

COFA  
COPA

ATC  
UNSW Student Life  
@COFA



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#### FRONT COVER IMAGE

Daniel Lethlean Higson  
acrylic texta and marker  
as part of Weird Woods,  
Paden Hunter and Daniel  
Lethlean Higson  
Kudos Gallery  
16-20 July 2013

#### LOGO DESIGN

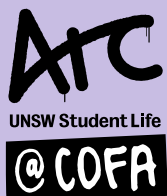
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#### PRINTING

Arc Office @ COFA

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Arc @ UNSW Ltd



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## EDITORIAL

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](mailto: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





# THE ART WORKERS



**COFA student Jack Stahel recently received an Arc @ COFA Art & Design Grant (ADG) for a collaborative project between current students and recent graduates on Cockatoo Island as part of this year's Underbelly Arts Festival. One of several projects that 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 artists 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 occupation. 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 professional 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 opportunities 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 that mean and what are you studying at COFA?**

Imaginary Science is an introspective and personal approach to understanding our own minds. It incorporates a pretty broad variety of ideas based in existen-

tialism and metaphysics, neuroscience (most specifically ideas of bihemispheric structuring) and it's relation to how we structure information. So yeah, epistemology 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 Im 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 experimenting with new ways of providing exhibiting space. If you change the format, you can end up with very different approaches to making work. Aside from that, there is the obvious answer.. More Trees!

*Ah... Jack.... that 'free for all' exhibition space actually exists! We've called it The Fish Bowl and are just waiting for people to realise it... perhaps we need The Art Workers on the case??*

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](http://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](http://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](mailto:cofa@arc.unsw.edu.au)



# JASON PHU



**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，2008年 H. M. S. GOLDEN CENTURY 即将攻 BONDIBEACH。注意安全，一路平安。 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](http://arc.unsw.edu.au/kudos)



Not sure where to go after your degree?

Confused about how to approach galleries?

# HOT TIPS



LEADERS IN THE INDUSTRY GIVE PRICELESS ADVICE ON HOW TO MAKE IT IN THE ARTS...

## 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

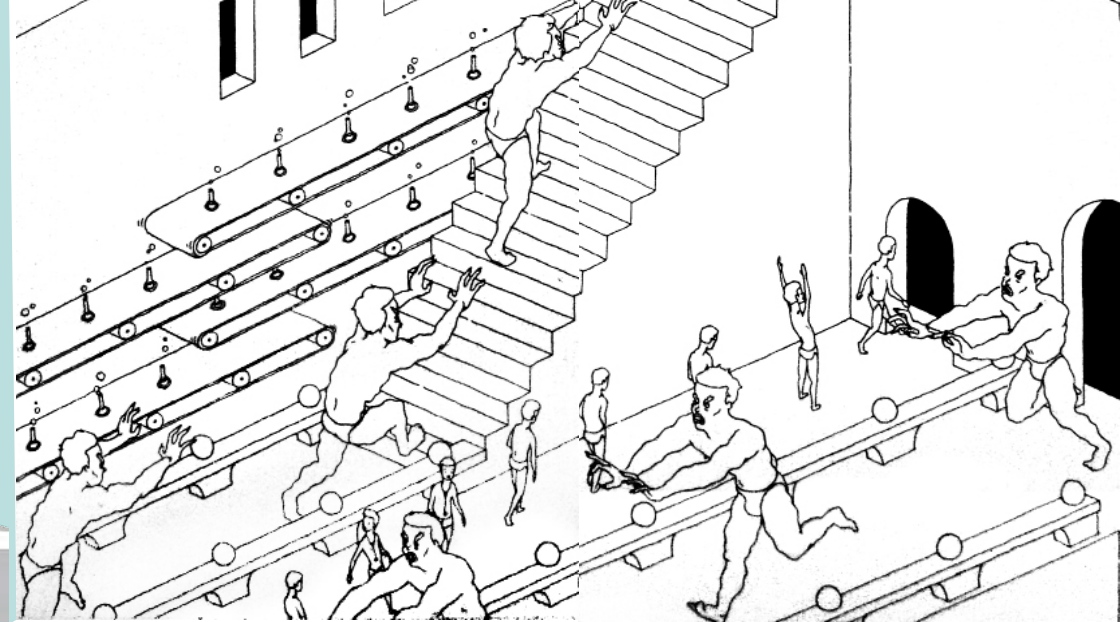
## WEEK 5

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

**4:30 PM TUESDAYS**  
**COFA Courtyard**

NAVA  
NATIONAL ARTIST VOICES AND VISIONS  
FROM THE WEST COAST OF AUSTRALIA

ARC  
UNSW Student Life  
@COFA



## 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 Abramovic 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?

# 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

**FRI 2 Aug**

**10-12pm**  
**Brightside Mentoring**  
East Sydney High School

## 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

**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 Av-  
enue, Paddington

**1pm**  
**Crafternoon Tea**  
Come and eat cake, catch up  
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 Meditation**  
learn mindfulness and  
meditation \*free\*  
with the COFA Counsellor  
Quiet Room, CB09

**2-3pm**  
**COFA Soccer**  
Meet in the courtyard Moore  
Park We're looking a coach and  
captain to lead us to the Fine  
Arts Cup with NAS and SCA,  
and also to play UNSW Social  
Soccer Soc. Put your hand up!

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

**FRI 9 Aug**  
**10am**  
**Free Toast Fridays**  
COFA SRC providing toast and  
take home a loaf.  
COFA Courtyard

**10-12pm**  
**Brightside Mentoring**  
East Sydney High School

**12-1pm**  
**FREE YOGA**  
Yoga funded by Arc@COFA  
Quiet Room, CB09, C Block

**2013 Arc Board Elections:**  
**Voting Opens!**

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

**KUDOS EXHIBITION**  
**PROPOSALS DEADLINE**  
application forms  
downloadable at  
[www.arc.unsw.edu.au/kudos](http://www.arc.unsw.edu.au/kudos)

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

## WEEK 3

### SAFETY AND WELLNESS WEEK

**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 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 13 AUG**  
**4.30pm HOT TIPS**  
**NAVA Money Talk\$**  
COFA Courtyard

**5-7pm**  
**Exhibition opening**  
Lea Donnan  
continues to 24 August  
Kudos Gallery  
6 Napier St. Paddington

**6pm**  
**COFA Talks**  
EG02. COFA

**WED 14 Aug**  
**12:30pm**  
**Free Vegetarian Lunch**  
funded by Arc@COFA  
Wanna DJ??  
email [cofa@arc.unsw.edu.au](mailto:cofa@arc.unsw.edu.au) or  
visit our office E105  
COFA Courtyard

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

**2pm**  
**More Than Words**  
Artist talks at Kudos Gallery  
Hosted by Michael Do

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

**THU 15 Aug**

**12-1pm**  
**Debate Death Matches**  
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

**2-3pm**  
**COFA Soccer**  
Meet in the courtyard Moore  
Park We're looking a coach and  
captain to lead us to the Fine  
Arts Cup with NAS and SCA,  
and also to play UNSW Social  
Soccer Soc. Put your hand up!

**5:45pm**  
**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 Toast Fridays**  
\*\* wanna 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](mailto:cofa@arc.unsw.edu.au)  
COFA Courtyard

**10-12pm**  
**Brightside Mentoring**  
East Sydney High School

**12-1pm**  
**FREE YOGA**  
Yoga funded by Arc@COFA  
Quiet Room, CB09, C Block



Jason Wing, An Australian Government Initiative, 2010 (install view), digital photograph 150x100cm each

# 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, and 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 stereotyped '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 camera) 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 of 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, 2010) is a direct response to these accusations 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, and skills in, photography from his mother and grandmother. In this process his mother told him a set of basic rules to taking 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 steady 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 avuncular charming men is spiced and underscored by people in active everyday purpose.

*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 it is? Or like some social guardian angel presence, a kindly owl-like goshawk spirit, traveling the land, hovering 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 Aboriginal males to break, and cross, economic and social barriers. Aboriginal football players feature prominently as major stars across all codes and states in Australia. Peter McKenzie's set captures that great modern test; the male gladiatorial moment, the football grand final.

A portrait as with football, is a field that is taller than it is wide. Portraits pass us by; of the tense, the nervous, grit, pain, and just plain scared in the series of that common, local, unglamorous, unheralded contest.

Men watching sport identify with the player and joy unconsciously, uncontrollably bursts out, to move, to perform in mime, movements in a reaction to every blow, dodge, feint, and assault. This is especially more so if the player is 'black'.

These are intense moments and men can often be moved to cry in reaction.

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

Michael Riley's poignant 'Catholic' frames express a search for an historical spirituality lost - the 'dreaming' - and if lost what replaces this guiding core of our lives. These considerations aren't the stuff of general pub conversation or of the brute stereotype even for 'white' Australian males. Riley searched for an answering form of spirituality through differing forms of Christianity, Buddhism, and Aboriginal-Wiradjuri 'dreaming' imagery well before his terminal illness overcame him. It would seem his practice was following Aboriginal traditional practice in life in a sense if not a preparation is a journey toward death and re-entry to the spirit- 'real' world.

Adam Hill projects his possibly unconsciously, revealing, 1950s 'Chesty Bond' Australian male, as a kind of striving sincerity, as a macho man and as an Aboriginal. And yet in these beautiful toned photographs we find a genial send-up of himself, and the idea of the 'male'.

The self-examination, self-absorption, 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 plaything of the middle and upper-class. Darren Bell's barbeque cavalcade cuts to the bone however in an equally tender, 'open' viewing. Men divest themselves of their outer garments to expose their power differently to women - tear open their shirts to reveal their chests and power (Superman).

Great candid shots - most probably only one gets near to a posed portrait - the strength of men, their potential violence and their exposing of themselves (revealing of their personalities) and allowing themselves to be vulnerable. Alcohol is said to be depressant on the human nervous system but also a suppressant on control.

Jason Wing's An Australian Government Initiative self portrait triptych was a response to the Howard Governments 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 had developed from this 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 potent 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 [Asian] or hyper-sexual primitive [African- American] but Aboriginal men are essentially trapped somewhere in between despite being spread across our national male sporting cavalcade and occasional entertainment scene.

To cast Aboriginal men as desirable is to see them as human and natural, but this means in effect to relinquish control. And so perhaps the central intent 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 **13**



# 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](mailto:fishbowl@arc.unsw.edu.au) with:

Your Name / Student No. / Course and level (eg 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).

Murals will change every semester. The successful artwork must be completed by week 5.

Designs due Week One  
For an entry form or more info contact [cofa@arc.unsw.edu.au](mailto: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 haikus 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 @ArtSchoobum and Facebook Art Schoolbum



# 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.*

# MORE THAN

# WORDS

## KUDOS ARTIST TALKS

Come and join in the conversation.  
Wine and nibbles provided.

ARTISTS,  
THEORISTS  
& HISTORIANS  
FROM COFA  
RESPOND  
TO EACH  
KUDOS  
EXHIBITION

EVERY  
WEDNESDAY  
2 - 3 PM

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](mailto: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 Bocska, Julie Brockbank, Katherine Corcoran, Alice Couttoupes, Justine Daverio, Beth Dillon, Belinda Dunstan, Jang Eunjoo, Alexandra Falkiner, Georgia 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



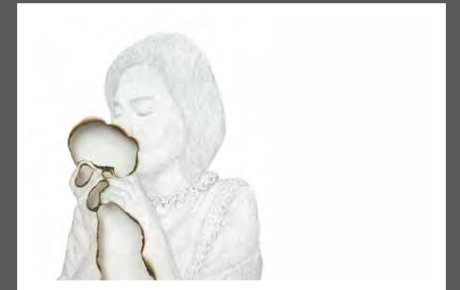
**Opens** 5-7pm Tuesday 23 July  
**Talks** 2pm Wednesday 31 July  
**Closes** Saturday 3 August 2013

# 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**

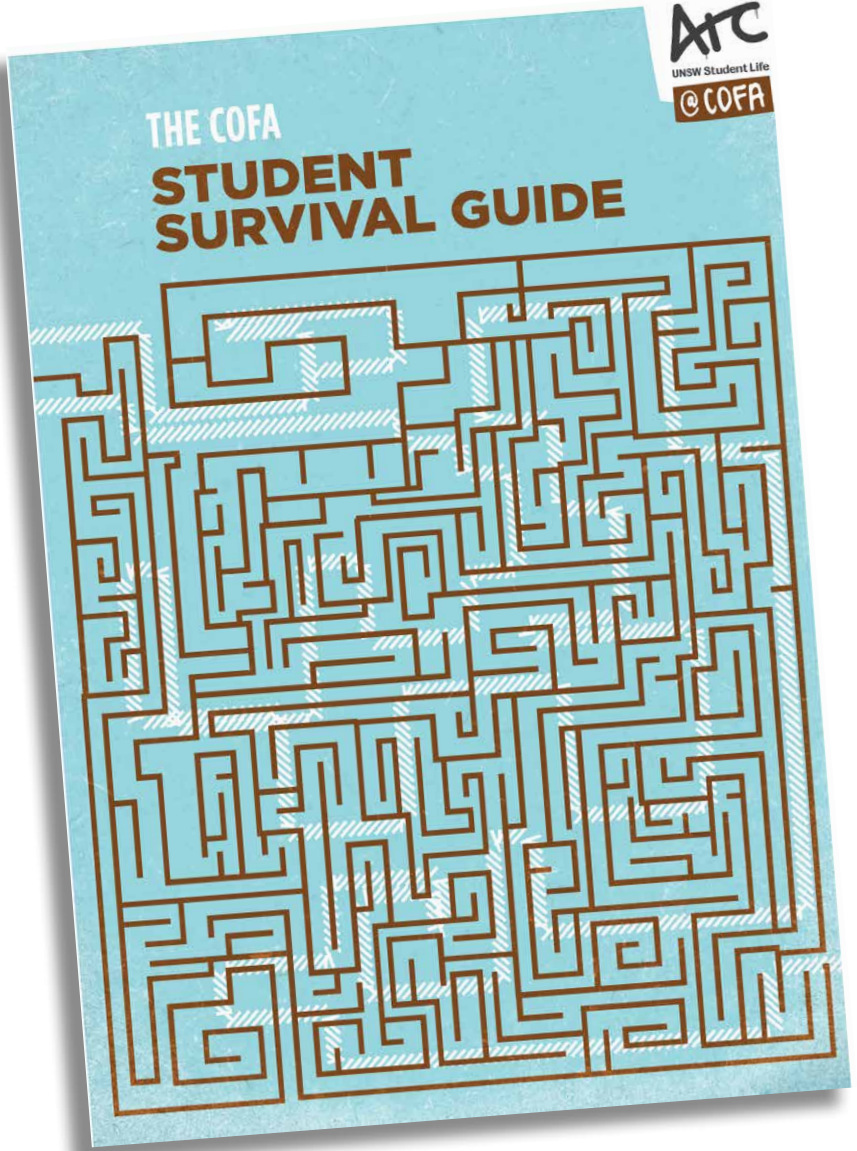
**T** 02 9326 0034  
**E** [kudos@arc.unsw.edu.au](mailto:kudos@arc.unsw.edu.au)  
**W** [arc.unsw.edu.au/kudos](http://arc.unsw.edu.au/kudos)

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





# OUT NOW!



**YOUR GO TO GUIDE FOR  
ALL THINGS COFA**