



UNSW Student Life
College of Fine Arts

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Multitasking (down a window),
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Arc Office @ COFA

THANKS

Arc @ UNSW Ltd

Arc
UNSW Student Life
College of Fine Arts



Meditation

Thursdays
1 - 2 pm

Free for Arc Members
Arc Student Activities Room
Level 1, E Block, COFA

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EDITORIAL:

This issue looks at multitasking. We all do it, some of us better than others!!

Artists, designers and creative people in general are especially prone to juggling more things than the average person: artistic practice amongst other life commitments - study, making money, family, friends. It's common to miss your friend's exhibition opening as you're too busy making work for your own show which opens next week, or trying to finish a paper that's due tomorrow - this is true when it's an essay for class, an exhibition proposal for a show, or a grant submission to a funding body. Keeping on top of it all and keeping your cool can be challenging...

This issue we talk to Dominic Kirkwood about his latest work, his professional music career, his new family and coming back to study. We catch up with Harriet Body who is juggling 300 arts jobs, studying and making work. Vanessa Low (featured on this issue's cover) takes us on a photo-essay of multi-tasking. We look at the work of Nathan Babet Hrebabetzky as his new exhibition at tin Sheds opens this week, just as his own gallery space gets ready to shut its doors in Rozelle and he starts to sink his teeth in MFA at COFA. And we get some tips from COFA Counselling Service on time-management & multitasking.

Arc@COFA xx

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DOMINIC KIRKWOOD

INTERVIEW WITH KELLY DOLEY



I went through BFA Undergrad at COFA with Dom. We shared 1st year intro studies together and then, we went our separate ways when I went to the more shall we say, classical arts department (read Painting) and he went to the 'dark side': Time Based Art. In fact, all of my amazing cool buddies in went over to TBA...hmmm. Anyways, my early impressions of Dom Kirkwood was a shy boy quietly interested in sound and video, twiddling his hair nervously amongst a pack of us hitting the 3 Weeds after lectures. But alas that time has passed and Dom is now a fully grown man with a baby and an art career to boot, around which he fits in being a music writer for TwoThousand. Add to that playing in a killer band, Tortoiseshell and phew, you have got yourself an armload! I recently caught up with Dom to chat about his intriguing Masters project at COFA and its potential relationship to his music life...

Spaces with no social function, commercial dead zones...these are the ways you describe the settings for your latest video work 'Golden Ciphers'. What is it about architecture's liminal spaces that inspire you to set up tripod and shoot away?

I'm interested in the concept of 'non-place' as defined by Marc Auge. Essentially he is referring to spaces that people simply pass through on their way to somewhere else; for instance a hotel, shopping center, or train station. What inspires me to make work based around these phenomena is twofold. One is the cinematic potential that is ingrained in non-places. The second is a desire to subvert the flaccid, utilitarian nature of these spaces.

I am interested in the site of Bedlam Bay where the work is to be shot- what is its significance?

Located in Gladesville, Bedlam Bay is one of Australia's oldest psychiatric institutions. It's a sprawling, crumbling, hodge-podge of an estate that is histrionic in its 'look'. The significance of the place lies in the weeds that have infiltrated the moldy architecture; it is the exact opposite to the sharp, neon lit non-places that I mentioned above.

To put this in context 'Golden Ciphers' will be a multi-screen video installation that centers on two provocateurs clad in sports clothes that are wandering through the grounds of Bedlam Bay. This imagery will be spliced with scenes from the dead commercial zones of Tempe. What I'm interested in is the dissonance created between the figures and the two spaces. Enfolded within this are ideas of materiality, noise, rampant capital, and the decay of the state. At the end of the day my research will be a proving ground as to whether these connections exist.

You are also in a band, Tortoiseshell who most recently played at Parklife. When did the band come to be and how did it all start?

Although we weren't known as Tortoiseshell at the time Dom Broadhurst, Will Mansfield, Pat Dagg and I all came together whilst we were undergrad slackers at COFA. Rick Mansfield was working at an investment bank. We started out as Tennis and if my memory isn't too shoddy one of our first gigs was an Arc mid-term party gig with Richard in Your Mind. After gaining some very, very minor fame we were harassed by John McEnroe's legal team for using the name 'Tennis' (he has global copyright on the word being used as a band name) and we

were forced to change to Tortoiseshell.

In your videos sound is a major component and at times the very picturing of sound becomes the work itself. Is this the influence making and performing music with Tortoiseshell or have you always had a soft spot for all things aural?

My love of the weirdly malleable, ephemeral, ethereal elements of sound and sound recording came long before Tortoiseshell. I had always been interested in music (metal, hip hop) and was always very curious about how bands actually recorded their songs. When I started out at COFA via my TBA classes and sound electives I was introduced to experimental musicians (Cage, Reich, La Monte Young) and artists' who used sound in their practice (Janet Cardiff, Tony Ousler). I was taught all of the basics of sound recording at COFA and I used to love (and still do!) cooking up any weird sound I could think of in the main studio. Eventually I incorporated this audio phonic tinkering into my art practice. For my video installations I record a lot of the location sound, foley, and music myself. That's not to say that Tortoiseshell didn't have any influence on me; the band was really important in teaching me the nuances of recording and mixing music.

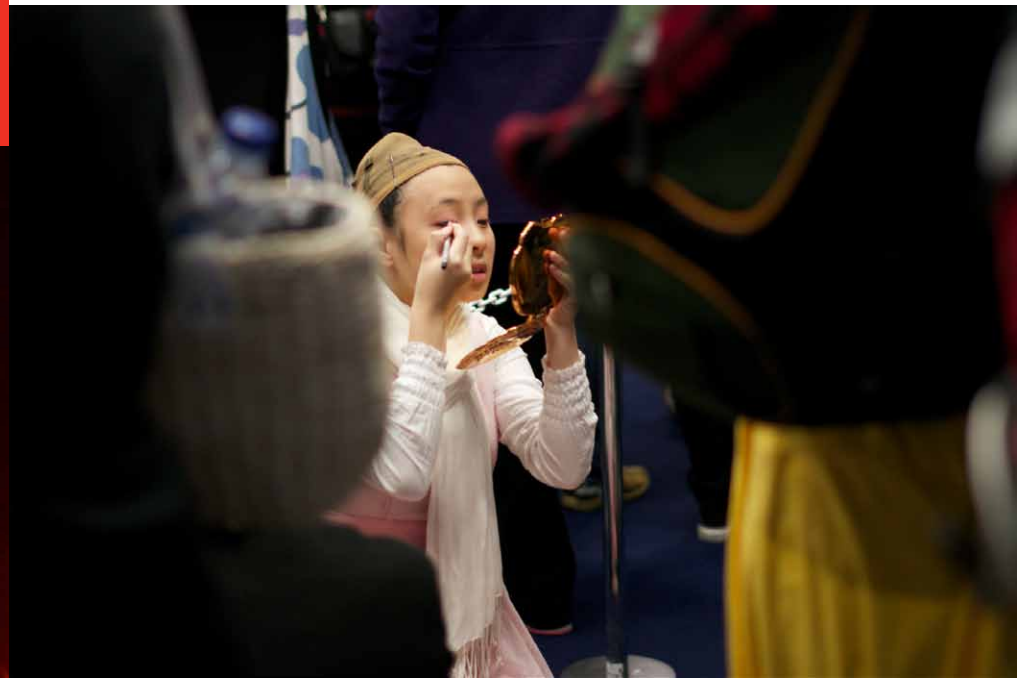
Just quickly, what's fatherhood like? Three words....

Fun! Agony! Ecstasy!

Dom Kirkwood's exhibition "Golden Ciphers" is supported by an Arc @ COFA Art & Design Grant and opens at Firstdraft Gallery on Wednesday 16 May.

The next deadline for Art & Design Grants is Friday 18 May, application forms available at www.arc.unsw.edu.au/cofa.

MULTI-TASK-ING by Vanessa Low



From left to right: Multitasking (in balance), Multitasking (preparation), Multitasking (over breakfast). Images 2012, vanessa-low.com

WHAT'S ON

Wk 7

MON

11-12 SOCCER, meet in Moore Park and train up for the big Art School Cup against NAS and SCA in Sem 2! If you want to join the group you can also find us on FB: Search COFA SOCCER 2012

TUE

5-7
Exhibition opening at Kudos Gallery:
ENVIRONMENT AND SPIRITUALITY:
A PILGRIMAGE TO THE KII MOUNTAINS OF JAPAN with Aimee Sharpe, Cara Lopez, Edward Horne, Elizabeth Gervay, Gail Jackson, Jane Harris, Justin Ng, Nicola Wilson, Patrick Makey, Rachel Vosila, Samara Shehata, Tarekgeorge.

Continues to 21 April
Kudos Gallery
6 Napier St. Paddington

6-8:
COFA Talks
ARTS AND DISABILITY
JOSIE CAVALLARO,
GABRIELLE MORDY, SIMON
POWER & TRACIE SAMMUT
EG02, E Block COFA.

WED

1pm
Nazarin, 1959
by Luis Bunuel (Spanish)
film screening in EG02
FREE!!!

3-4
Crafternoons with
COFASoc!
Come make some crafty
goodies with COFA Society
- plus snacks! COFA
Common Room,
Level 1 E Block.

4-5
Nintendo 64/weekly comps,
prizes galore and glory!
COFA Common Room,
Level 1 E Block.

5-7pm
MID WEEK SOCIAL ,
pizza, peeps, prizes and
CIDER! COFA Common
Room, Level 1 E Block.

THU

11-4
Long Lazy Lunch for COFA
Kids! Snags and snacks,
plus come and meet
COFA's Raw Food Society
R.O.C.K.E.T and COFA's
SRC. Wizzing up raw
food goodies all day.
COFA@Kenso C'yard,
behind Roundhouse near
Thoughtful Foods, UNSW

12-1
YOGA, free for
Arc members,
5 bucks otherwise.
FI05, Level 1 F Block. COFA

1-2
Meditation. Learn to
CHHILL OUUUTTT.
Arc Activities Room
Level 1 E Block. COFA

2-4
Sketch@Kenso, Music Room
3 Squarehouse, UNSW

FRI

Deadline for
GROUP WORK GRANT
www.arc.unsw.edu.au/cofa

Wk 8

MON

11-12 SOCCER, meet in Moore Park and train up for the big Art School Cup against NAS and SCA in Sem

2! If you want to join the group you can also find us on FB: Search COFA SOCCER 2012

TUE

5-7
Exhibition opening at
Kudos Gallery:
Tom Polo, SS (2009-2011),
Continues to 28 April
Kudos Gallery
6 Napier St. Paddington

6-8
COFA Talks
EG02, E Block COFA.
<http://www.cofa.unsw.edu.au/events/cofa-talks/>

WED

1pm
Dead Man, 1995
by Jim Jarmusch
ultimate postmodern Western
film screening in EG02
FREE!!!

4-5
Nintendo 64/weekly comps,
prizes galore and glory! COFA
Common Room, Level 1 E
Block.

5-7pm
MID WEEK SOCIAL ,
pizza, peeps, prizes and
CIDER! COFA Common
Room, Level 1 E Block.

WHAT'S ON

Wk 9

THU

11-4
Swap Market. Come and
swap the things you don't
love anymore for things
you will love forever!
COFA Common Room,
Level 1 E Block.
Register for a stall email
k.doley@arc.unsw.edu.au
or go to FB:
Arc@COFA SWAP MARKET

12-1
YOGA, free for Arc
members, 5bucks otherwise.
E101, Level 1 E Block. COFA

1-2
Meditation. Learn to
CHHILL OUUUTTT.
Arc Activities Room
Level 1 E Block. COFA

Instruction and practice
in mindfulness medita-
tion is provided in weekly
sessions. Meditation will be
explored from a mindfulness
perspective. Mindfulness
skills are a great way to deal
with stress more effectively
and improve concentra-
tion. You may attend as
many or as few as you like
but it is recommended
that you come regularly
to optimise the benefit
of the practice to you.

Weekly meditation
workshops are run by
the UNSW Counselling
Service at both campuses:

COFA: Thurs 1-2, Arc
Activities Room, E Block

Kensington: Mon 12-1,
G026 South Wing
Quadrangle Building

MON

11-12 SOCCER, meet in Moore Park and train up for the big Art School Cup against NAS and SCA in Sem

2! If you want to join the group you can also find us on FB: Search COFA SOCCER 2012

TUE

5-7
Exhibition opening at
Kudos Gallery:
AN ISLAND IN TIME:
*CASTELLORIZO IN
PHOTOGRAPHS 1890 - 1948*

As part of the 2012 Greek
Festival of Sydney

continues to 12 May
Kudos Gallery
6 Napier St. Paddington

6-8
COFA Talks
EG02, E Block COFA.
<http://www.cofa.unsw.edu.au/events/cofa-talks/>

WED

1pm
film screening in EG02
FREE!!!

4-5
Nintendo 64/weekly
comps, prizes galore
and glory! COFA Com-
mon Room, Level 1 E
Block.

5-7pm
MID WEEK SOCIAL ,
pizza, peeps, prizes and
CIDER! COFA Common
Room, Level 1 E Block.

THU

11-4
Swap Market. Come and
swap the things you don't
love anymore for things
you will love forever!
COFA Common Room,
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Register for a stall email
k.doley@arc.unsw.edu.au
or go to FB:
Arc@COFA SWAP MARKET

12-1
YOGA, free for Arc
members, 5bucks otherwise.
E101, Level 1 E Block. COFA

1-2
Meditation. Learn to
CHHILL OUUUTTT.
Arc Activities Room
Level 1 E Block. COFA

HARRIET BODY



Harriet Body is a Masters of Fine Arts candidate in the School of Media Arts at COFA. She is one of the Directors on the Board at MOP (MOP is an artist run gallery in Chippendale), she works at NAVA (National Association for Visual Arts), she also works in a commercial gallery AND is doing a residency through COFA's National Institute for Experimental Arts (NIEA) at The Rocks.... gosh! how does she do it all?!!!! Kelly Doley managed to catch her for an interview - amazing!

What are the current interests of your arts practice?

I'm interested in ideas of process, performance, and observation. At the moment I'm looking at ways of making my internal bodily functions into a shared experience for an audience outside of my own body.

Tell us about your NIEA residency in the Rocks?

I've only just started this residency and am stomping forwards on two trajectories: One, I am working with microphones, that a very clever friend has developed for me, that pick

up sounds within a body by placing them on the skin. The other is the development of an 'exhibition of process'... my ideas of what that actually means will become more solid as the residency continues I think!

What is your involvement at MOP and what is your role at NAVA?

I am on the Board of Directors at MOP and used to be the Membership and Administration Officer at NAVA but left this role at the beginning of this year to pursue full time study. I have also recently been appointed as Gallery Assistant at commercial gallery, Galerie pompom.

Images:

Harriet Body, *Listen to Me*, 2010, live performance (body, stethoscopes, cushions), Kudos Gallery.

Check out Harriet's website for more of her work: www.harrietbody.com



With all these amazing roles you play in mind, what does the art of multitasking bring to your art practice?

Multitasking can be very exhausting. Sometimes when I've had enough I'll have a little throw-down and will spend a whole day eating easter eggs non-stop and looking at rental properties on the south coast of NSW (...for example). But mostly I feel that the different things I'm doing, or have done, all sort of feed off each other in a really beneficial way. I find that being really busy is actually very motivating, and that when I'm active and my mind is buzzing I can get a lot of things done.

For some reason it seems that the busier I am the more things I'm willing to take on!

What is one defining moment in your art career that you can think of, one that really made you stop and think, reconsider, reevaluate or want to get closer to?

I can't really think of a particular defining moment, but I definitely do have little moments of clarity every now and then where I realise how lucky I am to be doing what I'm doing. Studying, working, exhibiting, going to other people's exhibitions, being involved in all sorts of things - it's all pretty great, really.

Tips from UNSW Counselling

The key to using your time efficiently is to know your circadian rhythm and the times at which you are most alert. There is an element of truth behind labels such as 'morning person' or 'evening person'. Research has shown that periods of peak capacity to focus differs between morning and evening types. Our concentration and reaction time varies with our circadian rhythm, whereas our memory and our ability to do calculations are less affected. What does a circadian rhythm mean for time management? As a university student, even though the focus is on studying and completing assessments, there will certainly be tasks that require high concentration levels (such as reading and understanding a chapter), and tasks that are less demanding on your concentration (such as remembering information, typing up a reference list).

- Schedule tasks that require high concentration levels for times when you are most alert.

- All other tasks can be scheduled around these high concentration tasks. Eg, if you are less alert in the evenings after dinner, you can use this time to format your assignment, find research on the Internet, do housework, socialise etc.

While multitasking may seem to be the magical cure for our time management problems, in reality it can be a double-edged sword. Research has shown that multitasking can actually be counterproductive. Specifically, each time you switch from one task to another, there is a cost associated in re-focusing your attention. Overall, switching from a familiar task or switching to an unfamiliar task is associated with larger time costs. Each time you shift from one task to another, you have to refocus your attention. You may even spend more time trying to do both tasks simultaneously, than each task in sequence.

Nathan Baber Hrebabetzky

Nathan Baber Hrebabetzky is a Masters candidate in the School of Fine Arts at COFA. He is one of the two founding Directors of Eastern Bloc (an artist run gallery in Rozelle), and is currently showing his latest work Cerven-Voda (Red Water) at Tin Sheds.

In *Cervená Voda (Red Water)* Nathan continues his exploration of the 600-year-old European tradition of the Wandergesellen (Journeymen) he began with his impressive installation of *Unheimliche Heimat* (Uncanny Homeland) as his Honours major work shown at Ivan Dougherty Gallery in 2010, which was also selected to be part of last year's Helen Lempriere Travelling Art Scholarship Exhibition at Artspace. Adopting the distinctive attire of the Zimmermann (carpenter) and some of the symbols and mythology of the Journeymen's *auf der Walz* – a three-year nomadic apprenticeship in which they exchange labour for food and lodgings – Nathan takes the viewer on a journey into the murky realms of nostalgia. The exodus of the journeyman is a metaphor that allows him to explore some of the legacies of his own family's flight from Europe but also more broadly the ways in which we negotiate a sense of displacement from times past.

Yolande Norris (independent writer and curator, and co-Director Critical Animals, TINA) recently wrote about a growing cultural fascination with nostalgia, suggesting that we are “*searching for the shard of someone within us - someone who shared our genes in the millennia before we were*

born, in a time of being free in the world. No job no money no need. Everything pregnant and humming with meaning and purpose... The once huge mythical appeal of technology - that insatiable future lust - has all but dried up as the digital era becomes as pedestrian and suburban as all Earth-shattering advancements before it. We want something else... That which is unordinary. Ritualistic, shamanistic. The symbolic, the primitive, the mystic occult. Pagan.”

Nathan searches for this “something else” through the ritual of the Wandergesellen and the physicality of a labour from a time gone by, two slow motion videos showing him reckoning with the forest woods. A central motif in *Cervena Voda (Red Water)* is the forest, the ominous monoculture of the pine plantation a backdrop for Nathan's interest in his great grandfather's work as district forester of the mountainous region bordering Moravia and Bohemia following the First World War. The dense greeny black of the pine-plantations cut a foreign swathe through the dusty greens of Australian bushland. Yet, as Nathan points out, the archetypal ballad of the Australian bushland swagman, *Waltzing Matilda*, has its roots in the restless feet of the journeyman's *auf der Walz*. What constitutes identity is often complicated by our shifting notions of home – the place we long for ending up as unstable as our image of the future. It is this instability that aches through Babet's work as he carefully constructs a nostalgia for a time that somehow always slips ahead of us.

This interest in culture and identity comes up as I talk to Nathan about his gallery in Rozelle. He and Dr Wade Marynowsky, moved into 138 Evans St last year and set up Eastern Bloc in the front rooms of the house. The name of the gallery is layered with references to both Nathan and Wade's European and Soviet heritage, as well as a play on occupation power, control and the ‘development’ that Eastern Bloc gallery is doomed for. The old building, due to be knocked down shortly to make room for apartments, has a creative history as a Picture Framers, and more recently as home & birthplace of ‘The Cosmic Battle for your Heart’, an art collective of four artists, including Kelly Doley, Agatha Gothe-Snape, Brian Fuata and Mitch Cairns. Knowing their residence at Evan St would be relatively short lived, Nathan and Wade seized the opportunity to create “an exhibition, salon and event space for contemporary emerging artists, unrepresented by the commercial establishment, to bring exciting and fresh ideas to the public realm”. Eastern Bloc supported over 20 COFA students and graduates since mid-June last year.

Now that Eastern Bloc artists meetings, exhibition openings and gallery minding can be struck off Nathan's weekly to do list, I look forward to watching him go deeper into his search for “something else” with his MFA at COFA.

- Penelope Benton

Cervená Voda (Red Water) opens this Friday 20 April and continues to 19 May at Tin Sheds Gallery, 148 City Rd, USYD.



This year COFAtopia is giving over it's naughty back page to the COFA Student Representative Council (SRC). The SRC @COFA are a bunch of students who represent YOU! They are there to campaign for your needs to the larger university body as well as make sure your student voice is heard when it comes to national affairs. In this issue we hear from SRC @ COFA Female Identifying Queer Officer Samara Shehata. If you want to get involved in the conversation, friend them on FB at COFA Src.



Transforming Queerness

"Do not ask who I am and do not ask me to remain the same" (Foucault)

The word Queer gets its meaning and its politics from its oppositional relation to the norm. To associate with its identity is to disrupt the majority, to put values and morals under scrutiny and to attempt to change or offer a different perception to systems of authority.

The history of the word Queer has been predominately associated with homosexuality and the fighting of homophobia and other discriminatory crimes. However, today the wider community includes the lives of Lesbians, Gays, Bi-sexuals, Trans, Queers, Intersex and those that Question and are allies to the communities. On my terms Queer is not about who you f#ck, it's about how you live in the world. The meaning has transformed to describe what we do rather than what we are; acting out of a non-binary view of gender and a diversity of sexual dynamics.

As the COFA Female Queer Officer I identify as a Queer woman through my sexuality, self-expression and politics. I want my experience as a student to involve connecting with all diverse identities to advocate for certain changes in this institution, so please write into the DearDean campaign so the SRC can voice your problems. I am also curating a Film event in mid May in collaboration with QueerScreen to celebrate and highlight Queer stories. Please write to me on samarajade@hotmail.com for anything student or Queer related, I would love to hear from you.

If you're looking for some Queer action around town here is a few options to look out for: bands like Eat My Shorts and Glory Hole, DJ's such as Gemma, Seymour Butz, Sveta, Matt Vaughan and La DonnaRama and events by the Glitter Militia and Pork Collective to name a few.

ENVIRONMENT & SPIRITUALITY: A PILGRIMAGE TO THE KII MOUNTAINS OF JAPAN

Aimee Sharpe, Cara Lopez, Edward Horne, Elizabeth Gervay, Gail Jackson, Jane Harris, Justin Ng, Nicola Wilson, Patrick Makey, Rachel Vosila, Samara Shehata, Tarekgeorge

A group exhibition featuring works created as a response to a Special Elective taught and organised by Louise Fowler-Smith.

Opens 5-7pm Tuesday 17 April
Closes Saturday 21 April 2012

SS (2009-2011)

Tom Polo

SELF SABBO TAGE SELF SABBO TAGE SELF SABBO TAGE
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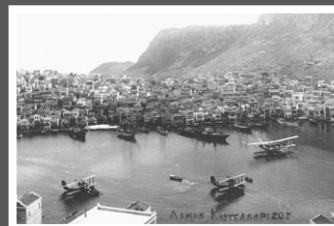
Opens 5-7pm Tuesday 24 April
Closes Saturday 28 April 2012

AN ISLAND IN TIME CASTELLORIZO IN PHOTOGRAPHS 1890 - 1948

Largely drawn from the recent publication *An Island in Time* by Nicholas Pappas and Nicholas Bogiatzis (Halstead Press, 2010), this exhibition documents a lost community through its people, its places and its politics.

As part of the Greek Festival of Sydney

Opens 5-7pm Tuesday 1 May
Closes Saturday 12 May 2012



KUDOS GALLERY

6 Napier St Paddington NSW 2021

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

T 02 9326 0034

E kudos@arc.unsw.edu.au

W arc.unsw.edu.au/kudos

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





COFA@KENSO'S



**COME MAKE
YOUR LUNCH!**

**LONG
LAZY
LUNCH!**

**AND EAT IT
TOO!**

**THURSDAY 19 APRIL
12-3PM
COFA COURTYARD
(BEHIND THE ROUNDHOUSE)**

ATC

UNSW Student Life
College of Fine Arts