



**ArtC**

UNSW Student Life

@COFA



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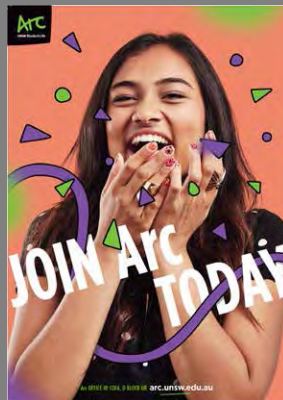
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What's On

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Brightside

NOT MY MATE

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# EDITORIAL

Noise is a central part of working, creative communities. While sound and speech are central components of the way we communicate as human beings, sound and noise are also key parts of many contemporary, creative practices.

In this issue of COFAtopia, we profile and discuss COFA students and the COFA community who are making literal and figurative noise. We announce the upcoming end of session party, Project/Project, a multi-media event featuring COFA student projections and sound works in the courtyard on Tuesday 10 June. We profile Art History Theory student Kit and discuss the noise she made and her experiences with the COFA Sounds program. PhD candidate Heather Contant discusses her Arc @COFA Art and Design Grant funded listening workshops with us and we hear from Sonia Tanner about her experiences with the Brightside mentoring program.

We also describe the proposed federal budgets cut to education, explaining what the budget will mean for students and how you can make some noise to get your voice heard!

Finally, we catch up with a group of students to discuss the exhibition, Not My Mate, opening at Kudos Gallery on Tuesday 17 June. This exhibition presents a number of students making noise about their various reflections upon the Australian government.

Grrrrr

**ARC**  
UNSW Student Life  
**@COFA**





**COFA Sounds is a weekly sound and performance event held in the COFA courtyard alternating between Tuesdays and Wednesdays. Facilitated by Arc, COFA students are invited to take over or create a soundscape in the main courtyard. Gliding between conceptual and performative sound events to the blasting of pre-made playlists, COFA Sounds facilitates good vibes and auditory, sensory exploration in a public space. Past participants include Spooty, Kwze, Joe Pol, and The Hand-made Synthesizer Orchestra. For the remainder of this session we have HAL 9000 in week 13 as part of the Sci-Fi exhibition at UNSW Galleries, Conquest of Space, David McNeill's band Suicide Watch is set to blow our minds in week 12, and in week 11, Kit presents an experimental impersonating dialogue with the concrete playground that is the COFA Courtyard.**

**Jenny Alaca (also known as "KIT") is a 3rd year Art History & Theory student. Her first edition of COFA Sounds in week 3 was a site specific response to the sounds and happenings relating to the recent construction and developments at the COFA campus. We're excited to be hearing from her again for COFA Sounds on Wednesday week 11. We caught up with KIT to discuss her experiences and viewpoints about making sounds in this context.**

# KIT

**Sound is an integral part of everyday, sensory experience as well as various media outputs in our world. What is your experience and background in working with sound?**

My earliest and most influential encounter in working with sound comes from dealing with its inherit relationship to language. Raised by parents who immigrated to Australia just before starting a family, I grew up in a home where neither mum, dad nor I shared the same first language... what resulted was that the conflict in communication, invented a new language that was unique and common to us. It was a halving of the English language, made of many parts Turkish, and many parts Filipino. It appeared to be instinctual to cut through and mix our dialects together, hybridizing signified sounds that meant being able to understand and relate to each other, and also meant nothing to those "outside" of ourselves. Early in my life I developed a speech impediment, a stuttering that came out of broken sounds and language (which later on developed my indefinable love to sound loops). So here I have this history of sensing and searching for correction... for a sound that has a correct place in language, a language that has a correct place in sound, neither of which is able to determine it's origin.

I believe this influenced my approach to understanding sound as an inherently fragile juncture between self and site and self and other... sound as a volatile medium that leaks, glitches and recreates itself in time and space.

It was also through dance where I found that using my body was a powerful non-verbal medium to recreate language. For me it was freestyled, narrative and spontaneously responsive to sound and time, free from stutters or communication failures. Composing music holds a similar kind-of power in language. I have attempted to learn various musical instruments in my time... though I never fully mastered anything that I picked up. My progress in learning (classical) musical instruments is as it stands, (I quote my high school music teacher) "half learnt". Whatever that meant at the time... the concept of "half right" did not seem like fitting for music. Is it much like my speech impediment and my hybrid language - to be half right? I believe it went something like... "Jay you play the chords, but the dedications to the metrics of music are missing. It is only half right"

Giorgio Mordor once said,  
*"Once you free your mind about the concept of harmony and of music being correct, you can do whatever you want."*

# COFA SOUNDS

WEEK 11  
WEDNESDAY 21 MAY  
KIT

WEEK 12  
TUESDAY 27 MAY  
SUICIDE WATCH

WEEK 13  
WEDNESDAY 4 JUNE  
HAL 9000

Ever since I've been challenging the concepts of musical correctness, and even before this came to my knowledge, I never achieved absolute correctness, and had been destroying its secrecy before secrecy ever was an importance to me.

Since exposed to the electronic community, and the culture of bending and benders, I have employed a new lust to take scrap (or old) electronics and re-purpose them for misuse of their function. Scrap electronics already embody a certain "half right" characteristic. The act of circuit bending in itself "bends" the rationale of functionality and musical correctness. D.I.Y electronics carry their own unique identity, data language, and purpose, moving away from the ideologies of instrumentation as "tool" designed to achieve conventional musical scales.

#### **Can you describe the project you delivered earlier this session in the COFA Sounds program?**

I see COFA Sounds as a great excuse to force people to listen... and to anything it is you want them to listen to (really). I entered the project with aims to explore the concepts of public listening using soft to harsh synthesizing noises to project response, the production of an improvised listeningscape. While playing, construction noises such as drilling and hammered metal, leaked from the outside in and dominated the courtyard very quickly. It was important to

me, if I has any rule to follow was that I kept an open dialog, an awareness of the space I was playing for. It was then I began creating a conversation between that of the construction site, and my own site of construction, an impending dialog, a new language, over the course of two hours developing and changing in time. Essentially what was amplified is the sound of progression itself, and COFA in progress of development.

#### **Has playing in COFA Sounds transform your sound or art practice in any way?**

Yes of course, the context of playing in COFA determined site-specificity in what I was reacting to and the language that was achieved from this. It influenced the questions that I quested an answer for, such as what "COFA sounds" like (on a surface level). In impersonating the infrastructure, I am legitimising the listening experience of these noises by regurgitating it back into electronically modulated and rhythmic tune. You could say that COFA sounds much like its aesthetics, a work in progress... The "half right" aesthetic. While in my practice, COFA Sounds introduced the thoughtfulness of public/private listening as well as looking at non-musical sites... noisescapes such as construction sites, as a potential venue to explore listening.

#### **Can you tell us about any upcoming projects or experiments?**

I am currently working on a project that reverse amplifies a 50-watt battery-powered megaphone, in other words it is simply reversing the function of a megaphone from amplifying recordable sound, to recording amplifiable sound, much like a mega-microphone to extend our listening. This instrument functions similarly to a parabolic microphone in that its ingredients include an omnidirectional microphone and a reflector, which together works like a bionic ear, documenting sound from over one hundred ft. away. The relevance in the megaphone lies in that it is a symbol of authority, usually seen addressing rational order. In this context of bending, inhabits a punk characteristic to misuse or hack authority. I am currently experimenting its ability to amplify sacred spaces such as the "white cube" by loop recording and playing back into the space, until the sounds expose a stuttered destruction of language and spatial architecture (much like Alvin Lucier did with *"I Am Sitting In a Room, 1969"*).

If you would like to be part of COFA Sounds next semester you can register your interest in the Arc Office @ COFA or by emailing [cofa@arc.unsw.edu.au](mailto:cofa@arc.unsw.edu.au) with your style of sound and availabilities for Tuesday or Wednesday lunchtimes.



# PROJECT/ PROJECT

**Our end of session party, PROJECT/PROJECT will be a multi-media collaborative event on Tuesday 10 June. Expect big things! As well as free drinks and a super cheap BBQ, Arc @ COFA are collaborating with COFA students to create a multi-sensory experience. The event will open at 430pm with an immersive listening workshop with PhD candidate Heather Contant (see next page for details). From 530pm sounds will kick off from 1st year Media Arts students led by Simon Hunt, at 6pm Pia van Gelder's experimental listening class will present their Handmade Synthesiser Orchestra, and then from 630pm the party becomes layered with visuals and sounds in pockets around the lower and upper courtyards, followed by a set from D2MC - the UNSW Hip Hop Society and one of our fave COFA DJs, Spoonty!**

**One of the main features of the evening is student works from the COFA studio course, Projection Mapping on the facade of C Block. We caught up with 3rd year BDM student Jessica Rompis and 3rd year BFA student Kevin Kroll to find out more about projection mapping and what they'll be presenting at the end of session party.**

## **What is Projection Mapping?**

Projection Mapping is a video technique made locally popular by the upcoming annual Vivid Sydney festival 23 May - 9 June. Projections are applied to architecture or 3D objects, using software to add colour, movement and light to otherwise static objects.

## **What has been a highlight for you both in doing the projection mapping elective at COFA?**

**Jessica:** One of the highlights of projection mapping is working with imagery and its relation with space and objects, how it can affect our perspective of the space.

**Kevin:** The highlight for me doing this elective has been learning how to merge conceptual ideas and computerised technology. It has been really interesting learning the disciplines that are needed in finding that right balance in not allowing either one of those two parts to outweigh the other. In the end emerging with a cohesive narrative for an audience.

## **What will you be presenting as part of Project/Project?**

**Kevin:** Jessica and I have been working with another student, Brett Breedon to create a 5 minute video documentary called *Opticks* - (A Documentary in Space). *Opticks* will focus on the sun and its influences on our atmosphere, the human perception of light and the experiences and sensations we feel as the light around us changes throughout the day.

## **Jessica, you're also in the UNSW D2MC Society who will also be performing on the night. What is D2MC?**

D2MC stands for DANCE, DJ, MC and GRAFFITI - which are the elements of hip hop. The club was established in 2002 and now has over student 800 members.

D2MC is mostly focused on hip hop dance and is open to all UNSW students with all levels of experience - including beginners.

Sounds great guys!

## **PROJECT/PROJECT**

COFA Courtyard  
Tuesday 10 June  
430 for listening workshop  
530 for sounds, drinks and projections  
free entry  
all welcome



# HEATHER CONTANT



**Heather Contant is a PhD candidate within the school of media arts. She has recently received a small art and design grant to conduct a series of workshops that raise awareness about listening practices within the community. Her first workshop opens our end of session party at 430pm on Tues 10 June. We chat to Heather about her research and workshops.**

## **What's the focus of your PhD research?**

Ahhhh yes... the answer to this seems to change on a daily basis. I'm still in my first semester, which means that everything I thought I was going to do is in a state of flux. Put simply though, I'm investigating the way that radio waves have been used to make aesthetic, yet politically aware works of art.

To do this, I look at a few episodes of history, where radio waves have been used to exchange and propagate cultural energies (you know—those creative ideas and practices that seem to flow through and around an artistic movement). The result is almost always some sort of charged atmosphere that suggests alternatives and enacts new possibilities for technical, political, and aesthetic life—even if only temporarily. This includes the Baden-Baden Music Festival of Germany in 1929 and the mini-FM movement from Japan in the early to mid-1980's. Now, when I say radio waves, I'm not just talking about your standard AM and FM dials. I am also referring to other portions of the electromagnetic spectrum, like the Ultra and Super High Frequency (UHF and SHF) bands, which are used in wireless digital applications like cordless phones, wifi, satellite communication, and even space research!

It should be noted, here, that my practice in this project is history. In other words, I'm choosing the 90,000-word "written option" dissertation. But don't malign this option! I'm following Walter Benjamin's methodology of historical materialism, which seeks to create "constellations" of past events in order to speak to the struggles of the present. It's a practice of digging deep, recounting details, and re-presentating epic stories that just happens to use writing as its main vehicle.

## **What is a listening workshop?**

A listening workshop, as you might have guessed, is all about honing your ability to listen. In sound studies we have this term, the soundscape, which encompasses, basically, all the sounds around you—birds, trees, cars, airplanes, other people, electrical hums, your own footsteps. Although the soundscape is always with us, it can be easy to ignore when we're staring at a phone, navigating traffic, or just lost in thought. Listening workshops give us a chance to become re-acquainted with these sounds. It's a good way to get out of our banal routines, experience the world in a different way, and observe the surprisingly interesting things that happen in the soundscape.

## **What should students expect?**

There are a lot of different types of listening workshop. This first one will be a very simple soundwalk. At 4:30pm we will all meet-up in the COFA Courtyard and agree to silently listen for the next 40 minutes. Then, I will lead the group along a path in and around campus that I have "composed" by wandering around and listening to various locations nearby. At the end of our journey we will reflect

upon what we heard. Then we will go get free food at the end of session party.

## **Can you describe the goals and motivations behind them?**

I am all for the emergence of a more sonically attuned society. Aside from giving me job security, I think sound is a great alternative to the visually dominated world. When you start to really consider the sound of your surroundings, it quickly overflows into other areas of your life. You become more aware of your relationships to and influences on everything. Listening workshops are a tactic for instilling sound-based practices into the community. It's a lot like lifting sonic dumbbells. These exercises help you strengthen your aural muscles. That way you look tough when you flex them in the real world.

## **Can you describe any visions or potential developments of your listening workshop program?**

Well, we will do two other types of listening workshop, one based on games, and another based on composition. Ultimately, I'd like to see other people begin to conduct these workshops, so that I can just relax and take it all in. The reason why I was able to set up this series of workshops is because I have a superb group of collaborators that I'm working with. I met them all in this wonderful elective course that gets students to work together on collaborative projects. It has been an excellent way to keep sane during this first semester of research madness. The great irony of PhD work about sound and radio arts is, of course, that you spend a lot of time thinking and not much time listening. I'm looking forward to getting back to basics and immersing myself in the sonic realm during these workshops.



# WHAT'S ON

## WEEK 11

**Tuesday 20 May**  
5-7pm: Body Mark,  
Harriet Body MFA exhibition  
opens at  
Kudos Gallery  
6 Napier St Paddington

6-8pm: COFA Public Lecture  
Making Art After 35 -  
Challenging the Invisibility of  
Mature Aged Artists  
Jenny Watson  
EG02

**Wednesday 21 May**  
12noon: COFA Sounds

230pm: National Day of  
Action: Emergency Rally  
Against Deregulation and  
Cuts, UTS Tower  
\* meet at 2pm at COFA or  
head straight to UTS

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

6pm: Conquest of  
Space: Science Fiction &  
Contemporary Art, curated  
by Dr Andrew Frost  
opens at UNSW Galleries,  
COFA

**Thursday 22 May**  
1030am: Smoothie Social w/  
COFA Council

**Friday 23 May**  
1030am: Free Bread Fridays,  
presented by the COFA  
Council

11am-1pm: Brightside  
Mentoring Program

## WEEK 12

**Tuesday 27 May**  
12noon Arc @ COFA free  
lunch winter special

COFA Sounds with Suicide  
watch

6-8pm: COFA Public  
Lecture, Conquests of Space  
- Science Fiction in the  
Australian Imagination  
Andrew Frost EG02

**Wednesday 28 May**  
530pm  
Arc@COFA Gallery Crawl  
meet in COFA Courtyard

**Thursday 29 May**  
1030am  
Smoothie Social with  
the COFA council  
COFA courtyard

4pm Artists Talks with  
Harriet Body at kudos  
gallery

630pm  
COFA Council present  
PUSSY RIOT - A Punk Prayer  
COFA Courtyard

**Friday 30 May**  
1030am  
Free bread Fridays  
COFA courtyard

11am-1pm: Brightside  
Mentoring Program

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## WEEK 13

**Tuesday 3 June**  
5-7pm: *SELFIES*  
curated by Nikolaus  
Dolman and Misha Turovskii  
exhibition opening at  
Kudos Gallery, 6 Napier St  
Paddington

6-8pm: COFA Public Lecture  
EG02

**Wednesday 4 June**  
1130am  
Student Cookbook launch  
Roundhouse UNSW

530pm  
Arc@COFA Gallery Crawl  
meet in COFA Courtyard

**Thursday 5 June**  
1030am  
Smoothie Social with  
the COFA council  
COFA courtyard

4pm Artists Talks at kudos  
gallery

**Friday 6 June**  
1030am  
Free bread Fridays  
COFA Council

DEADLINE FOR  
Brightside mentors S2 2014  
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DEADLINE FOR  
Kudos Gallery exhibition  
proposals for shows October  
2014 - January 2015  
apply here  
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ARTICULATE"**

Kate Muir, The Times



**"A COMPELLING STUDY OF  
SUFFERING FOR YOUR ART"**

Simon Kinnear, Total Film

# PUSSY RIOT

## A PUNK PRAYER

**SCREENING 630PM THURS 29 MAY  
COFA COURTYARD**





New! END OF SESSION  
**PARTY**

I **90s**



**THURS 5 JUNE**

Arc \$10 ♦ UNSW \$15 ♦ GA \$20

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MARTINI CLUB ADAM BOZZETTO  
KLUE ♦ JAMES V

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## Volunteers

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Tuesdays, 12-2pm  
Outside Stationery Reuse  
Centre, UNSW Kenso

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# ABBOTT & PYNE HANDS OFF OUR EDUCATION



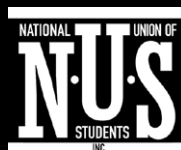
**NATIONAL EDUCATION RALLY  
230PM UTS TOWER  
WED 21 MAY 2014**

**\* meet in COFA courtyard at 2pm or head straight there!**

**Students stand up to the proposed attacks on education!**

**We demand:**

- No fee hikes!
- No deregulation!
- No US model!
- Education for all!
- Step down, Pyne!



# THE FEDERAL BUDGET: WHAT DOES IT MEAN FOR YOU?

**So you have probably been seeing some impassioned rants on Facebook, seen some badges with the assertive phrase 'say no to deregulations', been hearing lots of talk and perhaps read (or scanned) various online articles summarising what the Abbott government's federal budget means to you.**

**But what does the federal budget ACTUALLY mean for you?**

We at COFA are all different. We come from diverse socio-economic, racial, geographical and gendered backgrounds and contexts. So while each of us will be affected differently (depending on a combination of these circumstances) it is hard to generalize exactly how we will be impacted. However, chances are, if you are reading this, you are a student in higher education.

In the article, 'Winners and Losers of the Federal Budget' The ABC has described many groups as 'losers' in the federal budget. While the unemployed, people with disabilities and indigenous programs are key sufferers, education...university students and young people are also branded with the big L.

So what exactly does this mean?

Focusing on the category of university students, it is vital to be aware of a few things:

**• University fees will be deregulated.**

Following the American model, this means people are likely to be faced with higher university costs. Why? Because the Government has announced it will uncap university fees. Why is this different? Currently, students' financial contributions to a university degree is capped, but the cap on those contributions will be removed from 2016. Hence, universities (like UNSW) can charge whatever they want for your degree.

**• Your HECS debt will accumulate interest!**

The Government will charge an interest rate on FEE-HELP loans. Currently loans are indexed each year to reflect inflation, however this will be replaced by the government bond rate equivalent, which is traditionally much higher than inflation.

**• The minimum income threshold at which people have to start paying their HECS debt will be lowered by 10 per cent.**

This means your (perhaps low) income could be further compromised with no consideration of your life circumstances.

**• \$2.3 billion from university funding will be cut, including massive cuts to student welfare**

This means less scholarships for students, reduced services and facilities at Universities, new fees will be applied to PG research students, and much more!

You may be reading this and feeling powerless, but what can you do? A lot. Make some noise and make your voice heard. Student politics is a powerful platform, launching the careers of many of our politicians (shudder) and facilitating change around the world. You are not alone.

The SRC at UNSW organised a rally last Wednesday. It was mock funeral procession that commenced at the library lawn. The National Union of Students is running an emergency rally against deregulation and cuts to education in the federal budget this Wednesday 21 May. Meet COFA Council Representation Officer, Jordan Fleming in the COFA courtyard at 2pm, we have badges and banners and will head to the Sydney contingent of the rally together, or you can head straight to UTS Tower, Broadway Sydney for 230pm start.

If you have any other ideas about campaigns or would like to get more involved, please contact the COFA Council, your key representative body via [cofa.council@arc.unsw.edu.au](mailto:cofa.council@arc.unsw.edu.au). They can help you facilitate a campaign or guide your involvement in making some noise!



# BRIGHTSIDE

**BRIGHTSIDE is an artistic mentoring program that pairs COFA students with disengaged Sydney high school students with a focus on indigenous youth. This is to inspire and assist them in developing their creative skills, confidence and discover new career pathways. This mentor program provides professional skill development, leadership and socially engaged and cultural experiences.**

**The significance of Brightside is in its ability to empower and improve our local communities and build upon your experience and skill development.**

**This semester, a group of 10 mentors have been involved in creating fantastic work with the students at East Sydney High School. Ceramics, tie dyeing, screen printing and photography are the projects that have been undertaken with some inspiring results being the outcome.**

**Sonia Tanner is an Honours candidate in the Fine Arts program who is currently a mentor. We caught up with her to discuss her experiences with the program.**

**Can you describe a typical day at Brightside? What happens and what's involved?**

Can you describe a typical day at Brightside? What happens and what's involved?

After catching up with the other COFA mentors and seeing how the kid's week has been, we go to the art studio there with them and introduce the project. Usually there are two big tables set up and we all gather round and work on the projects. This is when we get time together to engage the students and get to know them.

**What have been the highlights of your Brightside experience?**

The highlights have come from using this creative experience of working on a project, as a way of connecting with a younger person. I guess by using a type of making, as a way of getting to know somebody who I wouldn't otherwise have the opportunity to talk to. I find it is constructive bonding time and especially when someone is having a difficult time at home or in their life, I like how it is a positive, part of their week.

**The creation of art can be a powerful tool, providing focus and bringing people**

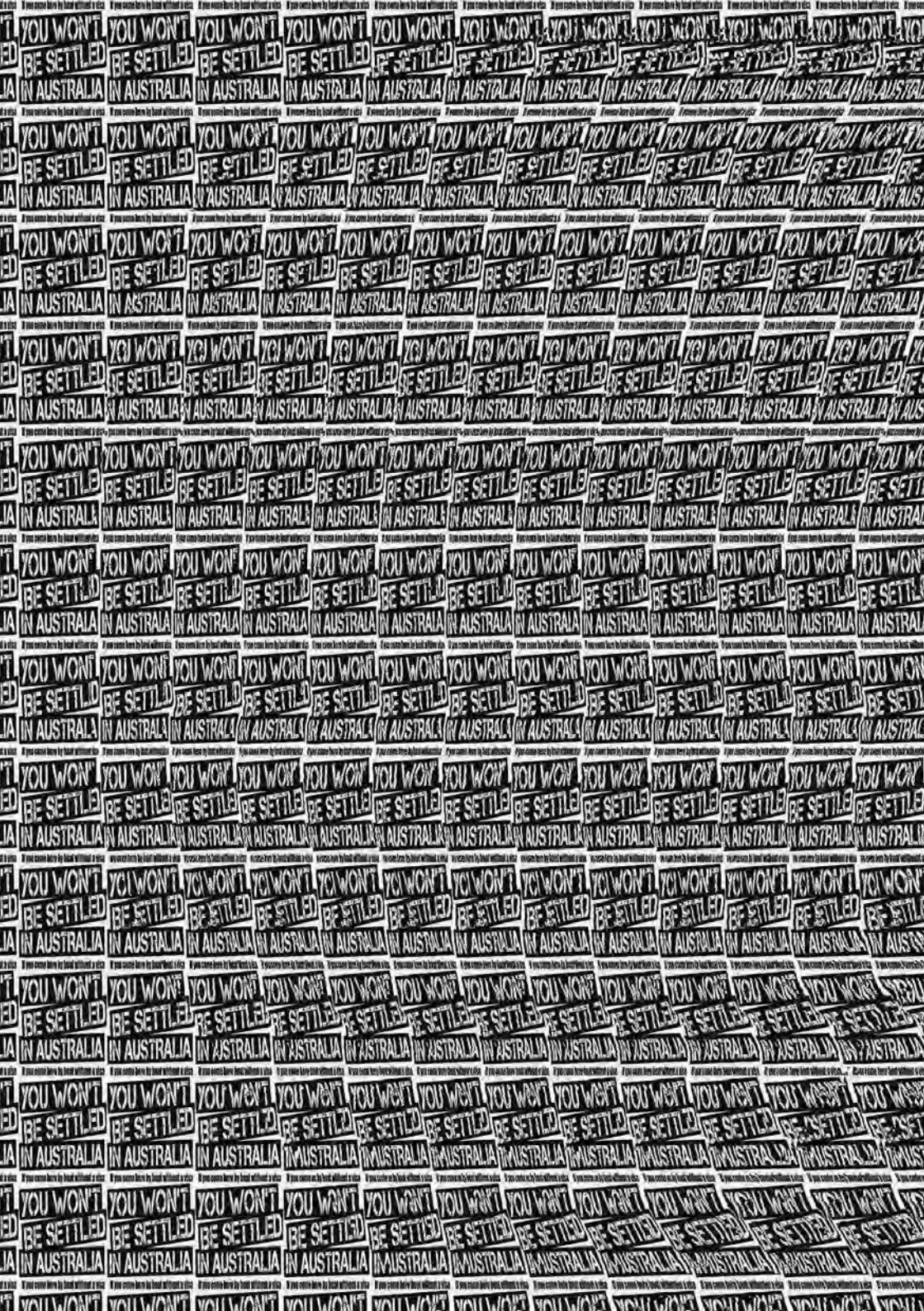
**together to foster discussions and self-expression. Has the experience of making and facilitating art in this context impacted your view about the art making process?**

I think it's been a really good contrast to isolated studio practice, and has made me aware of the exchange that can occur when people get together. Every time I am surprised by what everyone brings to the table, and the art making process becomes a learning experience. It also made me appreciate how the focus in the art making process can be a healthy way for people to work on their self-esteem and different relationships in the group.

We are currently calling out for applications for a new team of Brightside mentors in semester 2. We are looking for 7 great COFA students! You will need to explain what appeals to you about being a mentor, and think about what you might bring to the program. Applications close on Friday 6 June. Please apply via the Volunteer application form at [orgsync.com/80377/forms/99473](https://orgsync.com/80377/forms/99473)

Direct any questions to Ramesh at [r.nithiyendran@arc.unsw.edu.au](mailto:r.nithiyendran@arc.unsw.edu.au)





# NOT MY MATE

**Not My Mate is an upcoming group show by Hannah Carroll Harris, Ella Drinkwater, Mary Jo Costache, Catherine Knight, Alexandra Mitchell, Chrystal May Rimmer and Bronwen Williams in response to Australia's current political landscape. We sat down with 5 of the artists to find out more about the show and their work.**

**How did this show come about? What does 'Not My Mate' mean exactly?**

**Ella:** Alexandra should most definitely be credited as the lynch pin of the group! Since shortly after last year's ill-fated election, Alex has been approaching a lot of artists about making collaborative, socially-engaged work. At the start of this year, she decided to put together an exhibition proposal and wha-la! *Not My Mate* was born.

At it's most basic, the phrase rejects the current government, its policies and what it represents. It summarises our statement of "We didn't vote him in, his party's actions and policies do not reflect our beliefs nor do we feel that they're beneficial to us, and we refuse to be silent". It's similar to saying "Not in my name" but more approachable and accessible, a bit funny, with a fantastic connotation of Australian vernacular and culture.

**So are you commenting on Australian culture or the government?**

**MJ:** Personally, my series selfies with conservative mates focus on how the way we connect

with politics is now heavily reliant on social media. The work is my way of engaging with the people that influence our current political landscape resembling communication via social media, personal yet detached.

Some of the works in the show are a direct response to actual government policies and decisions. Others focus on the cultural legitimisation of these policies. It varies for each artist.

**Bronwen:** For example, my work is addressing the pseudo-xenophobic air that surrounds the current asylum seeker debate in Australia. I am amalgamating science-fiction iconography and found visual media centred on anti-asylum seekers sentiments to highlight the absurdity of Australia's trepidation towards those seeking asylum.

**Hearing these descriptions of the work - they both seem to have an element of humour despite addressing such serious issues. Is this a common theme throughout the show?**

**Catherine:** Definitely. I think we've almost all used humour or playfulness as an access point to discuss political issues. It makes the work more appealing and the ideas behind it more approachable. Simply pointing out the negatives can lead to antagonism, alienation or dismissal of your work. We want the audience to enjoy the work and for this to lead to consideration of what we're commenting on.

**Hannah:** With the exception of my work, 'The Pinnacles'

which explores the way in which self-inflicted eco-anxiety is becoming more prevalent in this current age of ecological decline. Presented within a recreation of the typical lounge room scene, it allows the audience to play a familiar and often overwhelming role when it comes to hearing about the world we live in.

**Bronwen:** It's this culture of passive acceptance that I think a lot of our work focuses on. As a group, we don't just want to hope that the establishment will change - we want to take an active role in our democracy and ask others to do the same.

**MJ:** We're not making art for art's sake. It's a tool for communication or storytelling.

**Bronwen:** Yeah! Australia is a young country, culturally and socially, and we should be defining our history as we live it. Our art shouldn't just reflect our context but help to shape it. What can we lose by questioning the way things are?

**Ella:** I like to think that, in a way, we're culture jamming in a fine art context. I often hear people say "why bother, you're not gonna make a difference". But sometimes it's not just about 'making a difference'. It's as important to stand up and say "I don't agree with this and this is why".

*Not My Mate* opens 5-7pm on Tuesday 17 June and continues to Sat 28 June at Kudos Gallery, 6 Napier St Paddington.

**Image:** Bronwen Williams



# CALL OUT: KUDOS GALLERY EXHIBITION PROPOSALS (FOR SHOWS OCTOBER - JANUARY)

**DEADLINE: FRIDAY 6 JUNE**

**APPLY ONLINE AT:  
[orgsync.com/80377/forms/100195](http://orgsync.com/80377/forms/100195)**

**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](mailto:kudos@arc.unsw.edu.au)  
**W** [arc.unsw.edu.au/kudos](http://arc.unsw.edu.au/kudos)

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



## 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



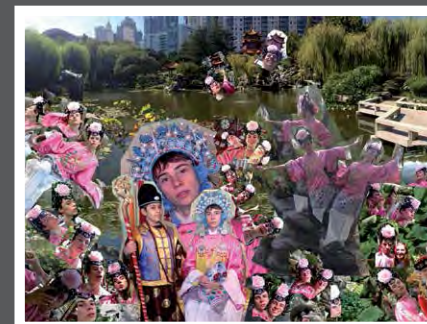
## SELFIES

**Beth Dillon, Terrence Combos,  
Joe Pol, Mary Jo Costache,  
Ben Grey & Nikolaus Dolman**

**Curated by  
Nikolaus Dolman & Misha Turovskii**

*selfies* explores the ephemeral power of the selfie, where vanity, obsession and repetition converge with our everyday virtual realities. *selfies* presents a raw and colourful blend of digital, object and performance art.

**Opens** 5-7pm Tuesday 3 June 2014  
**Closes** Saturday 14 June 2014



## NOT MY MATE

**Hannah Carroll Harris, Ella Drinkwater,  
Mary Jo Costache, Catherine Knight,  
Alexandra Mitchell, Chrystal May Rimmer  
& Bronwen Williams**

Drawing on Australia's notion of mateship to respond to the current government, this show brings together seven young artists working in a multitude of disciplines, from a range of backgrounds, and each with their own political qualms - from asylum seeker policies and environmental issues to the role of the media. We didn't vote him in, his party's actions and policies do not reflect our beliefs nor do we feel that they're beneficial to us, and we refuse to be silent - he's not our mate.

**Opens** 5-7pm Tuesday 17 June 2014  
**Closes** Saturday 28 June 2014



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6 Napier St Paddington NSW 2021

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# PROJECT PROJECT PROJECT PROJECT

*end of session party / multi-media festival*  
*MMXIV<sup>0.5</sup>*

*Tuesday 10 June*

*COFA Courtyard*

*430pm 1 hour listening workshop*

*530pm student sounds + projections + performances*

*free drinks (for Arc members) + cheap BBQ*



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UNSW Student Life

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