at sunrise, after we'd been bogged by that particular claypan for 3 days – I thought about the explorer Gibson who disappeared in the desert while searching for water, with a compass he could not use. The Gibson Desert is named in his memory. I set off with a table on my head – a useful object in other circumstances, but like Gibson's compass, the table was useless in my current position of walking across a vast, empty claypan.

Everything continually moves in the desert and nothing stays still for a micro-second. My research convinced me about the vibrant nature of materials and matter – that nano science was alive and kicking in the desert. *Leaves of Time* stop-frame drawing animation tracks the fast and erratic moving shadows of a red river gum tree on one of the oldest rivers in the world, the Finke River.

Two sculptural works reflect on vibrant matter: *Atomic Woman* – a figure constructed of hexagons made from steel ball-bearings and steel rods and *Pilbara Woman* – a walking figure constructed from wood and finished in rust paint. *Red Desert Project* is made of seven tons of red sand that consists of over 1.5 billion small grains of sand – this reflects on the current physics of nano science and William Blake's poem: 'to see the world in a grain of sand' – that's a lot of worlds coming to Kudos Gallery for viewers to explore.

# FRAMEWORK

# the PLACE and SPACE issue

the PLACE



**FOR EMERGING ARTS WRITERS**

# call out for contributions

**opportunities for**

2 x 500 word exhibition reviews

1 x 300 word COFA student artist profile

2 x 1000 word features

1 x Q&A with COFA graduate

**Theme of the next issue: PLACE and SPACE**  
**Deadline: week 8**

Register your interest via email to Maria White, [m.white@arc.unsw.edu.au](mailto:m.white@arc.unsw.edu.au)  
[arc.unsw.edu.au/cofaframework](http://arc.unsw.edu.au/cofaframework)

# WHAT'S ON

## WEEK 8

### Tuesday 29 April

12-130pm: Arc @ COFA  
Free Vege lunch +  
COFA Sounds with Joe Pol,  
COFA courtyard  
\* if you haven't already  
signed up for Arc  
membership, you can do it  
at the lunch!

5-7pm: Virginia Mawer,  
*Vicnaja Pamjat* exhibition  
opening at Kudos Gallery, 6  
Napier St Paddington

6-8pm: COFA Public Lecture  
Series - RELATIONAL  
ARCHITECTURE  
EG02

### Wednesday 30 April

1030am: Smoothie Social w/  
COFA Council

530pm: Arc@COFA Gallery  
Crawl, meet in COFA  
courtyard.

### Friday 2 May

1030am: Free Bread Fridays,  
presented by the COFA  
Council

11am-1pm: Brightside  
Mentoring Program

*Deadline for this year's  
Electrofringe applications  
<http://electrofringe.net>*

## WEEK 9

### Tuesday 6 May

6-8pm: COFA Public Lecture  
Art and the Ethics of Eating  
Panel: Lindsay Kelley, Tessa  
Zettle, Diego Bonetto EG02

### Wednesday 7 May

1030am  
Smoothie Social with  
the COFA council  
COFA courtyard  
12noon COFA Sounds

530pm  
Arc@COFA Gallery Crawl  
meet in COFA Courtyard

### Friday 9 May

1030am  
Free bread Fridays  
COFA courtyard

11am-1pm: Brightside  
Mentoring Program

Deadline: Student  
Development and  
Community Grant  
[orgsync.com/803](http://orgsync.com/803)

## WEEK 10

### Tuesday 13 May

12noon  
FREE VEGE LUNCH  
COFA Courtyard

COFA Sounds

5-7pm: *BENEATH  
HORIZONS: AUSTRALIAN  
DESERT LANDSCAPE*  
by Julia Featherstone  
exhibition opening at  
Kudos Gallery, 6 Napier St  
Paddington

6-8pm: COFA Public Lecture  
EG02

### Wednesday 14 May

10am  
Smoothie Social with  
the COFA council

12noon  
UNSW Against Fee  
Increases!  
Rally, Library Lawn, UNSW

530pm  
Arc@COFA Gallery Crawl  
meet in COFA Courtyard  
**Friday 15 May**

1030am  
Free bread Fridays  
COFA Council

5pm deadline for Arc @  
COFA Art & Design Grant  
applications. ADG supports  
extracurricular art and  
design creative practice  
and theory pursuits by our  
members.

AREAS OF SUPPORT  
INCLUDE:

- Materials and equipment;
- Exhibition or gallery fees;
- Publicity / documentation;
- Catering expenses for a launch or opening;
- Conference / Workshop Registration Fees;
- Transportation of artwork to and from a venue;
- Presentation costs of artwork.

You need to be a member of Arc to apply. Application forms are online via the Arc membership portal in OrgSync. [arc.unsw.edu.au/cofa](http://arc.unsw.edu.au/cofa)

If you have any trouble getting to the application form, please drop into the Arc office or email us via [cofa@arc.unsw.edu.au](mailto:cofa@arc.unsw.edu.au) You can also contact us if you would like some advise on your application before you submit it.



# Kyle Walker



**Arc @ COFA subsidise a studio residency at Fowlers Gap Arid Zone Research Station in far western NSW as part of COFA's ILIRI - Imaging the Land International Research Institute. The Green House studio is virtually in the middle of nowhere. It's equipped with a kitchenette and can accommodate up to four people. The best part is that it's fully subsidised for Arc members. There are still a few spots available this year if you are interested in this great opportunity for creative development.**

**COFA Master of Fine Arts candidate Kyle Walker went out to Fowlers Gap late last year via this program. We caught up with him to chat about his experiences.**

**What areas of research comprise your Masters research? Can you tell us a bit about your practice?**

At the moment, my research has been centred on Japanese aesthetics in contemporary art. Lots of reading, writing and making. I make small sculptures, collage and photo works mostly, but also like making anything else that gets me excited.

My process is fairly free and open. I find things and tweak them a bit and then combine them with other found things.

For example, a recent project I have been working on was inspired by the old ranching detritus around Fowlers Gap. When out in that kind of open and empty space, objects like grain silos or old rusting signs have an extra power. They are almost like sculptures in a gallery. The cylinders in particular, silos and water tanks, were attractive, and wholly unnatural, in that landscape. So, I began collecting smaller cylinders, especially old rolling pins and small rolls of paper, and then made simple stacked sculptures out of them. They are quiet, almost like meditations, but also kind of silly-whimsical as well.

**These are beautiful! Did you get up to anything else during your Green House Residency?**

During the residency I mostly just watched: watched the sun as it moved across the sky, watched the various animals as they did their funny things. I also went on long walks. The freedom this time and space gives you is tremendous - time stretches and your days feel full. I also did a lot of writing and made some work. I photographed some simple sculptures in the landscape and made collages out of desert bits but really what I gained was far more fundamental. I began thinking beyond myself and subsequent

work has taken on this shift in perspective. In the end, it wasn't about doing anything in particular but just being.

**What was the highlight of the experience?**

There were lots of highlights! I saved a baby goat that was trapped in a fence. I watched a momma kangaroo and her joey come out at sunset every day. I danced in my underwear and sang really loudly because there was no one around to hear me. Ya know, those kinda things.

Yes Kyle, sounds wonderful! Although The Green House residency was advertised as closed for applications at the end of March, we still have some timeslots available for COFA students to go out there in the later part of this year. We also offer COFA students the opportunity to stay at COFA's Ochre House through our subsidised program. The Ochre House is 15km from the homestead, situated on a backdrop of gold rock, with a view of rolling hills. Complete magic in total seclusion. Can't recommend it enough. For more information, drop into the Arc office @ COFA, or login to your Arc membership on OrgSync to read the info pack and apply online. This is the direct link to The Green House application <https://orgsync.com/80377/forms/99055>





# COFA COUNCIL

**The COFA Council has been elected for 2014!**

**The positions are as follows.**

President - Kieran Bryant  
Vice Pres - Dominique Cahill  
Equity Officer - Amy Mills  
Equity Officer - vacant  
Representation - Kel Henderson  
Representation - Jordan Fleming  
Engagement - George Popov  
Engagement - Jack Gorman

**Your COFA Council are a bunch of student reps concerned with representation, equity and engagement on the Paddington campus. Think advocacy, events, support and campaigning for your rights and quality of student experience. There is a callout during week 8 for any COFA student to apply to fill one of the recently vacant Equity Officer positions on this year's Council. For more info or to apply, visit the Arc office @ COFA or email COFA.Council@arc.unsw.edu.au. In the meantime, we caught up with some members of the COFA Council to talk about their roles and plans for the year to come.**



**BFA Honours candidate Kieran Bryant is the President of the COFA Council. Can you tell us about your role and your ideas for this year to come?**

My role is to be the major point of contact between students and Faculty at COFA, ensuring there is always a high level of transparency regarding all aspects of student's education and campus experience. It is my job to provide support to fellow members of the Council and help facilitate goals we have for COFA. Awareness of all issues that will affect student life is a crucial part of the position.

I see this year as very much a teething period. The Council has been restructured and re-branded from the SRC of years past and my hope is that the 2014 Council can lay roots for the future and increase student representation and advocacy at COFA. Ideas I would love to see come to fruition this year, although long term, include a 24 hour access student study zone and residential workshop camp.

**How would students contact the COFA Council, and what kinds of ideas, issues and concerns can they raise with the various officers?**

Students can contact the COFA Council with any issue or question they have, big or small, through our email address COFACouncil@arc.unsw.edu.au. If a student needs to contact me directly my email is k.bryant@arc.unsw.edu.au. There is also nearly always a

Council member in the Arc Office so students should feel welcome to come and have a chat with us regarding any concern, idea or issue they may have. These may range from problems with adequate work space, concerns about course syllabi, or an idea for a new student event.



**3rd year BA/BFA student Dominique Cahill is the Vice President. Dominique, could you explain your role and your ideas about how the council could function to represent and support the student body?**

My main role is to support and assist Kieran in his role as President, but my duties extend to matters such as managing Council finances, expenses, and administration, and organising meetings and events. I am also responsible for representing students at COFA Council meetings, and being present as a point of contact for students on campus. I will be actively involved in the promotion and organisation of events and



# POSITION VACANT: EQUITY OFFICER



Do you have a passion for student advocacy and equity?  
Would you like to get involved in the COFA community?  
Are you the next student representative on the COFA Council?

Inquire for more information and register your interest at  
**COFACouncil@arc.unsw.edu.au**

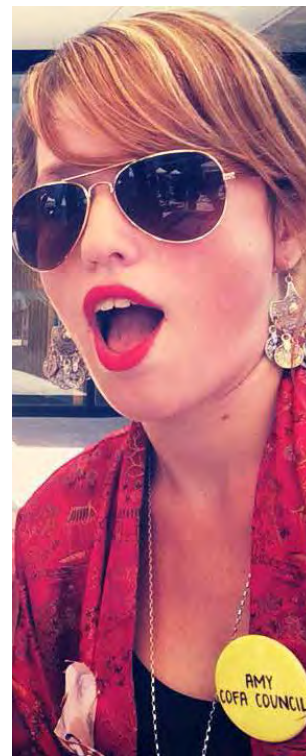
OR

visit the Arc Office, ground floor D Block

[arc.unsw.edu.au/cofa-council](http://arc.unsw.edu.au/cofa-council)

campaigns run by, and associated with, the Council.

My ideas about how the COFA Council can function to represent and support the student body revolve around bringing students together and fostering a sense of community, running events and getting students involved in campus life and opportunities, and making COFA a fun environment. COFA Council has the opportunity to give students a voice and let us get involved with not only the fun stuff at uni (like events) but also other aspects of student life.



**Amy Claire Mills is an Equity Officer in the COFA Council. Amy could you tell us a bit about what your position involves? What kinds of issues arise from addressing equity in a context like COFA?**

The main role of the Equity Officer is support for all students, and to promote a campus wide culture of equity for all students. It will be my responsibility to assist students with accessing the help they need in order to complete their studies free from equity based hindrances and harassment. I will also be the first point of call on campus for information that students may need regarding equity issues, including current welfare regulations and legislation, disability services, housing options, counseling services, and medical services. COFA students are unique, but have the same needs and rights to students on main campus. This role is all encompassing I will fight for and support students from a diverse background including but not limited to students from low socio-economic status backgrounds, diverse ethnic backgrounds, indigenous students, international students, queer student and disabled students. The main issues that may arise while undertaking this role is a lack of support from staff and students, little to no transparency or consultancy when issues arise on campus. The most important aspect of this role is that the students know they can trust me.

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There is an opportunity for a current COFA student to take the other place of Equity Officer (there are 2 Equity Officers) on this year's COFA Council to work with Amy and the rest of the Council. For information or to apply, either visit the Arc office @ COFA or email [COFA.Council@arc.unsw.edu.au](mailto:COFA.Council@arc.unsw.edu.au) before the end of week 8, s1.

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**Media Arts student Jack Gorman is one of two Engagement Officers on the Council. With engagement being one of the central functions of the body, Jack's role is an important one.**

**Jack, what are some of the key engagement strategies you will develop while being part of the council?**

I'll be looking at developing an engagement strategy that seeks to interact COFA students in both online and physical spaces (algebraic!). I want to build events for COFA students on the COFA campus using a combination approach of print/web media and word of mouth to get students out and kicking it in the COFA campus scene. Making sure students know the events and opportunities are there is half the battle! I'm also interesting in building engagement on campus through providing extra support for those interested in making clubs at COFA, and running a public forum on what activities and opportunities might interest COFA students this year.

*You can find the COFA Council at weekly Smoothie Socials on Wednesdays and Free Bread Fridays at 1030am in the COFA Courtyard or via [facebook.com/COFACouncil](https://facebook.com/COFACouncil)*





# WILLIAM NGHIEM

**Twice a year, a student or collaborative group of students will be awarded The Mural Project. Artists are awarded \$1,000 in materials from Eckersely's and choice of several wall sites on campus for a large scale work. Artworks or designs are selected based on application to a committee set up by Arc @ COFA of current students and one academic member of staff from the COFA Faculty.**

**Our second mural artist will be BFA student William Nghiem who will be working on a large scale graphic illustration in the COFA loading dock in the coming weeks. We had a chat with William about his mural debut.**

## **Tell us a bit about yourself...**

Cliché as it is, I'm one of those people who have been drawing ever since I could remember and it's always been the most natural way to express myself. But I never took the whole art thing seriously till late high school, I would be doodling and scribbling like a mad man whenever I could, wherever I could. Not much has changed since then, which is about 6 years ago, geez... I feel old. I draw inspiration from everything around me predominately the street art scene and movies. Movies definitely contributed and mold to who/what I am today. I still remember watching 'Jason and the Argonauts' and just sitting there in awe during the

stop-motion scenes by Ray Harryhausen.

## **What is the concept of your mural proposal?**

The concept behind the mural is pretty straightforward. I wanted to illustrate the friendly and diverse COFA community. A place that offers the choice to discover oneself artistically, where creativity is encouraged and imagination is allowed to run free without boundaries.

## **Have you worked on large scale public projects before?**

Nope, I had always avoided these types of opportunities. Solely because I'm most comfortable working on small-scale stuff, anything bigger than A2 I'll have problem. BUT... since this my last year at COFA, I wanted to challenge myself and step outside my comfort zone. Also jump on any opportunities that I wouldn't otherwise, like this 'COFA Mural' for example. So... this will be my first time (ever!) working on such a large scale, pretty excited and nervous at the same time. Oh what a feeling.

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

Yes, for some parts. Like the on going theme of specific colors (turquoise & salmon) highlighting my odd and unexplained obsession with them. The way I illustrate faces, breaking the

features down to simple forms often distorted and twisted in ways that reflect the emotions I want the character to feel and emit.

## **Anywhere where we can check out your work? Online? On the street?**

Instagram (here: [instagram.com/williamnghiem](https://www.instagram.com/williamnghiem)) would be the best place to check out my latest works and scribbles. But if you're a Facebook addict and you're on it all the time, drop by my Facebook page (here: [facebook.com/WilliamNghiemIllustration](https://www.facebook.com/WilliamNghiemIllustration)). OR... if you're on Tumblr, you can follow me (here: [imaginationplease.tumblr.com/](https://imaginationplease.tumblr.com/)) it's pretty much the same content of my Instagram but on Tumblr. If you're a busy busy bee and don't have time for all that social networking jazz, you can simple head over to [www.williamnghiem.com](http://www.williamnghiem.com) to check out works that I had carefully selected (not really). If for some reason you have no access to the Internet or you've completely eliminated it from your life. I've got stickers up in the most random of places. If you do manage to find one something really magical will happen, magical like the birth of a unicorn. Happy Hunting.

**\*\* Arc @ COFA and The Art Scene - art shop in the student lounge - are also calling for proposals for a mural down the stairs on the courtyard outside the shop. Apply via [orgsync.com/80377/forms/101256](https://orgsync.com/80377/forms/101256)**





## VIČNAJA PAMJAT

Virginia Mawer

Through film, voice, text and poetic materiality, *vicnaja pamjat* investigates how the unravelling of language can affect our experience of the world.

**Opens** 5-7pm Tuesday 29 April 2014  
**Closes** Saturday 3 May 2014



## BENEATH HORIZONS: AUSTRALIAN DESERT LANDSCAPE

Julia Featherstone

*Beneath Horizons: Australian Desert Landscape* brings six tons of red desert sand for you to walk barefoot and be 'out there' in the emptiness.

**Opening Reception** 5 - 7pm Tuesday 13 May 2014  
**Exhibition Dates** 8 - 17 May 2014



## BODY MARK

Harriet Body

*Body Mark* is Harriet Body's graduating MFA exhibition. It will explore the artist-made mark as memorialization of the artist's body within a past-present moment of active creation. The exhibition consists of two series-based work. The first, titled *Body Mark*, is a series of paintings that result from the repeated pressing of the artist's painted body onto paper.

**Opens** 5-7pm Tuesday 20 May 2014  
**Closes** Saturday 31 May 2014



### 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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