

Arcadia



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FRONT COVER IMAGE

KB / KB
Kieran Bryant and Kieran
Butler
Courtesy the artists

PRINTING

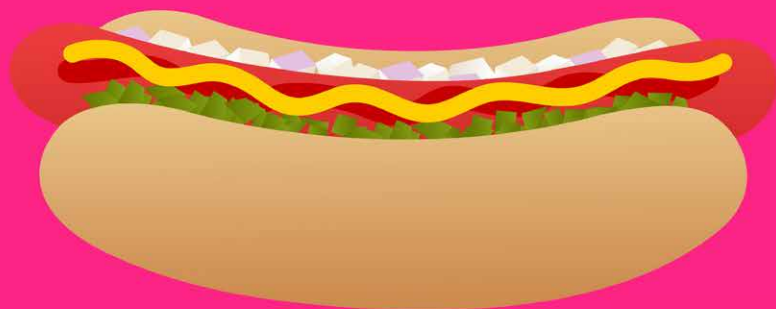
Arc @ UNSW

THANKS

All the contributors
Arc @ UNSW Ltd

FREE LUNCH

**When: 12 - 1:30 Every 2nd
Tuesday (even weeks)
Where: Art & Design
Courtyard**



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EDITORIAL

Semester one has taken off and we're here to bring you what is happening on and around campus.

As this is our second issue of Arcadia we should explain what it is we're here to do. Arcadia is one of Arc @ UNSW Art & Design's campus publications printed in zine format every three weeks. For many, this campus is as close to utopia as we imagine we'll get. A beautiful place of creativity, collaboration and community that inspires student life like no other. Hundreds of students pass through here every year, amazing people, doing and seeing incredible things that largely go untold. Similarly, so many opportunities available to students here are often missed. Arcadia aims to capture and share some of these stories.

In this issue we meet the new Arc @ UNSW Art & Design Manager Kieran Butler.

We talk to Luke Letourneau about UNSW Art & Design's smallest exhibition space, 3 Foot Square. Where is it, who can exhibit, and how?

We sat down with some of the artists who are showing at Kudos Gallery's Scrolling Hills show to talk about concept, collaboration and their practice.

We're also bringing you information about how to get published with our other critical arts writing magazine, Framework. In week 5 we launch the PERIPHERY issue - first edition for 2015.

We interview Kieran Bryant and Kieran Butler about their upcoming exhibition KB/KB at Kudos Gallery, talking about their collaboration and practices.

We also spoke to UNSW Art & Design student Thizra Sumampouw about her recent trip to India and how that has informed her art making and how you can get involved too.

Finally Doug Schofield, one of Art & Design Council's Engagement Officers talks about what the council does and what is up and coming.

It is shaping up to be a packed semester with so many new opportunities to be involved in the campus life. Our programs like UNSW Sounds, Gallery Crawl, Kudos Gallery and Framework are always looking for people to join up and offer excellent opportunities for students.

Semester is underway, break isn't far off. But here are things to do and read for the bits inbetween!

As always, feel free to drop into the Arc office to find out more or find us on Facebook!

Lucinda Davison and the Arc @ UNSW Art & Design team



Meet The New Arc Manager: Kieran Butler

After 15 years we waved goodbye to Penelope Benton as manager of Arc UNSW Art & Design. We are also saying a very big warm welcome to Kieran Butler, our new manger. Kieran, who last year completed his BFA with First Class Honours, has a background in art admin, is a practicing artist (with an upcoming group show at Kudos!) and committee member with MOP Projects, brings with him a wonderful vision for Arc @ UNSW Art & Design. We asked him all about it.

As manager, what are your actual duties on campus? When will we see you around?

As manager my role on campus is to work on student engagement and development to help facilitate a positive, vibrant and active ethos on campus. So, essentially what that means is organising events like; end of semester parties, UNSW sounds, publications like Arcadia, the mural project and working on any ideas that students have for clubs and projects around campus. I also do some of the boring stuff like admin and finance. Primarily I am here for the Art and Design students to help make action happen for them

and provide support. I'll be floating around campus all the time so feel free to say Hi and talk to me about anything. Your ideas, your day, or a new pair of shoes. I'm a very social person so I love getting to know new people.

What do you hope to bring to the role of manager? Any big plans?

Hopefully I'll bring a nice, fun, positive vibe to the role. I also hope that I can be more of a mentor and role model for all Art & Design students, especially since I've been through the same if not a very similar experience as they have at the Art & Design campus.

At this stage my plans are to make our current programs better than they already are and maintain the high quality I believe we have achieved with them so far. There's also some new plans in the mix, but you'll have to wait and see, hopefully they'll be just as exciting! I know I'm already really excited about them!

Is there something you would like more involvement in or attention paid to with Arc on campus or see more of?

In general I want students to be more aware of what we offer. Especially things like

our grants program and the opportunities Kudos offer for students to exhibit their work. More clubs and societies active on campus would be great too! I also want to know where all the design students and art theory students are hiding?! You guys would certainly have some great ideas and we want to know about them.

I know as a student I wasn't really aware of what Arc offered here at Art & Design until my third year and by that time you miss out on so many amazing things!

Information is out there, we have it in the office, the student lounge and on the Arc @ UNSW website. If you have an idea for anything come down to the Arc office and have a chat with us about it we're all really excited and happy to help as much as we can.

Don't be afraid to share your idea, the only kind of dumb question is a question not asked.

You can find Kieran in the Arc office on the Ground floor of D block at the back of the student lounge.
open hours are 10am - 6pm
Mon to Fri.



3 FOOT SQUARE

3 Foot Square is an alternative exhibition space, located at the main entrance to UNSW Art & Design on Greens Road, in the form of a window gallery, illuminated at night presenting art to the public 24/7.

Built in 2002, 3 Foot Square is UNSW Art & Design's smallest and most accessible student window exhibition space, and continues Sydney's tradition of presenting innovative 'hole-in-the-wall' galleries.

The inspiration behind 3 Foot Square was for students and staff to showcase their work in a unique setting, as well as for the general public to experience contemporary art and design without having to step inside a traditional gallery.

We talk to Luke Letourneau about this iconic exhibition space.

So, Luke, what is your role in the 3 foot square?

So I am coordinating and curating the space for the next ten exhibitions, which have a two-week period.

Whose work will we be seeing in the near future?

We exhibit works from students of UNSW Art & Design, although lighting is an issue at the moment. We are waiting to have one installed so we are aiming to have works that generates their own light. Which in it's own way is wonderful because the space isn't on the university grounds, people can

see it all the time. So it's a way for artists to take advantage of that. But yeah, we exhibit and look at all student work.

What are you looking for when you exhibit a work in the space?

Well, it's a small space and people think of showing one work, but I'm interested to see what scale can be worked with in such a small space. I always want to have a conversation with artists about working with the space, I don't want to 'direct' I want to understand the artists practice. To see how we can show the space but also show the artist and the work. The space allows us to communicate this well because of the proximity of the space to the entrance to an art school but also the location to the road and the public. Which will be exciting at night with a self-generating light work.

How do you approach your curatorial practice?

I think that with curatorial practice, the best way to think about a show is to be with your artists, the space isn't really a gallery until the artist is there. I'm just the entry point. I mean the space doesn't say much on its own, artists make it. Painters and such can be intimidated by large spaces this is an outlet, this is a smaller space for people to develop their practice.

Why do you think that unconventional spaces like this are important to Sydney's art life?

All kinds of ways of exhibiting are important. And we need

distinct spaces. Within other galleries we have light and dark spaces and that isn't the case for 3 Foot Square. But not all work fits into a gallery or in public and different spaces make people play.

Spaces like 3 Foot Square that engage the public are important. The majority of people who pass this are students but this is also been in the location for the public. This space offers different kinds of audiences and importantly casual engagement. It serves the public, students, artists.

What is the best way for students to be involved or to exhibit in 3 Foot Square?

Because it's a curatorial project, I want to be in contact with artists and talking about their work. There is no thematic project; I'm trying to use this as an opportunity to get artists to talk about their works and work to show the potential of the space and the artist. Curators need to talk to artists and artists should contact me and organise a gallery visit. Where we can talk about their practice and how to exhibit their work, because I want to play with the space and have group shows. I want to be showing work that best services the work and the space and emailing and setting up a day is the best way to be involved or to exhibit.

Be Involved:

To learn more about student window exhibitions at 3 Foot Square or to enquire about exhibiting, please email threefootsquare@unsw.edu.au.



SCROLLING HILLS

Scrolling Hills is an exhibition by Brandon Rahme, Miranda Samuels, Laura Taylor, Sean Wadey and Lucy Zaroyko at Kudos Gallery in March.

Kudos Gallery is a professional off campus exhibition space run by UNSW Art & Design students and funded by Arc @ UNSW. It is a one-minute walk from the Paddington campus, and openings happen on Tuesday evenings 5-7pm.

Scrolling Hills brings together the work of five artists who highlight the way the artificial image has augmented our perception of reality, memory and truth.

How did you find it working with other artists for a group show?

Zaroyko:
Scrolling Hills is the first group show I have curated on my own so it has been really exciting to organize. I proposed the show to Kudos about a year ago so it has been great to see how our work as a group has developed over the past year knowing we had this show coming up. As we are all working with similar concepts its been really easy to discuss our work and support each other.

Rahme:
I Found it very informative and a great process to be part of, the artists in the show are all

on similar wave lengths so it was quite a natural and collaborative process.

Taylor:
The concept for this group show already has an intrinsic significance to all participants, so it was simply a matter of continuing my current/recent work and selecting the elements that are the most pertinent to our combined area of investigation.

How have you managed your own practice and concepts within a group show?

Zaroyko:
I work predominantly in painting and two dimensional mediums so my contribution to this show has been fairly simple. Brandon and Laura for example work in a much more experimental installation based process and have had to find ways to condense their work into smaller formats for this show. The themes around Scrolling Hills are very open to interpretation so I have been able to manage and develop my work with a lot of conceptual freedom.

The artificial is a big part of your show. What inspired that?

Zaroyko:
Over the past two years I realised my practice was highly influenced by the artificial. Although my work could be read as abstracted landscape

painting my imagery and materials are continually informed by digital graphics, especially those of early 1990s video gaming. I have been interested in the notion of scrolling and the fact that everyday all of us to keep scrolling through screens, searching and traversing online landscapes, swimming through image pools. Through painting I link this phenomena to traversing or moving through natural or abstract environments. I came up with the term Scrolling Hills after thinking about the way the landscape looks out a car window when you're speeding through the countryside, the vista appears to be scrolling by infinitely much like a video game or a feed on tumblr.

Cooper:
The artificiality of environments in which objects and images can exist is an important concept that I deal with in my art practice. My work in Scrolling Hills distinguishes the state in which an object or an image can exist, this being from a natural to an artificial or virtual environment, such as eBay or facebook.

Taylor:
The changing nature of what is defined as artifice has informed and influenced my practice, as there is currently a very murky area between what could be considered natural or artificial. I am interested in understanding the materials and surfaces involved



installation detail: Laura Taylor, *no exo*, 2014.
A collection of hand painted textures and furnishings from scrolling hills.

in everyday interiors and built environments, and the changing definition of nature in a world that can be experienced virtually. As technology becomes thinner, smaller and more ingrained in daily existence, it becomes harder to distinguish between artificial nature and real nature.

Images and authenticity are also important to Scrolling Hills. How do your mediums inform that?

Rahme:
My work is informed by images and social media, an environment be it real or not where it is hard to situate images in any way. Some people become numb to the way images affect us, I think I've become overly sensitive to the use of imagery in contemporary society and its bombardment. Versions among versions of imagery, gestures, objects and environments come our way everyday in a range of different mediums. For example the work Lucy (headshot) Ukraine's Next Top Dorito's Model (2014) uses methods of restaging and recreating aspects of images seen online and in social media to blur the lines sounding authenticity and what may really exist outside of the online environment.

Cooper:
I see social media as an online platform that creates a continual flow of cultural production, this hyperproductive quality systematically archives its texts and images into data for kilometres of endless scrolls. In the case of authorship, I see

facebook as platform where text and images are being shared and passed around for everyone all the time. In the work 'Tim Ward (Sharky), 2014' I am not saying I have captured the image nor am I trying to contribute a mode of appropriation, but rather I am taking a image off the internet and giving it a physical existence, in so doing, I am conserving and archiving the image of an online celebrity.

Taylor:
The Internet functions as a reservoir for information and images already once removed from reality, and these images can then be endlessly edited and reproduced. By using the mediums of painting, drawing and sculpture, I have sought to bring digital textures and aesthetics into an entirely physical and tangible space where the digital imagery that is referenced is not authentic, but the artworks are authentic works of my hands made of materials that have at some point, or in some way, come from the earth. By making items that exaggerate their inauthentic representation of nature I am drawing attention to the reproducible and controlled version of nature that we are now accustomed to.

What else can we expect to see you in or involved with in the near future?

Zaroyko:
This year I'm completing my Honours and taking part in more group shows at ARIs around Sydney. I hope to have solo show in the next

twelve months but I know honours will be the main priority for now! I'm heading back to Fowlers Gap this April to undertake more research and fieldwork in the landscape. Cooper: I am planning an online solo exhibition where I will show my physical artworks to an exclusive-to-the-internet audience. I am going to curate the exhibition on either my instagram account (@cooper_michael) or a webpage. There will be a facebook event created where people will be about find the exhibition synopsis and click attending.

Taylor:
I will be applying for group and solo shows at various ARIs in Sydney this year so watch this space! You can follow my work and upcoming events at www.cargocollective.com/laurataylor

Opening: 5:00 - 7:00pm 24th March 2015. Continues until 28th March. Artists Talks are on Thursday afternoon

Where: Kudos Gallery, 6 Napier Street, Paddington. arc.unsw.edu.au/kudos facebook.com/kudosgallery

If you're interested in having a show at Kudos Gallery, there is an exhibition proposal deadline for shows June - August on 27 March, the application form can be found here: <http://tiny.cc/kudosapps>

The next call out will happen toward the end of session, stay tuned!

MONTHLY MOVIE NIGHT



FEATURE DOCUMENTARY

TIM'S VERMEER

+ 20 MINUTES OF STUDENT WORK

WHEN

6 - 8PM
Thursday
2 April

WHERE

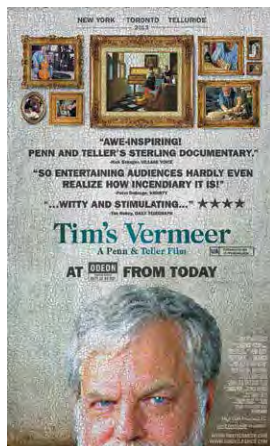
The Black Box
D106

GET INVOLVED!

SUBMIT YOUR VIDEO WORK

artdesign.council@arc.unsw.edu.au

*MAX LENGTH 10 MINUTES PER VIDEO



WHAT'S ON

WEEK 4

Mon 23 Mar
Kudos White Cube
volunteer program starts

Tues 24 Mar

12 noon Arc@UNSW
Free lunch

12 noon UNSW Sounds
Dominique Cahill

5-7pm
Scrolling Hills group
exhibition opening
Kudos Gallery.

Brandon Rahme, Miranda
Samuels, Laura Taylor, Sean
Wadey and Lucy Zaroyko

Wed 25 Mar

5:30pm Gallery Crawl
meet in UNSW Galleries
for a drink before we head
out to explore exhibition
openings across the city

Thurs 26 Mar

4pm Artists Talks Kudos
Gallery as part of Scrolling
Hills exhibition

4pm Free Yoga
At Bare foot yoga
entarnce from Verona St
(just off Oxford st, by the
Verona cinema)

Fri 27 Mar

Kudos Exhibition proposal
deadline for shows
June - August see:
<http://tiny.cc/kudosapps>

11am Free Toast Fridays
hosted by the Art & Design
Student Council

WEEK 5

Tues 31 Mar

5-7pm KB / KB exhibition
opening Kudos Gallery

6-8pm Dorkbort - people
doing strange things with
electricity. Art & Design
courtyard

Wed 1 Apr

Framework PERIPHERY
launch @ 4 pm in the
Arc student lounge.
Framework is a
bi-semester online arts
journal that aims to
engage with arts writers
and enable critical
discourse on campus.
This issue features,

12 noon UNSW sounds
Clare Powell

5:30pm Gallery Crawl
meet in UNSW Galleries
for a drink before we head
out to explore exhibition
openings across the city

Thurs 2 Apr

5pm Artists talks Kudos
Gallery, with Kieran Bryant
and Kieran Butler

6-8pm Movie Night
featuring Tim's Vermeer
in the Black Box, level 1

D block, hosted by Art &
Design Student Council.
Showcasing student films
for 20mins and the feature.
Mid Session Zombie
Prom Party 8pm @ the
Roundhouse, Kensington

Fri 5 Apr

6-8pm First Fridays,
curated, pop-up activities
in the UNSW Galleries

11am Free Toast Fridays
hosted by the Art & Design
Student Council

MID-YEAR BREAK!!

(Thank goodness, have a
break. Treat yo self.)

Wed 8 April

6-8pm Connections
exhibition opening: MFA
student Hyun-Hee Lee's
graduate show featuring
works that explore
personal experiences and
memories from her life in
Korea. AD space, E Block

WEEK 6

Non-teaching week
Tues 14 April

5-7pm
Ungrateful Business
exhibition opening Kudos
Gallery
Barbara Wren, Daniel
Perhuvn, Amy Clare Mills,
Phanos Prestos, George
Sandman Popov

FRAMEWORK



The PERIPHERY issue launch

Week 5

4pm Wed 1 April

Student Lounge

Free drinks and food

Framework is a bi-semester online arts journal that aims to engage with arts writers and enable critical discourse on campus.

Published online, Framework already has 8 spectacular issues under our belt. Each edition has a theme that can be interpreted by the writers and draws out critical evaluation of our art world.

Our 9th and newest issue, Periphery will be launching in week 5. In this issue you can expect to see arts writers looking at art on the outside. We look at Aboriginal LGBTI artists, art in western Sydney, Profiteering on The Periphery. We're also profiling Joannah Gilbert and having a Q&A with Tony Albert.

If you're interested in being involved with

our next issue we are looking for emerging art writers and contributors. The next issue is Provocation. We are looking at art and artists that provoke. If you want to write about radicals we are looking for people to review exhibitions, hold a Q&A, write a profile and of course our fabulous features. The deadline for drafts is week 7 and you can email us at any time to register interest or talk about your ideas.

Being published before leaving university is an excellent way for you to build your skills, networks and visibility in the arts industry.

If you are interested in any of the issues, want to get your name and ideas out there Framework is the ideal way for you to get your words published!

Opportunity for
Arts Writers
to get
published!

FRAMEWORK

Next Issue Drafts Due week 7

Theme: Provocation

call out for:

2 x 500 word essays
1 x 300 word artist profile
2 x 1000 word features
1 x graduate Q & A

To contribute contact Lucinda Davison - l.davison@arc.unsw.edu.au

MORE THAN WORDS

KUDOS ARTIST TALKS

4PM EVERY
THURSDAY

Drinks and Snacks

Kudos Gallery
6 Napier St
Paddington.



GALLERY CRAWL

MEET AT 5:30PM WEDNESDAYS AT
GALLERIES UNSW TO CHECK OUT THE
LATEST SHOWS OVER A DRINK.
WE'LL HEAD TO EXHIBITION OPENINGS AROUND
THE CITY JUST BEFORE 6PM!
* ALL WELCOME *



UNSW
AUSTRALIA

Art & Design



DOUG SCHOFIELD, WHAT DOES THE SRC DO?

For 2015 the former COFA Student Representative Council (SRC) have been revamped as the Arc @ UNSW Art & Design Council. The Council is made up of 8 UNSW Art & Design students. We spoke to Doug Schofield, one of the newly elected Engagement Officers about what the council is, what it does and how you can contact them.

So, what does the Council do?

The student council is there to represent all the students enrolled at UNSW Art&Design. This means communicating with all areas of staff at USWAD and relevant staff and committees/councils at UNSW main campus. Providing a link between students and staff is an important part of the council's responsibilities. We meet every fortnight to organise our activities and events, and are always active around the campus.

What are some of the upcoming events that the Council are holding?

We have weekly Free Toast and Fruit Fridays where, as the name suggests, we provide free toast and fruit to students. This starts at 11am in the courtyard. Throughout the year there will also be fortnightly courtyard movie nights showing art/design/media based documentaries and art-house films. At these movie nights students also have the opportunity to have their video/moving image art works projected before the

main feature. Details on this will be available in the near future. Mario Cart Championships will be a chance to show off your driving prestige, with prizes to be won. Our first Mario Cart Championship will be held Thursday the 19th of March at 6pm in the Black Box, D block. Towards the end of semester we are planning a huge "installation festival" with markets, music, drinks, food, and of course wonderful installation art or yours. Details on how to get your work shown at this event will be available soon so start planning your installation piece. Possibly the most important event for you, the students, will be the Forum. Issues that matter to you, such as councillors on campus, course cuts, etc, will be discussed and workshopped with students and faculty to achieve positive results.

And what is your role in the council?

Basically my role as an Engagement Officer is to make sure you know that the council is here to help you with any issues you have and to get you involved in the fun things going on at UNSWAD.

What kinds of things can students come to the council to bring up?

Pretty much anything. If you are experiencing issues with equity, bullying, bad lecturers, course concerns or you just want different bread on Free toast Fridays, we can help you

with that. Even if it's something really small that we don't deal with we can send you in the right direction.

How can they bring up issues?

Where can they contact you? Whatever way suits you. Face to face or email is great. As mentioned above, we are around in the courtyard on Fridays from 11am cooking up that delicious free toast which is the perfect time to have a chat about whatever issues you have. This goes for all the events we run. The Arc office at the back of the student lounge is another place to find us. Soon there will be signage around the campus with our photos, roles and contact details for those who prefer email or can't catch us in person.

To stay up to date on the Arc @ UNSW Art & Design Council you can like them on Facebook where they update on the events and happenings on campus: [facebook.com/COFACouncil](https://www.facebook.com/COFACouncil)



**ART+
DESIGN
STUDENT
COUNCIL**
University of New South Wales



ART & DESIGN GOES GLOBAL



Thizra Sumampouw is a UNSW Art & Design student undertaking a B. Art Education & Design majoring in textiles and ceramics. In 2014 Thizra went to India with Global Villages. Global Village is Arc's international volunteering program. Groups of students travel overseas during each semester break. They're involved in community-directed projects in developing nations.

We spoke to Thizra about her experiences in India, what she gained in her practice and how to get involved for the 2015 trips.

Firstly, what did you get up to in India?

I think it's more appropriate to ask what we didn't get up to! I say we because I travelled with 6 other students from UNSW. So we travelled along the northern half of India hitting places such as New Delhi, Jodhpur, Udaipur, Jaipur, Jaisalmer and Agra all in a brief 3 and a half weeks. We did the typical tourist stints like visiting major temples, palaces and forts, went to the Taj Mahal of course, shopped in local markets, went on a camel safari, got a nose piercing, boarded an overnight train from New Delhi to Rajasthan, went on a boat ride around Lake Pichola at sunset and volunteered at Sambhali Trust, a non profit organisation who focus on the development and empowerment of Rajasthani girls and women which involved another list of activities in and of itself.

So, how did your time in India help your textiles practice?

I was very fortunate to have been placed in the Sambhali Boutique Empowerment Centre where most of the female graduates within Sambhali work. It was a benefit for me to be involved in this centre as I gained insight into how businesses ran. That knowledge is definitely lacking in my practice; as in how I would go about running my own business selling handmade textile goods. India also has quite a strong aesthetic direction when it comes to their textiles, just look at how they dress! Women particularly cloak themselves in such indulgently colourful material. So just walking to and from

destinations everyday was adding knowledge to my aesthetic tastes.

What was one of your most memorable experiences in India?

What always comes to mind is the camel safari the girls and I took when we arrived in Jaisalmer. First we had breakfast in the sand dunes and our guides cooked us some fresh eggs and toast coupled with one of the best chai teas we've had thus far on the trip. We got acquainted with our camels and started riding across this expansive desert. After 2.5 hours we stopped for to have lunch and settled under a grand tree conveniently located in the middle of nowhere. We cooked chapati with our guides and helped with the prep for lunch. We had rested for a while until we found out that we had to wait there for 4 hours! Apparently since we opted for a full day safari rather than a half day, to extend the time they literally just add extra hours to the safari rather than extra activities. Nothing you can do in that situation so we waited. It was going on the third hour I think when suddenly heavy, torrential rain fell on us for about an hour, in the desert, in the middle of nowhere! It was one of the most exhilarating experiences I've had in my life. It was memorable also because it's such a non conventional way to bond with people and me and the other girls got pretty weird in those 4 hours. We sung Get Low and recorded some really embarrassing videos only for our eyes ever. I'll always remember that day.

What made you want to do this with Global Villages?

I had always wanted to go to India and when I realised Global Village were organising a trip there I thought it was perfect. I also like that Global

Village encourages its participants to actively learn about the culture and organisation they are placed in. I've been increasingly interested with the functioning of NGOs and to be involved in the inner workings of one has been extremely insightful.

Do you think exposure like this is helpful to yours and others art practices?

I think any kind of exposure will help anyone's practice because it is essentially a life experience and whether someone decides to use it or not it will always be there for reference. For me it is helpful because I have a strong preference for Indian textiles, especially modern textile designs which are truly inspiring. Something else that has stuck with me is work ethic; the concept of time in India is really elusive. Workers take naps, often! And meal times are random but there is a structure to the everyday and things do get done and are done well. That's something I'm trying to incorporate in my practice.

Would you recommend this experience to other students?

Absolutely! You'll learn so much about yourself and others. Go for it.

How to get involved:

In the Mid-year break, Global Villages are offering trips to, Bangladesh, India, Sri Lanka, Philippines, Thailand/ Cambodia, Nepal, Laos and Indonesia. E: globalvillage@arc.unsw.edu.au

How to apply:

Applications are now open here: arc.unsw.edu.au/get-involved/volunteering

KB/KB



Kb / Kb is the upcoming exhibition of Kieran Bryant & Kieran Butler at the Kudos Gallery. The show presents these two artists examining the dialogue available between their individual practices and collaborative process. By situating themselves in a dual environment within a gallery the artists hope to achieve a binary system in which the audience is left to question: what connects these two together? Will the collaborative whole be greater than the sum of its parts?

Kieran Bryant and Kieran Butler are emerging Sydney based installation and photographic artists with BFA's (First Class Honours) from UNSW | Art & Design

So, what is the premise of your art practices?

Butler:

Lately I'm really interested in 'things'. What 'things' are, what they have been and what they could be. A 'thing' can be an article, an item, an idea, an image or a material object. Usually I decide on a thing I'm interested in, at the moment it's photography and the colour magenta, take that thing, pull it apart and then speculate on the ways its elements can be rearranged to create something new, something previously unseen within the thing's material composition. I would say overall I'm aiming to get closer to an understanding of 'things' (at the moment the colour magenta and photography) and I approach this

initially by using photographic processes, thinking of photography as something more like a drawing. A way of drawing out what I want to get closer to. I am then also dealing with the language of abstraction and the quality of ambiguity that exists within a photographic image.

Bryant:

It generates itself from performance, specifically focused on the body and self. I'm really interested in my body and personal experiences as a subject. How I react to certain situations and making the internal palpable. That unique relationship that is established with an audience is of great interest to me as well; the transferable nature of emotional energy seems to conjure a shared cathartic response. At the moment I'm unpacking that catharsis along with frustration. What it means to be frustrated and giving myself a language in which to discuss it.

How do you find collaborating with each other? Easy? Testing at times?

Butler:

I find collaborating with Kieran to be challenging because our practices are so different but for the most part it's exciting and fairly relaxed. I've found it testing mostly when I've been working on my own in my studio trying to get a grasp of the way Kieran works, but I think I can also be too hard on myself. I

think we're both really looking forward to seeing what we've produced.

Bryant:

The difference in our practices and the way in which we work has made collaborating with Kieran challenging at times but luckily we had the same vision for the exhibition and the work we wanted to make together. I've always been a fan of his work so was excited from the onset about the amalgam we could come up with.

Are there any artists or artist groups that have inspired you, or informed your practice?

Butler:

Lately I've been really influenced by my contemporary photographic artists in America, for example Jessica Eaton, Joshua Citerella, Kate Steciw, Lucas Blalock and Andrey Bogush. I find the new positions in photography these artists are exploring to be very interesting and something very exciting! Their work is definitely along the same lines as my own.

Bryant:

Institutions like Matthew Barney and Joseph Beuys always inspire me, the way in which they use and combine materials, performance and narrative is highly influential. Others like Hubert Duprat really capture my imagination for his inventiveness and sublime

beauty of his work.

How do you both negotiate your individual practice and your collaborative process?

Butler:

This kind of collaboration is very new to me, so finding a balance is quite a challenge. I'm definitely still very much learning how to negotiate between my individual and collaborative process. I suppose for me they're not very different, I think about them in the same way and my process is almost the same. The main difference is the direct conversation Kieran and I get to have about our practices. We then get to respond to each other more specifically after we have our conversation. So far it's been quite an organic kind of process and we seem to be in a similar frame of mind working together.

Bryant:

I've had experience working within collaborative situations so I'd like to think I've a reasonable grasp of the negotiation that has to occur between your own practice and that of the collaboration. With Kieran I found it easy to straddle both because of the certainty we share about our work and what we want out of the collaboration. After direct conversation about our practices the process has been quite organic and is headed towards a place we're both comfortable with.

What has inspired this show?

Butler:

It was definitely having the

same name, down to the same initials, that inspired this show! But in all seriousness we both feel our practices are in a strong place at the moment and we were curious to see what dialogue would come out of two very strong different practices working together.

Bryant:

The power of our names! We were familiar with each others work and were curious to see what conversation could be sparked between these two seemingly dissimilar practices.

What kind of work can we expect to see in this exhibition?

Butler:

If you followed our work last year you'll see some familiar pieces. From me you can expect to see lots of colour (magenta) and some confused image/object installations. Its going to be a mix of old and new expanding on where we left off.

Bryant:

Familiar pieces from last year mixed with new interpretations of those pieces. I really wanted to continue with the work I was last involved in but restructure and reevaluate those meanings.

What else do you have coming up in 2015?

Butler:

I always say not much to this question when people ask me but I've come to realize it's actually quite a bit. As part

of the MOP committee this year we have our first Orbit show opening on the 19th of March which I have some new work in, an exhibition at MOP projects with Katherine Rooke, and I have been accepted into a collaborative residency program with D'CLINIC Studios in Lendava, Slovenia. I'm also hoping to catch the venice biennale while I'm practically next door. Other than those things I'll just see where the road takes me.

Bryant:

I've got some very exciting projects lined up with 110%, a collective I'm collaboratively involved in with Beth Dillon and Lachlan Herd. Up first is a show at Archive Space, 'Positive Returns', which opens on the 25th March. The rest of the year will be focused on Underbelly Arts Festival which opens 1st - 2nd March, in which we will be presenting a performative installation 'Holiday Feelings'. Otherwise I'll continue to expand and develop my practice towards new and exciting horizons.

Kb / Kb opens on the 31st of March at Kudos and will be on until the 11th of April.

When: 1-11 April 2015.

Opening: 31st March 2015.
With Artist talks on 2nd April

Where: Kudos Gallery,
6 Napier Street, Paddington

More info:

www.kieranbutler.net
www.kieranbryant.com

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SCROLLING HILLS

Brandon Rahme, Miranda Samuels, Laura Taylor, Sean Wadey, Lucy Zaroyko

Scrolling Hills brings together the work of five artists who highlight the way the digital image has augmented our perception of reality, memory and truth.

Opens 5-7pm Tuesday 25 March 2015
Closes Saturday 28 March 2015



KB / KB

Kieran Bryant & Kieran Butler

Kb / Kb presents two artists examining the dialogue available between their individual practices and collaborative process. By situating themselves in a dual environment within a gallery the artists hope to achieve a binary system in which the audience is left to question what connects these two together? Will the collaborative whole be greater than the sum of its parts?

Opens 5-7pm Tuesday 1 April 2015
Closes Saturday 11 April 2015

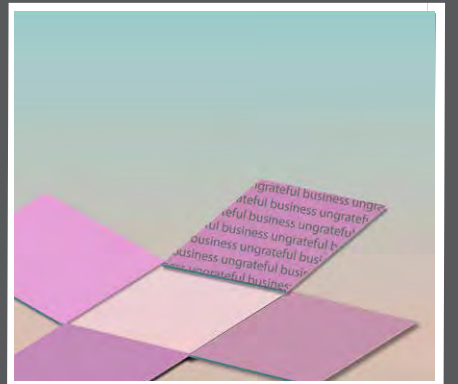


UNGRATEFUL BUSINESS

Barbara Wren, Daniel Perhuvin, Amy Clare Mills, Phanos Prestos, George Sandman Popov

Ungrateful Business invites the audience to enter into an awareness provoking dialogue regarding the nature of the 'gift economy' and explore their own perception of giving and receiving. Although the generally accepted definition of a 'gift' is "something voluntarily given by one person to another without payment or compensation", far too often the unspoken reality embedded in the giving of gifts, favors or loans is sacrifice for advantage and the alleged 'gift' is used as a tool to elicit a social, economic or emotional advantage by evoking a response of indebtedness in the recipient. These disguised contracts are usually negotiated in the absence of words and can be obvious, obscured or implied and payment can take any form...time, guilt, control, expectations or obligations.

Opens 5-7pm Tuesday 14 April 2015
Closes Saturday 25 April 2015



KUDOS GALLERY

6 Napier St Paddington NSW 2021

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

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W arc.unsw.edu.au/kudos

Kudos Gallery is run by Art & Design students and funded by Arc @ UNSW Limited

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