



ATC
UNSW Student Life
@COFA



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Play Thing
Ainsley Wilcock
as part of Morphology
at Kudos 7-19 May 2013

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editorial

ISEA 2013 is upon us! Yes that's right, the world's largest international symposium of electronic art lands on our Sydney shores in June and takes over parts of the COFA campus. Be sure to check out the jam packed program at isea2013.org. In this issue of COFAtopia we have a great article about ISEA at COFA on page 17 and ISEA off campus on page 14.

In this issue we also hear from COFA Ceramics students Kate and Kristian who recently travelled to MONA in Tasmania thanks to an Arc ADG Grant. During their visit the pair caught up with Mary Lijnzaad, the

longest serving MONA staff member. You can read about all things MONA on page 8. On page 6 Penelope investigates the latest Kudos exhibition, Morphology, curated by COFA student Louise Zhang and Miranda Samuels fills us in on Arc@COFA's latest Volunteer Mentoring program BRIGHTSIDE. These articles are proof that there are sooooo many ways to get involved in all things Arc@COFA! So why not submit an ADG application or a Group Work proposal, due in Week 11 and help your creative or collaborative ideas take flight! If you have a crazy idea for an exhibition, Kudos Exhibition Applications are also due in Week 11, so get typing!

Forms available at arc.unsw.edu.au/cofa. Enjoy the last issue of COFAtopia for Semester 1 and remember, we're here for you. If you have a question or need some COFA help, just pop into the Arc@COFA office, Level 1 E Block anytime.

Bye for now,
Arc@COFA xxxx





BRIGHTSIDE

BRIGHTSIDE is a new Arc artistic mentoring program that pairs up COFA and UNSW students with underprivileged Sydney highschool students with a focus on indigenous youth. Currently it involves 7 mentors working every Friday at East Sydney High School painting a mural that is invigorating the community space at the school. When the students come back from school holidays they will start working on a skateboard deck project, designing and creating artwork on the decks, which will be exhibited at COFA in week 13. We caught up with one of the mentors, Miranda Samuals...

Can you tell us about how BRIGHTSIDE came about?

BRIGHTSIDE grew out of a project we initiated in 2012 with Airds High School in Campbelltown. We met with a group of students from the school each week to work on a series of creative projects that included wall murals and the redesign of the school cafeteria.

The project proved extremely successful in fostering confidence, forging new relationships and developing artistic skills of disadvantaged youths whilst providing us with meaningful ways to engage with the wider community. We thought a UNSW/COFA volunteer program based on our experience with Airds would be an exciting way to expand our project and involve more students.

What are some outcomes of the program so far? Do you have any favourite stories?

The program has created strong relationships between mentors and students, which in turn facilitated some amazing creative works. Our students are really engaging with the structure of the program and attendance for BRIGHTSIDE sessions is consistently high. I think this is largely to do with the fact that we provide an alternative experience for learning in a relaxed, open-minded and creative environment that contrasts with their normal school classes.

One of the funniest moments would have to be early on in the semester when we had just started working on the mural, one of the kids started using their hands to paint with and from there it spiralled out of control erupting into a huge paint fight!

How are the creative projects selected?

It's flexible to ensure the projects resonate with the unique needs of each school and their students. Initially, we consult with the teachers and then up to the mentors and the students to create a project. Kids are responsive to projects that are hands on so keep them as dynamic and diverse as possible. This semester we've incorporated painting, stenciling and collaging into a mural project, a printmaking workshop and we are about to start working on skateboards.

What else is in store for BRIGHTSIDE in the future?

We just completed an incredible printmaking workshop with Throwdown Press at COFA. The kids came up to COFA for lunch and then did dry point etching with Jason Phu. It was a great way to introduce the students to the nature of university in an informal setting and we hope to continue this partnership with Throwdown in the future. We are also having an exhibition of the creative work completed during the program at COFA at the end of semester.

How can students get involved?

Students can apply to be a mentor in Semester 2 through the Arc volunteer page online. It's a really worthwhile and fun experience so if you are interested please apply!

To apply go to arc.unsw.edu.au/volunteer



Projects made possible by our generous sponsors:

Skateboards donated by NFP org threesixty. www.threesixty.com
Paints & art materials donated by Bunnings Warehouse & Eckersleys Art Supplies.

MORPHOLOGY

Morphology is a multi-disciplinary exploration of art forms in nature, playing with the phenomenal aspects of the seemingly irrational natural world and the rational world of natural sciences.

The natural reflects human experience, emotion, phenomenon and a vessel for the sublime, as well as the scientific and artistic study of organisms.



IMAGE: install view Emma Jenkins

Morphology is the current exhibition at Kudos Gallery, and documents five artists' own understanding of the science of nature and the natural. Artists include Ainsley Wilcock, Anitta Smith, Louise Zhang, Mathew Purchase and Emma Davey Jenkins. We caught up with Louise Zhang to find out more

Why Morphology? What drew you to this branch of science?

Morphology was inspired by Ernst Haeckel's 1899 book, *Art Forms of Nature*. Comprised of a series of lithographs and illustrations, it depicts thousands of species discovered, described, and named by the artist-biologist. The bizarre, yet very real creatures depicted in the book ignited a collective interest in the curiosities of natural science and organic forms, an interest that was eventually formalized as a scientific field: morphology. Morphology encapsulates what our exhibition aims to recreate: the endless variety of forms in nature. Linguistically, it's also a beautiful synthesis of the whimsical 'morph', with the scientific '-ology.'

It's a group show. Can you describe some of the different work in the show and how it relates?

Playing upon the rational, with the seemingly irrational aspects of the natural sciences, we wanted to engage with a diverse range of disciplines, including both the traditional, and also the digital. While we're all fascinated with forms and the natural world, this interest has been interpreted differently in each artist's works, producing unique, but interrelated stimulations of morphology.

My practice is mainly concerned with the investigation of ambiguous forms, particularly that of the 'blob.' Many of my works included in Morphology are derived from exploring 'blobby' creatures, particularly

sea cucumbers and nudibranchs. These creatures, while common, appear removed from our daily lives; their saturated colours, and existence in the still unexplored deep sea, conjure a sense of otherworldliness. I play on this otherworldliness by placing blob creatures in playful, faux-scientific-analytic contexts (through nonsense labeling and diagrams), treating them almost as extraterrestrial, with a getting-my-first-Furby-like enthusiasm.

Matt's animation quite literally explores organic interior forms, from both structural, and faux-scientific perspectives. Its never-ending cycle expresses the artist's perceived discord between the mechanical and the organic, the scientific and the artistic, the blob and the line.

Ainsley's work examines the aesthetic framing, coding and representation of the natural, through scientific imagery. Several of her drawings apply a colourful, seemingly toy-like aesthetic to scientific renderings of the forms and structures of organisms. Other works examine vascular systems through radiology, shadow and diagrammatic imagery. The addition of scientific connotations derived from symbols (such as colour-coded arrows) result in a strange oscillation of the real and imagined.

This oscillation continues throughout Emma's works: a series of small sculptures exploring the artifice of domesticated nature. Emma transforms everyday materials, including wool, salt, jars and buttons, into new products: a kind of manmade nature. Featured alongside these is a series of watercolour and pencil drawings, which explore the structure of salt.

Anita's drawings and prints are concerned with hybridism, and mesh animalistic with faunal

elements to tease spectators' perceptions.

The show deals with a perceived tension between science and art. Could you comment on this relationship?

Art and science have a long history together. I don't think we're taking sides (I don't think anyone can), but we're certainly drawing on this tension as inspiration. Both science and art are fundamentally concerned with the new and unexplored, and with presentation and preservation; it seems pointless to attempt to distinguish between them, at least on an aesthetic level.

There are other tensions at play here too: between form (morphology) and function (physiology), between chaos and order, the rational and the irrational. Was this a deliberate decision or something that emerged organically from the work?

I think it was both. The interplay between the rational and irrational was something we wanted to explore initially, and as Morphology evolved, we realised there were definite tensions between the works we were planning.

What's up next for you?

I'm exhibiting in a group show, at Edwina Corlette Gallery, in early July. Meanwhile, I'm focusing on Honours, like Ainsley. Emma is also doing honours, in English. She has a story coming up in *Seizure* magazine (it's really good!)

This is the first time we've exhibited together. We would like to do future group shows, taking aboard the experience of showing at Kudos, and the valuable guidance and advice from the amazing Alex Clapham.

Morphology continues to 19 May. The next deadline for exhibition proposals to Kudos is Fri 24 May arc.unsw.edu.au/kudos



Last year COFA students Kristian Fuhrer and Kate Harris were fortunate enough to visit MONA, the Museum of Old and New Art, thanks to an ADG (Art and Design Grant) courtesy of Arc @ COFA. Situated in Hobart, MONA is the largest privately owned museum in Australia, and is renowned for its eclectic, and at times confronting, collection and curatorial approach. During their visit the pair caught up with Mary Lijnzaad, the longest serving MONA staff member, to talk all things MONA.

KF & KH: Firstly MONA, the Museum of Old and New Art, is quite vast, and well publicized, but also quite recent, so could you give us a quick overview and brief history of MONA?

Mary Lijnzaad: It's really all the brainchild of David Walsh, and there's quite a history there. David has been collecting objects for quite a while, starting off with coins and stamps as a kid. As he got older and started making money he began to collect antiquities and ancient coins, so a little bit more specialised than just Australian 50c pieces. He had them at home but he always had this idea at the back of his mind that it would be nice to have a museum one day, because he was one of those kids that loved to go to TMAG (the Tasmanian Museum and Art Gallery) so that informed a lot of his thought growing up. He eventually ran out of space at home for his collection, and it was becoming a bit dangerous for some of his objects. This property, Moorilla, came up for sale in 1995, and it was a vineyard and a winery, and the white building that you enter the museum through was originally a house, and the Roundhouse that we're in now was also a house, and David

thought, "well if I buy that I can turn that first little house into a museum of antiquities". So that's what he did; he bought Moorilla in 1995, and in 1999 he opened the Museum of Antiquities, and that was quite a domestic scale. Then, in 2003, he started buying modern contemporary art, and from there ran out of space here really quickly too. So his first thought was that he'd like to put an extension on to the original gallery and because it's a heritage building he thought he'd go underground, with maybe two or three galleries underground. Then he met Nonda Katsalidis, the architect who eventually designed MONA, but back then was quite well known for apartment buildings in Melbourne, including the Eureka Tower that was happening around the same time as this was, and by the time Nonda and David put their heads together it suddenly expanded into a much bigger museum. There was a bit of logic behind that, if you're going to dig down to fit two or three galleries in its not that much more money to dig a much bigger hole while you're at it, and a lot cheaper to do it that way than to have to come back in five years and dig more. We closed the old museum in 2006 and spent up until January 2011 building MONA. In terms of the art side of things, David just kept collecting during that period, and, realising that he'd have a big space he did also start to buy pieces like Bit.fall which ordinarily you wouldn't buy because it's so big. One of the reasons why it did end up being bigger is because he was offered Sidney Nolan's Snake, which required a forty-five metre wall, so that kind of pushed out space requirements.

The design of the space and the gallery as a whole is very different to a kind of traditional or contemporary gallery with a white cube feel. We find it more engaging, requiring greater participation from the audience. Is there a desired effect that the experience is

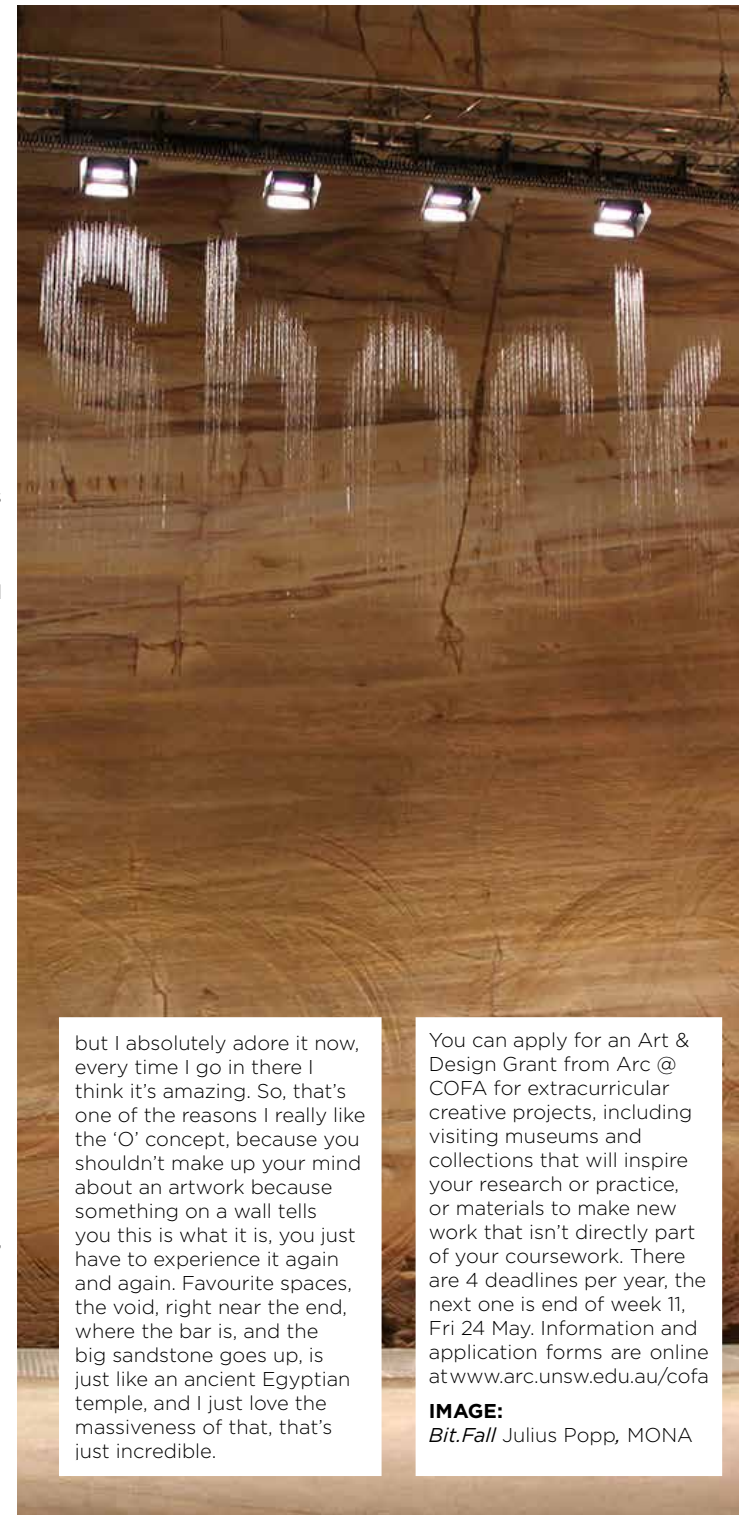
supposed to have on the audience, or a kind of impression the gallery is trying to make?

It's quite broad, and it does have a varying impact on people, most people are wowed or amazed, and I think when you come down the lift or the spiral stairs you have the feeling of descending into the space, and then you have the big sandstone wall... David's been quoted talking about temples and about how most museum galleries are seen as temples to art and culture, and you have this feeling of having to approach them differently. This year I went to the Metropolitan Museum in New York, and there you go up the steps into the big edifice and everything is completely overwhelming, because you can't just walk into a gallery with some Greek art in it, it's like everything is there. That's great in a way, because you should have a feeling of awe for art and culture and history, but at the same time it's quite intimidating, and you feel like you have to read the labels on the wall, and quite often the labels on the wall are telling you what's important about this piece, what you should think about it, and how significant it is, and it's not leaving you much space to draw your own opinion, because you're overwhelmed by the whole atmosphere of the place. So, MONA's funny, because it's still overwhelming, you have this feeling of descending into the space, and it's dark, and there's very little signage, and you're disorientated, so it's confusing but at the same time also empowering because you have to start making decisions. One thing that surprised me was, with the 'O' [the 'O' is a hand held touch screen device provided to MONA visitors] it has the love and the hate button, and people often say "I don't love or hate it, I want a middle option", lots of people indicate they'd prefer to rank something out of five, which is fair enough, but just that ability to love or hate something is empowering

for people, and watching and observing them, they are much more confident in expressing their opinion because they have been enabled to say "I love that" or "I hate that" or whatever, and then they feel it's ok to say why. This is something that is quite hard to do in a formal gallery because they are repositories of all knowledge, which means they have the answer. Whereas we say just say "look, no one really knows the answers". David just buys something because he loves it, and he might then hang it on the wall and realise he hates it, but he may still leave it on the wall because he wants other people to have a think about it as well. So I think there's something really empowering about the MONA experience, and it's like a duality, at the same time it's overwhelming and empowering, because it forces you to make decisions; "no one's telling me what to do, so I'll just do what I want", and that's ok. So by the time people leave, they're tired, but they're also very confident, and when they come back and bring visitors they are the tour guides.

Do you have a favourite work?

It's really hard, because I think about that a lot, but no I don't have a favourite. I've worked for David for 13 years, so I started out working with his collection of antiquities, and I had to learn about each of those, and I learnt by treating them all as individuals, so I kind of like them all - they haven't done anything wrong by me. As the contemporary art came in I had to learn about that too, so they all have their own individual personalities for me. I do love - Bit.fall is amazing, it's just incredible. Also, Queen (A Portrait of Madonna), an artwork by Candice Breitz, who's a South African-German artist, and it has people singing Madonna's songs from the Immaculate Collection, but you can't hear any music, it's just them singing, and the first time I saw it I was really embarrassed, and cringing, because they're so bad, it's like really bad karaoke,



but I absolutely adore it now, every time I go in there I think it's amazing. So, that's one of the reasons I really like the 'O' concept, because you shouldn't make up your mind about an artwork because something on a wall tells you this is what it is, you just have to experience it again and again. Favourite spaces, the void, right near the end, where the bar is, and the big sandstone goes up, is just like an ancient Egyptian temple, and I just love the massiveness of that, that's just incredible.

You can apply for an Art & Design Grant from Arc @ COFA for extracurricular creative projects, including visiting museums and collections that will inspire your research or practice, or materials to make new work that isn't directly part of your coursework. There are 4 deadlines per year, the next one is end of week 11, Fri 24 May. Information and application forms are online at www.arc.unsw.edu.au/cofa

IMAGE:
Bit.Fall Julius Popp, MONA

WHAT'S ON

WEEK 10

MON 13 May
2013 Arc Board Elections:
Voting Opens!

1 pm
Stitch n Bitch and AGM!
COFA Common Room
Level 1 E Block

4-6pm
Queer Collective
Queer Space, Room 9.21),
Level 9, Chemical
Sciences Building.UNSW

TUES 14 May

12pm
Marriage Equality Picnic
Globe Lawn UNSW

4-5pm
Hot Tips
Hear from Arts Industry
experts about what it takes
to make it as an artist.
This week Ursula Sulliuven from
Sullivan & Strumpf talks about
getting gallery representation
and the artist/gallerist dynamic
Learning Commons,
Level 1 E Block

4:30-5:30pm
Yoga
\$5 for Arc members
CB09, C Block

Exhibition continues
Morphology
continues to 18 May
Kudos Gallery
6 Napier St. Paddington

6pm
COFA Talks
George Gittoes
EG02

THU 16 May

12-1
COFA Soccer
Moore Park

4:30-5:30pm
Yoga
\$5 for Arc members
CB09, C Block

FRI 17 May
IDAHO Day
International Day Against
Homophobia and Transphobia

10-12am
Brightside Mentoring
East Sydney High School

2-3 pm
Free Yoga
CB09, C Block

DEADLINE
Enter UNSW eentened
Literary Journal!
Due June

WEEK 11

MON 20 May

1 pm
Stitch n Bitch
COFA Common Room
Level 1 E Block

4-6pm
Queer Collective
Queer Space, Room 9.21),
Level 9, Chemical
Sciences Building.UNSW

TUES 21 May
10-11am
Smoothie Social
Provided by R.O.C.K.E.T
Club and COFA SRC
COFA Courtyard

4-5pm
Hot Tips

Hear from Arts Industry
experts about what it takes
to make it as an artist.
Learning Commons,
Level 1 E Block

4:30-5:30pm
Yoga
\$5 for Arc members
CB09, C Block

5-7pm
Exhibition opening
EMERGING TOPOLOGIES
Josh Harle
continues to 25 May
Kudos Gallery
6 Napier St. Paddington

6pm
COFA Talks
Drawing: It's In the Line
EG02. COFA

WED 22 May
12:30pm
Free Vegetarian Lunch
funded by Arc@COFA
COFA Courtyard

THU 23 May
10 am
Australia's Big-
gest Morning Tea
Fundraiser for Cancer Council
COFA Courtyard

12-1
COFA Soccer
Moore Park

1-2pm
Meditation
CB09

4:30-5:30pm
Yoga
\$5 for Arc members
CB09, C Block

FRI 24 May
10-12am
Brightside Mentoring

East Sydney High School

2-3pm
COFA Talks
CB09, C Block

DEADLINE
Group Work, ADG and Kudos
Applications due

WEEK 12

MON 27 May

1pm
Stitch n Bitch
Learning Commons
Level 1 E Block

4-6pm
Queer Collective
Queer Space, Room 9.21),
Level 9, Chemical Sci-
ences Building. UNSW

TUES 28 May
10 - 11 am
Smoothie Social
Provided by R.O.C.K.E.T
Club and COFA SRC
COFA Courtyard

1pm
COFA SRC Meeting
COFA Learning Commons
E Block

4-5 pm
Hot Tips
Hear from Arts Industry
experts about what it takes to
make it as an artist. Learning
Commons, Level 1 E Block

4:30-5:30 pm
Yoga
\$5 for Arc members
CB09, C Block

5-7pm
Exhibition opening
Mark Visione
continues to 1 June
Kudos Gallery

6 Napier St. Paddington

6pm
COFA Talks
Reconciliation is a Two Way St.
EG02. COFA

WED 29 MAY

5pm
END OF SESSION
WAREHOUSE PARTY
FREE DRINKS, MUZAC FOR
YOUR EARS and MORE
New Arc@COFA Space, next
to the COFA Courtyard

THU 30 May

12-1pm
COFA Soccer
Moore Park

4:30 - 5:30 pm
Yoga !
\$5 for Arc members
CB09, C Block

FRI 31 MAY
10-12am
Brightside Mentoring
East Sydney High School

2-3 pm
Yoga,
Get stretchy and relax!
CB09, C Block

WEEK 13

MON 20 May

1 pm
Stitch n Bitch
COFA Common Room
Level 1 E Block

TUES 21 May
10-11am
Smoothie Social
Provided by R.O.C.K.E.T
Club and COFA SRC
COFA Courtyard

4-5pm
Hot Tips
Learning Commons,
Level 1 E Block

4:30-5:30pm
Yoga
\$5 for Arc members
CB09, C Block

5pm
Exhibition opening
Mark Visione
continues to 1 June
Kudos Gallery
6 Napier St. Paddington

6pm
COFA Talks
ISEARoss Harley and Paul Thomas
EG02. COFA

THU 23 May
12-1
COFA Soccer
Moore Park

1-2pm
Meditation
Mindfulness and breathing
CB09

4:30-5:30pm
Yoga
Get stretchy and relax!
\$5 for Arc members
CB09, C Block

FRI 24 May
10-12am
Brightside Mentor Pro-
gram Student Exhibition
Come and check out what the
kids from East Syd High and
COFA have been working on
CB09

2-3pm
Yoga,
Get stretchy and relax!
CB09, C Block

UP TO \$10000

DUE WK 11 24 May

ARC
GROUP WORK GRANT

START A **NEW** COLLECTIVE!

For inspiration & application forms check out our clubs and collectives page at www.arc.unsw.edu.au/cofa

AN ART GROUP!
A READING GROUP!
A MAGAZINE!
AN ARTIST RUN INITIATIVE!

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BRIGHTSIDE



**MENTOR A GROUP OF
HIGHSCHOOL STUDENTS
IN SEMESTER 2, 2013!**

BRIGHTSIDE offers COFA students the chance to mentor local Sydney high school students from disadvantaged schools and work towards a creative project together

To get involved with Brightside in Semester 2, 2013 check out the Arc @ COFA website or email Kelly k.doley@arc.unsw.edu.au

arc.unsw.edu.au/volunteer

A photograph of two people standing side-by-side, facing away from the camera. They are positioned against a background that transitions from a bright yellow at the top to a deep red at the bottom. The person on the left is wearing a white t-shirt and dark shorts, while the person on the right is wearing a white t-shirt and dark trousers. Both are barefoot.

THE ROOM

Yiwon Park

Yiwon Park is a multi-disciplinary artist, born in Korea and based in Sydney. Her work explores ideas of collective emotion, shared culture and exchange. Her collaborative project with Sydney artist Peter Wildman, WILDPARK, is currently working towards their first series, titled Inyeon. Inyeon is a Korean term expressing the spontaneous forces and connections that exist between people. The first work in this series, The Room, is due to be exhibited at community arts space 107 Projects, as part of the upcoming International Symposium in Experimental Art (ISEA) conference in June, supported by an Arc@COFA Art and Design Grant. We caught up with Yiwon about The Room and her collaboration with Peter.

Much of your work revolves around different ideas of exchange and collectivity. Has this always been a focal point for you? Why is it such a persistent theme?

I like to understand connections amongst people, whether it is between artist and audience or between people generally. I'm not quite sure what it is. What I like to do is experience the connection. This work is a visualisation of this experience. It is about experiencing personal space through a performance. I like to understand these invisible connections in this shared space between people.

You are collaborating with COFA graduate Peter Wild-

man on your work for the 2013 ISEA conference, The Room.

Can you tell us a bit about this work and your collaboration?

Peter's work is about understanding the body and mind and is quite performative. He uses technology as a medium to explore these things rather than using it for the sake of technology. We have come together to create The Room because we are both excited to visualise the unseen exchange when two people share personal space. The Room monitors the variations of body temperature in moments where personal space is shared and possible connections made between people. Two participants are asked to share a small room. When they enter this space they place themselves into a pair of shoes provided, which are embedded with a temperature sensor. These shoes become an interface monitoring the body for changes in temperature. The room interprets this connection and responds by subtly altering the colour spectrum of the light surrounding them.

The Room is part of a larger series Inyeon, and the exhibition If A System Fails in a Forest... - how does it work within these larger projects?

Inyeon is a Korean term that expresses the spontaneous force that exists between people and their connections. This force brings us together and creates a trail of interactions through our lives. Inyeon is a series of temporal drawing projects based on the performance between people and the forces that exist. If A System Fails in a Forest... asks questions about how experimental media art can engage spaces and bodies beyond the screen and asks what emerges from our interaction, engagement or presence in a system. We see the forces influencing our paths and connections emerging from our work The room by having participants engage with their

bodies and connections in a new visual way.

To assist with the development of The Room, you were recently awarded an Art and Design Grant from Arc@COFA. How did you use this in developing the work?

ADG funds were used for purchasing electronic materials such as temperature sensor, and LED lights for this project. It was a great support for Wildpark to develop our work 'The Room' well.

What's up next - for you and for WILDPARK?

Well, whilst responding to these questions we are simultaneously dreaming of long drives in the Korean countryside, building a house on an island and engaging with strangers in the street. So WildPark may be taking the inyeon series to Korea where we would like to engage with the Korean public, researching the diverse experiences of inyeon in their culture, and developing more interactions with our artworks. One work we have developed and would like to realise is a work entitled Vibration. Vibration asks a participating performer to take a journey, traces their path and embeds it into the city street. If you are interested in what is next for wildpark, please check out our website www.wildpark.com.au

Arc @ COFA's Art & Design Grants (ADG) are given out 4 times a year to assist COFA students who are Arc members to develop their research and practice outside of class and assessment tasks. The next deadline is Friday 24 May, application forms are available via arc.unsw.edu.au/cofa



ISEA2013 is an international symposium of electronic art and ideas taking over various venues, spaces and streets throughout Sydney in June. ISEA2013 showcases the best media artworks from around the world and provides a platform for the lively exchange of future-focused ideas. ISEA2013 brings together attendees from around the world, local and international leading artists, and industry professionals who are driven to push the boundaries of media art and technologies. The ISEA2013 is hosting lots of events, exhibitions and workshops right here at COFA. Here are Arc@COFA's Top 5 ISEA at COFA picks:

#1

Experimental Body Extension
Manufacturing Unit (EBEMU)



The (EBEMU) is a project where physical body extensions are explored and prototypes of Wearable Hybrid Body Augmentations are constructed by a team of voluntary workers. The artists (Gazzola & Granjon) provide a fully functional temporary manufacturing unit and a selection of ready-assembled prototypes. The workers contribute ideas for new products and take part in their construction and presentation. The Fish Bowl, COFA
28 May - 17 June
Paul Gazzola is also artist in residence at COFA for the duration of the exhibition. He is on the lookout for be looking for student and staff volunteers for EBEMU and will be presenting about the project this Thurs, 2pm 16 May in F205.

#2

Running the City



Running the City is an experimental, interactive exhibition in which artists deploy a range of electronic media and tactics to both map and move throughout the city. This exhibition plays on the relationship of virtual to real space. Curated by Felicity Fenner, Chief Curator at NIEA and includes artists Richard Goodwin (Australia), Volker Kuchelmeister (Australia), Laurent Gutierrez + Valerie Portefaix (MAP Office) (Hong Kong), Brad Miller and Ian McArthur (Australia), Marnix de Nijs (the Netherlands) and Jun Nguyen-Hatsushiba (Vietnam)
Launching 4pm, 6 June, COFA
7 June - 20 July
Throughout COFA Campus

#3

Point of View



This exhibition explores the boundaries between real and virtual space and the relationship between observer and observed. It utilises electronic media to investigate the limitations that traditional ocular optics put on our perception of mediated imagery, while also exploring and exploding the boundaries of the cinematic image. Artists include Josh Harle, Chris Henschke and Volker Kuchelmeister. Curated by Volker Kuchelmeister
Launching 5 7 pm, Tues 11 June
5 - 15 June
Kudos Gallery, 6 Napier St. Paddington

#4

Waterwheel: Make & Share About Water



Presented by James Cunningham performance and video artist, and inter-media artist and choreographer Suzon Fuks, co-Artistic Directors of Igneous Inc. Together they have developed Waterwheel (water-wheel.net/) which provides a free, collaborative online platform for sharing media and ideas about water. This hands-on workshop will explore telepresence, media mixing, creative presentation & networked performances.
2:30 pm - 6 pm Sat 8 June
COFA

#5

Visualizing Utopia: Creating Visualizations Of The Future As A Critical Tool



Workshop presenters Tom Schofield, Marian Dörk and Brigitta Zics will explore the possible roles that visualisation can play in imagining the future. By adopting emotive approaches, the hope is to elicit new insights into design practices in data visualisation. Participants will develop descriptions of personal utopias to explore the potential of visualisations of futures that participants would like to live in and experience.
10 - 1 pm, Sat 8 June
COFA

These are but a few, there are so many more events to get involved in:

- Create a Mobile Sonification Synthesiser in the Mozzi: The Mobile Sonification Synthesiser For Arduino Workshop
- Develop an individual approach to personal data in a Desktop Psycho-geographies Workshop
- Hack The Body with Camille Baker and Kate Sicchio to look at the technological practice of hacking
- and wind your own electromagnetic coils, to be used as part of an experimental loudspeaker in the Experimental Electromagnetism workshop

Full program and ticket info: isea2013.org

ISEA are currently looking for volunteers. Don't miss your chance to be a part of the worlds largest symposium of electronic art! Email your CV to kate@anat.org.au



The SRC @COFA are a bunch of students who represent YOU! They are here to campaign for your needs to the larger university body as well as make sure your student voice is heard when it comes to national affairs.

In this issue we hear from SRC @ COFA International Officer Salman Afzal

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



Xin chào, Ni Hao, Selamat pagi,
Assalam-o-Alaikum and Hello!

I am extremely excited to welcome and greet you as the new SRC @ COFA International Officer. It is heartwarming and encouraging to see students from various ethnic and international backgrounds, taking part in academic and extracurricular activities at COFA.

Now that the new campus is fully functioning (well- almost), it gives everyone the chance to be more cohesive and active. This indeed gives an opportunity for students to mingle around and know about each other's expression and add to the colorful values here at COFA.

SRC is here to assist you in making your experience more productive. I am working on some events this year which are exclusively aimed to enhance the cooperation between local and international students. An 'international evening' is being planned in liaison with Jason Phu (our very own Ethnic Affairs Officer) that will help in creating new networks in a fun way. I am already predicting your active participation (don't you love baklava and samosas?).

If you have any questions or want to chat, I can be reached at the Arc @ COFA office on Thursdays, or you can contact me on my email: mirzajr@hotmail.com.

I look forward in helping you in any way possible so just pop in sometime to say hi!

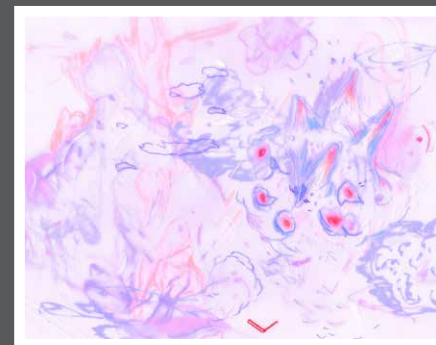
Ciao

MORPHOLOGY

Ainsley Wilcock, Anitta Smith, Louise Zhang, Mathew Purchase, Emma Davey Jenkins

A multi-disciplinary exploration of art forms in nature playing with the phenomenal aspects of the seemingly irrational natural world and the imperial/rational world of natural sciences.

Opens 5-7pm Tuesday 10 May
Closes Saturday 18 May 2013

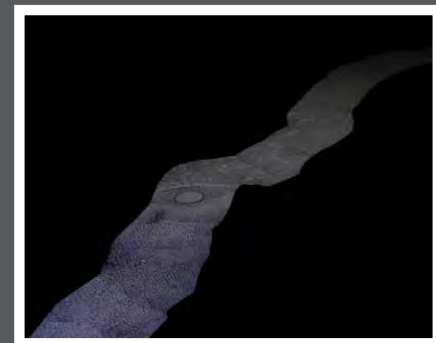


EMERGING TOPOLOGIES

Josh Harle

The spaces we inhabit are becoming progressively more legible through ubiquitous access to Google Maps and GPS navigation, introducing new types of travel story and new types of space. *Emerging Topologies* explores the shifting landscape of a city experienced through mobile mapping technology, and sketches out its own improbable paths through the shadows.

Opens 5-7pm Tuesday 21 May
Closes Saturday 25 May 2013

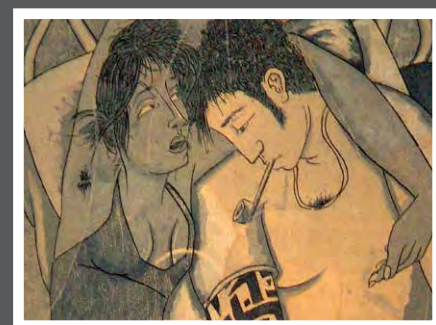


PRINCESSES AND PIRATES

Mark Visono

Even though the questioning nature of art makes the use and manipulation of a 'gender toolbox' subjective and vague, recognition and use of these differences may allow the mature artist of either gender to suggest an emphasis towards masculinity or femininity in their own work.

Opens 5-7pm Tuesday 28 May
Closes Saturday 1 June 2013



KUDOS GALLERY

6 Napier St Paddington NSW 2021

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

T 02 9326 0034

E kudos@arc.unsw.edu.au

W arc.unsw.edu.au/kudos

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



END OF SEMESTER

5PM
WK12

29
MAY

PARTY WAREHOUSE

IN THE UNBUILT WAREHOUSE SPACE THAT WILL BE THE NEW
Arc @ COFA STUDENT SPACE, GROUND FLOOR, D BLOCK