Welcome to the first issue of COFAtopia for Semester 2. There are heaps of great things happening on campus (and off) in the coming weeks so strap yourself in and go crazy - we have already dubbed this semester the ‘Power Semester’. But truly, no matter what your interest, budget, degree or COFA gang you come from there is something to whet your appetite every day of the week. Free toast Friday, Debate Death Matches on Thursday and More Than Words at Kudos are just some of the awesome new activities coming your way. You can read more about them on page 10 in the What’s On section. Another exciting addition to the COFA calendar is the COFA Mural Project. Designs are due by Week 1 to create a new artwork for the 3 panels on the F Block walls facing the courtyard and design.

Submissions will open each semester. So keep your eyes peeled for some killer artwork brightening up the courtyard. In addition to this great initiative and the new courtyard seating, COFA students enrolled in the Permaculture Design Winter elective have been busy creating sustainable garden beds for the courtyard. No doubt these will soon grace the space and we can have plants and herbs to eat from!

Speaking of the courtyard, remember if you want to exhibit in the COFA Fishbowl, we are always looking for new artworks, process based ideas and experimental projects to fill it. You can end your proposals to fishbowl@arc.unsw.edu.au or read more about what you need to submit on page 14.

Enjoy Issue #5 and see you around the courtyard!

Love,
Arc@COFA

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Adding and dismantling parts of mockumentary and projections. performance ideas, video workshop our character and open to the public, we’ll start to second week of the lab when its the base structure installed. The focus on construction, getting In the first week of the lab we’ll belly Arts? 

How will The Art Workers project安装ing that they describe as and Jack Stahel are building an Cremin, Sarah Kukathas, Al Poulet Art & Design Grant (ADG) for a COFA student Jack Stahel this winter’s biennale festival, The Festival. One of several projects COFA students are part of in this winter’s biennale festival, The Art Workers; Susan Bui, Patrick Cremin, Sarah Kukathas, Al Poulet and Jack Stahel are building an installaing that they describe as a metaphor for artistic practice. We caught up with Jack to find out more... How will The Art Workers project as a process unfold into an art-work over the course of Underbelly Arts? In the first week of the lab we’ll focus on construction, getting the base structure installed. The second week of the lab when its open to the public, we’ll start to workshop our character and performance ideas, video mockumentary and projections. Adding and dismantling parts of the structure will be all part of the performance too. We want our process to be fairly transparent, so hopefully the audience will get something from a pretty straight forward demonstration of how art-ists work on a project and how we work together. We’re Art Workers and we make Art Work! You refer to yourselves as ‘art workers building’ - what interests you about the relationship between art and labor? 

Our project ‘Art Works’ is about artistic process as an occupa-tion. The performance will include physical labor, but will also include other activities like grant writing, discussions and arguments, and we’ll have a ‘thinking chair’, that’s an important one haha! Constructing and deconstructing are equally important processes as an artist, so when we represent that in physical space and in time through performance, the hope is that the bizarre anomaly of an occupation that is ‘artistic practice’ is more clearly defined in its comparison to your average ‘9 to 5’ job.

Why use slapstick and comedy as ‘tools’ (pardon the pun) in this work? Oh yes! I always welcome a pun. We want people to engage with the performance in a friendly way. I think it’s a lot easier to be transparent about your process and ideas when you do it in a light hearted way, and its easier for an audience to feel comfortable to probe and question. I don’t know, maybe we’ll be the ones that end up looking like tools! Haha, that would be great though, it’s all part of the performance.

What do you think the pressures are on emerging artists these days to be ‘professional’? I think ‘professional’ can be equated to many different goals in the art world. Someone could measure their professional status in commercial terms, or in their contemporary relevance, or building up a status for yourself. I guess ultimately, artists operate within an industry just like any other profession, so being profes-sional is learning to navigate that industry, and contributing to its development. The pressures arise in the difficulty of knowing where you fit within that industry. There is such a diverse selection of goals you can aim for, and they’re not necessarily compatible with each other either.

What sort of career do you want or envisage yourself to have as an artist? With so many avenues in the arts community to explore, it can be hard to have an exact vision of what you want for your career. I’d just say, I’m an artist and I don’t know for sure what opportuni-ties that will lead to exactly, but I wouldn’t have it any other way.

How did you all meet and start working together? The single greatest thing about art school is meeting other artists and forming friendships, both personal and professional. Once we had all graduated honours, Art Workers grew from the desire to sustain the communal and collaborative environment that COFA nurtures. You refer to yourself as an imaginary scientist, what does this mean and what are you studying at COFA? Imaginary Science is an intro-spective and personal approach to understanding our own minds. It incorporates a pretty broad variety of ideas based in existen-tialism and metaphysics, neuro-science (most specifically ideas of bihemispheric structuring) and it’s relation to how we structure information. So yeah, epistemol-ogy and historical progression of museum practices comes into the picture a lot too. I use my obsession with drawing and collecting as methodologies to try and understand how all these ideas are connected. The ‘imaginary science’ comes in when you start to realise that all the information we take for granted has been structured in a pretty organic and arbitrary way before us, and within that structure a lot of possible ways to understand something become removed as possibilities. It’s still possible to backtrack and envision new connections between things though. I can shoot myself in the foot a little bit, trying to incorporate a lot of disparate ideas that I’m passionate about, but that’s the challenge I love, and if I could exhaustively explain all the interconnections, or if I just focused on a smaller research area, I’d lose interest. What would you change on the COFA campus if you could do anything? I’d like to see an exhibition space that’s a bit of a free for all. The ‘exhibiting’ would just take place while artists are in the space working on something. If people could go there whenever they like and work on something, no bookings or schedules, it would encourage people to work together too. You might go there to make something and end up being part of something totally different. I really think there is a lot of untapped potential in experi-menting with new ways of provid-ing exhibiting space. If you change the format, you can end up with very different approaches to mak-ing work. Aside from that, there is the obvious answer. More Trees!

Check out The Art Workers and 29 other projects in development during The Lab, Cockatoo Island until 31 July ‘free entry’ Underbelly Arts Festival runs 3-4 August +tickets available online at underbellyarts.com.au The next deadline for Arc @ COFA ADG (Art & Design Grants) is Friday 23 August (week 4). Information and application forms available arc.unsw.edu.au/cofa. To kick start a ‘free for all’ in The Fish Bowl Project Space on the COFA Courtyard, or to arrange to do your own project in there, come see us in the Arc Office, or email: cofa@arc.unsw.edu.au
COFA MFA Candidate Jason Phu recently prompted many a confused or bemused face in the promotion of his recent exhibition at Kudos Gallery made up of broken English and failed electronic symbols for Chinese. Some visitors further bewildered, but many more were moved by his installation of scaffolding, construction mesh, and one giant banner filling more than half the gallery space. Whilst re-hanging his banner in The Fish Bowl, we had a chat with Jason about this work and his Masters research.

**Your exhibition**, 女士、先生们，2008年H.M.S.GOLDEN CENTURY, BONDIBEACH，注意安全，一路。involved a massive banner of a ship landing on Bondi Beach – what is that about?

The central idea is a fictitious construction of an alternate history: What if the Qian Long Emperor (1711 - 1799) from Ming Dynasty China (1644-1912) colonised Australia in 1758, three decades before Arthur Phillip’s First Fleet? The motif of the wooden ship is potent for many cultures that have experienced colonisation, especially the Aboriginal people of the Australian Continent. The ship is a replica Treasure Ship, a part of an enormous fleet during the Ming Dynasty (1368-1644) by General Zheng He (1371-1433) for tributary and exploration purposes. I’m also re-imagining Bondi Beach as the new ‘landing-site’ for this modern day colonisation by the Chinese peoples.

**What is your interest in colonialism and faked history?**

I would say that my interest in colonisation is of an outsider. I’m a Chinese person that was born in Australia, so the conversation in this continent regarding colonisation doesn’t specifically involve a person of my identity. Although the history of Chinese peoples in the Australian Continent runs just as long as Caucasian people. I guess my artwork is a way for me and persons of similar identity to find a place in the narrative of this continent.

My work is less faked history and more alternate history. It’s a common vehicle used in fiction to illustrate a different perspective. In this case, I’m supplanting the dominance of ‘west’ to ‘east’ and inverting the ‘whiteness’ of contemporary, Australian identity to ‘the other’ or ‘the oriental’.

**Have you always worked with the blurring of fact and fiction?**

Yes, I think it’s a common working process for most artists, a reimagining of reality. My Honours research was based around Drinking Culture in Australia. Much of the first hand research was a blur of fact and fiction.

**Mythology is an important part of many cultures, is it significant to you?**

Yes, growing up in a Chinese family, I was raised with the mythology from my background. My works on paper usually reflects this mythology mixed with my experience growing up in Australia.

**What’s coming up next for your next show?**

I’m in a group show ‘Face 2 Face’ at Robin Gibson with fellow COFA student Ramesh Nithiyendran and I have a solo show ‘Lots of jasonphus.’ at Archive space. Both coming up in the next couple of weeks!

The next deadline for Kudos Gallery exhibition proposals is Friday 9 August. Info and application forms can be found at arc.unsw.edu.au/kudos
LEADERS IN THE INDUSTRY GIVE PRICELESS ADVICE ON HOW TO MAKE IT IN THE ARTS...

Not sure where to go after your degree?
Confused about how to approach galleries?

HOT TIPS

WEEK 2
NAVA: Artist Opportunities
find out what’s right for you

WEEK 3
NAVA: Money Talk$
how to apply for grants and generate income

WEEK 4
NAVA: Artist Advocacy
know your rights as an artist in the industry

WEEK 5
Milkcrate Events: Real Life Situations
Hear about how this arts company used NEIS to start a sustainable business

4:30 PM TUESDAYS
COFA Courtyard

DEBATE DEATH MATCHES

This semester, Arc @ COFA and the SRC transform the Courtyard into a deadly stadium of intellectual warfare!
Every Thursday at 12noon, it’s all in for our new Debate Death Matches!!

From your arena seating watch groups of 4-5 students face off on current topics relevant to emerging artists and designers. Tag in and out of the ring if you feel like you’ve got something to contribute to the discussion. Get into it! Get crazy! But don’t get mean, or the ref might red-card you.

HOW TO SCORE AND WIN
Statements are made on the spot and do not have to be long. Statements must be rebutted within 20 seconds. If a team cannot come up with a rebuttal within 20 seconds the opposing team scores a point. The first team to reach 10 points will be victorious.

DEBATE DEATH MATCH RULES
1. Maximum 5 people on each side at a time
2. Join in whenever you please. If the team is full tag somebody out.
3. Statements that are personal attacks will receive a yellow card and the speaker will have to take time out.
4. You are encouraged to be passionate but if a speaker is being excessively aggressive they will receive a red card and have to sit out for the rest of the match.

TOPICS
Week 2 Technical Skill vs Conceptual Strength what makes a successful artwork?
Week 3 Should Artists engage with pop culture? E.g Marina Abromavic dancing in Jay Z’s Video
Week 4 Painting is dead.
Week 5 Is how well an artist’s work sells the best judge of their ability?
Week 6 Has COFA taught you anything?

HOW TO TAG IN AND OUT
If you feel that your team has an opinion that needs to be heard, tag in and share your thoughts! If the team is full, tag out a current member to create space.

This semester, Arc @ COFA and the SRC transform the Courtyard into a deadly stadium of intellectual warfare!

4:30 PM TUESDAYS
COFA Courtyard
**WHAT'S ON**

### WEEK 1

**MON 29 July**
- 8pm Trivia at Arts Bar
  - 27 Oxford St, Paddington

**TUES 30 July**
- 8am - 10am COFA Coffee Happy hour
  - All Regular coffee’s $2.50
  - Cornerhouse, 33 Albion Ave, Paddington

**11-3pm** WELCOME BACK DAY!
- COFA
  - Music, games, stalls, craft

**12:30pm** Free Vegetarian Lunch
- funded by Arc@COFA
- COFA Courtyard

**6pm**
- COFA Talks
  - EG02, COFA

**WED 31 July**
- 11am-2pm UNSW Internship Expo
  - UNSW

**2pm** More Than Words
- The Shape of Things To Come Honours exhibition
  - continues to 10 August
  - Kudos Gallery
  - 6 Napier St, Paddington

**3-5pm** UNSW Volunteer Work Expo
- UNSW

**THU 1 Aug**
- All Day COFA Happy Hour
  - Show your COFA card and get 10% off all day
  - Cornerhouse, 33 Albion Ave, Paddington

### WEEK 2

**MON 5 Aug**
- 10-11am Smoothie Social
  - Come and get some free liquid breakfast and meet some new peeps!
  - Provided by R.O.C.K.E.T and COFA SRC
  - COFA Courtyard steps

**1pm**
- Half Assed Olympics
  - Come on down and play ping pong, handball, hoop toss and get sporty!
  - COFA Courtyard

**6pm**
- C Block Cinema Night
  - Catch the hottest arthouse movies under the stars
  - COFA Courtyard

**8pm**
- Trivia at Arts Bar
  - 27 Oxford St, Paddington

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

**TUES 6 Aug**
- 8am - 10am COFA Coffee Happy hour
  - All Regular coffee’s $2.50
  - Cornerhouse, 33 Albion Avenue, Paddington

**4:30pm**
- HOT TIPS
  - NAVA artists opportunities
  - COFA Courtyard

**THU 8 Aug**
- 12-1pm Debate Death Matches
  - TECHNICAL SKILL VS CONCEPTUAL STRENGTH
  - Students face off on current topics relevant to emerging artists and designers.
  - COFA Courtyard

**1pm Meditation**
- learn mindfulness and meditation "free" with the COFA Counsellor
- Quiet Room, CB09

### WEEK 3

**MON 12 AUG**
- 10-11am Smoothie Social
  - Get some free liquid breakfast and meet some new peeps!
  - Provided by R.O.C.K.E.T and COFA SRC
  - COFA Courtyard

**5:45pm**
- Gallery Crawl
  - Check out the hottest ARI's and hidden commercial galleries openings in Sydney.
  - COFA Courtyard at 5:45pm

**1pm**
- Half Assed Olympics
  - Come on down and play ping pong, handball, hoop toss and get sporty!
  - COFA Courtyard

**6pm**
- C Block Cinema Night
  - Catch the hottest arthouse movies under the stars
  - COFA Courtyard

**8pm**
- Trivia at Arts Bar
  - 27 Oxford St, Paddington

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

**TUES 13 AUG**
- 4.30pm HOT TIPS
  - NAVA Money Talks
  - COFA Courtyard

**5-7pm**
- Exhibition opening
  - SAFEKEEPING
  - Melanie Beresford continues to 10 August
  - Kudos Gallery
  - 6 Napier St, Paddington

**6pm**
- COFA Talks
  - EG02, COFA

**WED 7 Aug**
- 12-3 All you can eat Curry day
  - $12
  - Cornerhouse, 33 Albion Avenue

**1pm**
- Cratertoon Tea
  - Eat cake and get your craft on COFA Courtyard Level 1 E Block

**2pm**
- More Than Words
  - Artist talks in Kudos Gallery responding to the show

**5pm**
- Manifesto Zine meeting
  - Come and contribute to COFA’s newest arts and culture rag!
  - COFA Learning Commons, Level 1 E Block

**THU 8 Aug**
- 12-1pm Debate Death Matches
  - TECHNICAL SKILL VS CONCEPTUAL STRENGTH
  - Students face off on current topics relevant to emerging artists and designers.
  - COFA Courtyard

**1pm**
- Cratertoon Tea
  - Eat cake and get your craft on COFA Courtyard Level 1 E Block

**2pm**
- More Than Words
  - Artist talks at Kudos Gallery
  - Artist talks in Kudos Gallery

**5pm**
- Gallery Crawl
  - Check out the hottest ARI's and hidden commercial galleries openings in Sydney.
  - COFA Courtyard at 5:45pm

**FRI 16 Aug**
- 10am Free Vegetarian Lunch
  - funded by Arc@COFA
  - Wanaka help out with Free Toast Fridays? all you have to do is put bread in the toaster and chat to people, so easy!
  - email us cofa@arc.unsw.edu.au COFA Courtyard

**WED 14 Aug**
- 12:30pm Free Vegetarian Lunch
  - funded by Arc@COFA
  - Wanaka help out with Free Toast Fridays? all you have to do is put bread in the toaster and chat to people, so easy!
  - email us cofa@arc.unsw.edu.au COFA Courtyard

**10-12pm**
- NAVA Internship Expo
  - East Sydney High School

**1pm**
- Cratertoon Tea
  - Eat cake and get your craft on COFA Courtyard Level 1 E Block

**2pm**
- More Than Words
  - Artist talks at Kudos Gallery
  - Artist talks at Kudos Gallery
Cold Eels and Distant Thoughts

Djon Mundine OAM

Just remember, that whatever you write about me, that I was a man! - Jack Johnson, Sydney 1908.

The science of photography as we know it was created in France in 1839; not so long after the arrival of Europeans on the Australian continent in 1788. The first black and white photographic images of Aboriginal people were taken in 1847. For most of the following history we were at the ‘victim’ or target end of the lens. Photographers of these times searched for the stereotypically ‘primitive’ and posed their Aboriginal subjects accordingly. It was only towards the end of the 1800s/early 1900s with a quantum change of technology in scale, cost, and practicality (Kodak Box Brownie and other portable cameras) that some, yet unrecognized, Aboriginal person moved behind the lens. Photographers of these times searched for the stereotypically ‘primitive’ and posed their Aboriginal subjects accordingly. It was only towards the end of the 1800s/early 1900s with a quantum change of technology in scale, cost, and practicality (Kodak Box Brownie and other portable cameras) that some, yet unrecognized, Aboriginal person moved behind the camera to record his or her own vision.

The concept of this exhibition came from my observation that in the 1980s there were a group of mid-career Aboriginal male photographers who were working independently of each other but with similar attitude to the role of the camera and the ‘truth’ of the captured image (Mervyn Bishop, Peter Mackenzie, Ricky Maynard and Michael Riley). I had tried to raise an exhibition of their black and white images a number of times in the 1990s but they appeared out of fashion. The catalyst for the present exhibition came to be the Australian Government’s ‘Intervention’ into Aboriginal societies in northern and central Australia and the demonization of all Aboriginal men as criminals, alcoholics, and violent pedophiles in the process.

The nine photographers in my recent Cold Eels and Distant Thoughts exhibition at Kudos Gallery are of two generations: a younger Adam Hill, Darren Bell, and Jason Wing who is of Aboriginal and Chinese descent; and six mid-career photographers, Michael Aird, Mervyn Bishop, Gary Lee, Peter McKenzie, Ricky Maynard, and Michael Riley.

“When a visitor enters a Nigerian home, he will immediately be handed over the photo albums of the family.” According to the Nigerian/American curator Okwui Enwezor, photography plays an important role in African society. And also in every Australian Aboriginal home, despite the disjointed removals of family members and from place of birth as a result of former government policies, is a set, a wall, “the tea tin” (Peter McKenzie), biscuit tin (Mervyn Bishop), or shoeboxes of family photos. Within the lineage of family, extended family ( clan) country, and spiritual memory are invested. A most important story but with digital photography a fading practice; the images remaining in the ether of the computer or on the ironically called ‘memory stick’ (message stick).

A photographer has an ambiguous position within the history of a disempowered people. The photographers here show how Aboriginal men are not all alcoholic, violent and unthinking brutes. Jason Wing’s set of self-portraits (An Australian Government Initiative, 2000) is a direct response to these assertions and political maneuvers. The every-day common Aboriginal male appears in a variety of roles, many of them positive. What we see are pictures of males in particular moments of action, grace and great expressive humanness.

Everyone is important and these are some men that I think are important. - Michael Aird.

Michael Aird learnt his love of art and skills in photography from his mother and grandmother. In this process his mother told him a set of basic rules to take a good portrait photo; one don’t cut people off at the shins – either put the whole body in or not at all – include their feet or cut them off at the waist. Two, don’t have bright sunlight behind the person. Three, always hold the camera steadily when the sun gets low in the sky. Four; always photograph children and animals at their eye-level or lower and so don’t appear to look down on them. Possibly due to his anthropology background, until now he didn’t call himself a ‘real’ photographer though like many Aboriginal people he studiously recorded and annotated the family and colleagues of his career; capturing warm, reflective moments and special places in their lives. His series of uncarul Our charming men is spiced and underscored by people in active every day pursuit.

It was magical watching a print that I had made come up in the developer for the first time in my life - I can never forget it. Mervyn Bishop, Sydney 1998

There comes a time when a photographer of celebrities becomes the celebrity photographer himself. Mervyn Bishop’s is a lifetime of picturing others, really looking at others and in a sense defining others. He points and records to the actual reality, the folly, of each player, and the essential truth no matter how dressed up. Or like some social guardian angel presence, a kindly owl-like gosh-haver traveling and hoarding, hoo-vering at every social occasion, and enhancing the positives of each event, the strength of each character, and to disguise and paint over the flaws of each interaction.

Sport remains a well-followed path allowing what is essentially a secondary, as a macho man and as an Aboriginal. And yet in these beautiful toned photographs we find a genial self-possessed of himself, and the idea of the ‘male’.

The self-examination, self-absorption and preening and a form of narcissism can be one reaction to oppression and demonization and trauma, the trauma forced on Aboriginal males through a brutal colonisation process.

Art is often placed as a playing field of the middle and upper-class. Darren Bell’s barbeque cavalcade cuts to the bone however in an equally tender, open and vulnerable way.

Men divest themselves of their outer garments to expose their power differently to women – tear open the shirts to reveal their chests and power (Superman).

Great candid shots – most probably everyone gets the posed portrait – the strength of men, their potential violence and their exposing of themselves to reveal their personality and allowing themselves to be vulnerable. Alcohol is said to be depressant on the human nervous system but also a suppressant on control.

I found that I wanted to tell stories and get stories from Aboriginal people. - Michael Riley

Jason Wing’s An Australian Government Initiative self portrait in 2007 is a direct response to the Howard Government’s intervention into Aboriginal communities and societies in the Northern Territory in 2007. In this political stunt to ‘kick the blacks’ and attract votes, all Aboriginal men were stereotyped and demonized by politicians and press as violent, drunken, rapists and pedophiles. At a number of showings of these images Wing handed out such ‘breast-plates’ for males in the audience to wear.

“We eat cold eels and think distant thoughts” - Jack Johnson (born March 31st 1878) in answer to the question of why white women were attracted to black men.

The exhibition is named from boxer Jack Johnson’s enigmatic but amusing words at a turning point in ‘western’ views of black men and the personal awareness and empowerment of the men themselves.

The negritude movement of the 1930s and 1940s, the period of the ‘new negro’ who would refuse to take insult and a lower position. ‘Black is beautiful’, the anthem of the 1960s, was a political statement, despite being now seen as irrelevant and an almost gratuitous social baggage, has been and is a ‘constant’ of Australia’s history, it’s conservatism and shame. Non-white non-western men are usually cast as effeminate (‘Asiatic’, ‘exotic’, ‘sexual others’ – ‘African- American’ but Aboriginal men are essentially trapped somewhere between being spread across our national male sporting cavalcade and occasional entertainment scene.

To cast Aboriginal men as desir-able is to see them as human and natural, but this means in effect to relativise control. And so perhaps the central intention of the exhibition is to see Aboriginal men as just normal males with varying attributes, attitudes, fears, and hopes and dreams for a better future.

Djon Mundine OAM
Independent Aboriginal Art Curator, PhD Candidate COFA, UNSW

*This is an excerpt from Mundine’s essay, from exhibition at Kudos in July 2013

Jason Wing, An Australian Government Initiative Self Portrait (Instal) view, digital C-Print, 80 x 100 cm each.
Arc@COFA is seeking proposals for a mural design for the 3 panelled wall on F Block side of COFA courtyard (near the main entrance). Murals will change every semester.

Designs due Week One
For an entry form or more info contact cofa@arc.unsw.edu.au

WHO IS ART SCHOOLBUM?

Who is Art Schoolbum? Their Twitter states Art Schoolbum is: Instructional paintings, musings and poems as life as an art school bum influenced by haiku and memes. Performance art in 140 characters. Art Schoolbum are responsible for those white bins that have been popping up on campus asking to write how you are feeling on a coffee cup. You may have seen them in the student kitchen and the COFA courtyard.

And these tweets all over Facebook:

Get a part time job
Loath it with your every nerve
Decide to be an artist
#COFA

Create a piece out of books.
Have the librarian scream at you. Document this reaction.
#COFA#PerformanceArt

Tie cans with string across courtyard
Breathe collaborative ideas into air
That hangs between studio blocks.
#COFA#WorkWithOtherArtists

On Facebook recently we had this conversation as I tried to find out, who exactly is Art Schoolbum?

Saturday 13 July 7:49pm

Arc@COFA:
Hi there, who is Art Schoolbum?

Art Schoolbum:
While we would love to tell you who we are, the whole point of this is that it is anonymous. The name speaks for itself

Arc@COFA:
What do you do get up to?

ASB:
We are an interactive performance art group aimed at bridging the cyber and IRL art spaces. We are heavily influenced by the 60s Fluxus movement and the instructional paintings works of Yoko Ono. This influence of high forms such as instructional paintings and haiku combined with exposure to online meme culture motivated us to create our short little tweet pieces. We were drawn to twitter due to its brevity much like the haiku in our interest of the moments where high and low cultures intersect.

Arc@COFA:
What is most exciting about being at COFA?

ASB:
Just being in an environment where we feel inspired by other students and our teachers and overall the room to share ideas

Arc@COFA:
What is the worst thing about being at COFA?

ASB:
The lack of on-campus art...

Arc@COFA:
Who is your favorite artist?

ASB:
Yoko Ono

You can follow ArtSchoolbum on Twitter @ArtSchoolbum and Facebook Art Schoolbum

EXHIBIT IN THE FISH BOWL PROJECT SPACE

The Fish Bowl is a new series of student project spaces run by the Kudos Committee and Arc @ COFA. The Fish Bowl offers 1-2 week studio residencies for students to focus on their practice or to exhibit a specific project. There are two spaces located on the Ground Floor of D Block

INTERESTED?
email fishbowl@arc.unsw.edu.au with:
Your Name / Student No. / Course and level (e.g. BFA 3rd yr, or MFA 2nd yr) / Email address and ph number / Description and medium of work you're proposing to show or develop in the space / 1-2 images / dates requested

PSST...announcing THE COFA MURAL PROJECT
Launching this semester.

Arc@COFA is seeking proposals for a mural design for the 3 panelled wall on F Block side of COFA courtyard (near the main entrance).

The successful artwork must be completed by week 5.
More Than Words
New Kudos Artist Talks
Interview with Michael Do

Michael Do is a second-year student at COFA studying a dual degree in Law and Art History. He is on the Arc@COFA Grants Committee and the Kudos Committee. Recently, Michael sat down with Alex Clapham (Kudos Coordinator), Kate Britton (Framework Editor) and students on the Kudos Committee about increasing opportunities for critical dialogue at COFA. Next thing you know, a new series of artists talks; More Than Words was underway at Kudos Gallery for Semester Two. I got Michael to answer a few questions about this exciting new program.

Tell me about More Than Words...

More Than Words involves artists from each exhibition speaking about key works for about half an hour, followed by discussion. These artist conversations will take place every Wednesday from 2-3pm, and there will be wine and snacks!

We’re also including theorists and historians from COFA by giving them the opportunity to respond to an exhibition. In essence, it’s a weekly program with something for everyone.

More Than Words is a free event. It is a great opportunity to meet other students, learn about emerging artists, curators and the diversity of work coming out of COFA.

Why did you start this program?

I’ve always had an intense appreciation of art history and the ideas that inform it. This is why I was so keen to get this project up and running.

I want to have people engaged with the ideas behind the art. Art and exhibiting isn’t just about engaging visuals, there’s so much more to it.

What sort of artists are you going to have speak?

We’ve been quite liberal in allowing the artists and theorists to choose which works to speak about. Art and exhibiting should be about moving people and appealing to the emotions. What better way to move people than to speak about works that you love and appreciate?

That’s why the series is called More than Words. We wanted the audience to leave with something more than just words. We want them to be moved and engaged with the works on a deep and sincere level.

But with that said, we’ve absolutely banned pretentious art dribble. It’s all about clear, open and inclusive conversation.

Who is the most inspiring speaker you have heard?

An inspiring speaker is able to connect and strike a chord in their delivery (whether in person or through a screen).

I can give you a top 3: Leymah Gbowee for her inspiring bravery and courage, Alan Krell for his ebullience and theatricality, and Michael Kirby for his endless wit and his heart to heart tone.

Be sure to catch More Than Words every Wednesday during semester, 2-3pm at Kudos Gallery, 6 Napier St. Paddington.
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 Indigenous Officer Teena McCarthy. The role of the Indigenous Officer is to promote reconciliation and the interests of Indigenous students at COFA, UNSW and the wider community. If you want to get involved in the conversation or future SRC events, friend them on FB at COFA Src.

I am currently completing my final year of a BFA, majoring in Painting.

I took up the position as Indigenous Officer for the SRC, hoping to shed some light on the many issues facing Indigenous people, in a personal bid to stamp out racism.

In 2012 the United Nations Human Rights watchdog attacked Australia on its tough refugee policies, and its appalling treatment of its Aboriginal people. Australia was deemed ‘racist’, as a place where people are treated inhumanely, judged by their differences, be it racial, religious or simply by the colour of their skin.

As a member of the SRC, I hope to help raise awareness of the deep hurt and pain suffered by generations of people due to the repetitive government policies placed upon them, with particular concern given to the NT Intervention aptly re-named ‘Stronger Futures’. I hope to give a voice to people whom may still experience such hurt particularly in institutions.

To quote the Aboriginal activist, academic Dr Gary Foley; “If people are serious about the struggle for justice, they need to look in the mirror. Educate yourself and educate others, in seeking justice and social change for Aboriginal people coming from a fundamental stance, in order to raise awareness and to transform as many people as possible about the task at hand”.

I will be raising awareness about these issues through a campaign of posters on campus and other activities throughout the semester, including a film night and BBQ.

If you would like to get involved email t.mccarthy@arc.unsw.edu.au

THE SHAPE OF THINGSTOCOME
COFA BFA Hon’s Exhibition at the halfway mark & the GBK Awards at Kudos Gallery & COFAspace

Madeline Beckett, Michelle Boscia, Julie Brockbank, Katheriner Concoran, Alice Courtoopoeus, Justine Davenport, Beth Dillon, Belinda Dunstan, Jang Eunjoo, Alexandra Falkiner, Georgina Fanning, James Gatt, Claudia Howard, Samuel Kirby, Angela Jones, Eric Macdonald, Gemma Messih, Mia Middleton, Daniella Meier, Jacqueline Mills, Kyle Morgan, Tamara Muzikants, Mary Nguyen, David Nicholas, Anthony Tanner, Ainsley Wilcock, Louise Zhang

Opens 5-7pm Tuesday 23 July
Talks 2pm Wednesday 31 July
Closes Saturday 3 August 2013

SAFEKEEPING
Melanie Beresford

Using the home as a metaphor for exploring Attachment Theory to create installations, videos and drawings in an attempt to capture a sense of how we deal with the inevitable.

Opens 5-7pm Tuesday 6 August
Talks 2pm Wednesday 7 August
Closes Saturday 10 August 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
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