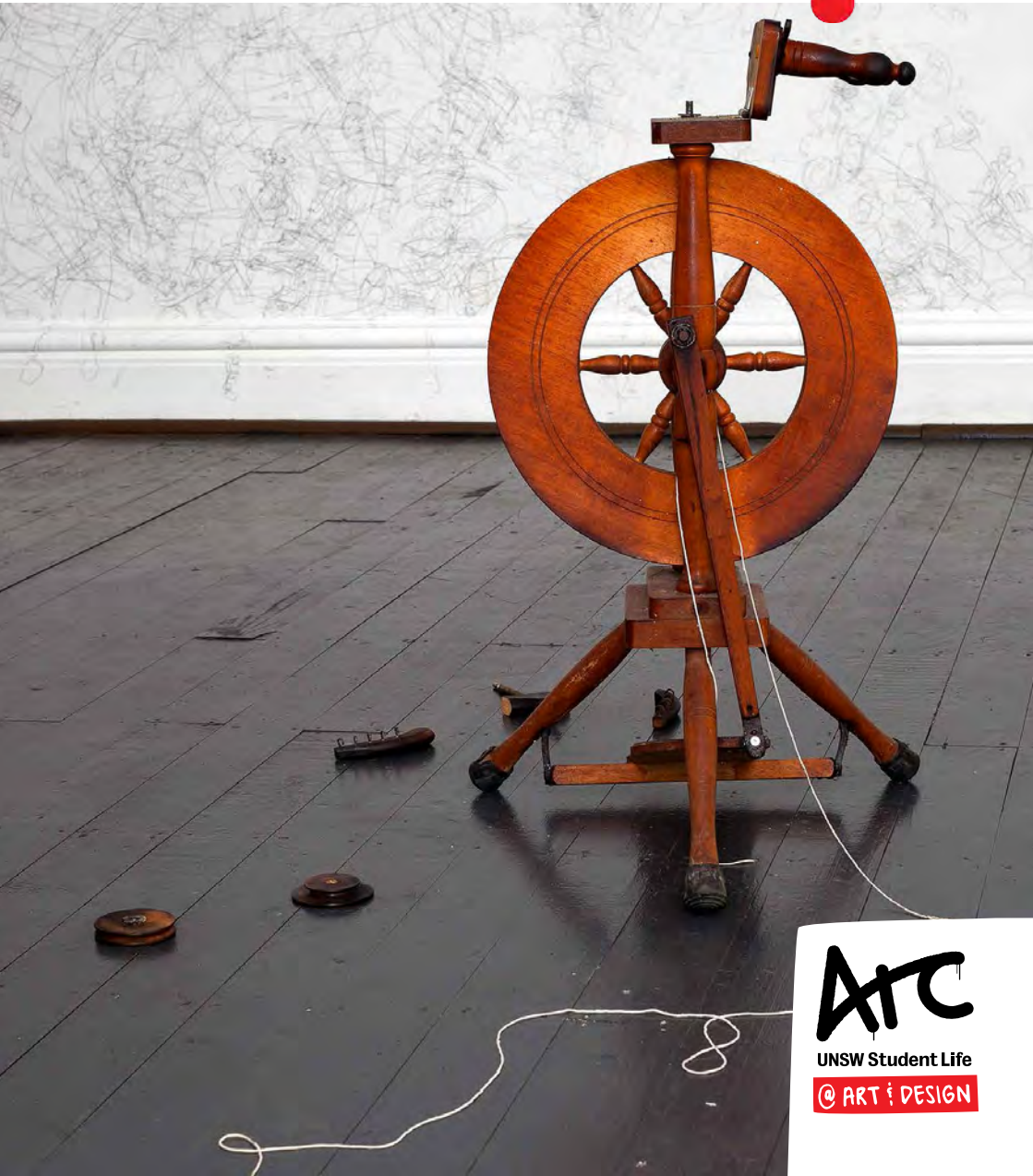


Arcadia



Arcadia team

Lucinda Davison
Ramesh Nithiyendran
Kieran Butler

CONTRIBUTORS

Lucinda Davison

FRONT COVER IMAGE

Remaining Performative Wall Drawing 2014.
Spinning Wheel and pencil,
Dimensions Variable.

Gillian Lavery.

PRINTING

Arc @ UNSW

THANKS

All the contributors
Arc @ UNSW Ltd

MORE THAN WORDS

KUDOS ARTIST TALKS

4PM EVERY THURSDAY

Drinks and Snacks

Kudos Gallery
6 Napier St
Paddington.



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EDITORIAL

Hello from the Arcadia team and welcome back from mid-sem break!

We hope you are well rested and ready to get into the second half of semester and student life on campus.

This issue of Arcadia sees us launch a new opportunity for students to spotlight their achievements and recent works. It's called Student SNAP-SHOT. In this we are calling for students or friends to submit a profile about someone who is worth getting some press about their awesome activities. We will promote students works, writing, and designing on the Arc@UNSW Art & Design Facebook, Instagram and in Arcadia. For our first ever snapshot we introduce Natalie Wadwell.

We talk to Gillian Lavery about her *fiery* exhibition, In Time and Place: Remnants of Home, showing at Kudos gallery. She talks about how a house fire in 2012 has informed her art practice and her ideas on materiality.

A review of 4A's "Tell Me My Truth" and Amala Groom's work also grace this issues pages.

Charles, the president of the UNSW Life Drawing Society also talks to us. We ask what the society does, when and where they meet and the easiest way to be involved.

We have some more information about the upcoming issues of Framework and ways for art writers to get involved and published.

In this edition of new ideas from Arc we also have information about the activities that the Student Council are bringing to you. Information about the Art & Design Grants (have you got your application in yet? It closes on the 24th of April!) as well as our Mural Project and the new \$5 Feast that Arc is running!

\$5 Feast? Yep. Running on the alternative odd numbered weeks to our Free Lunches, which are on the even weeks, Arc@ UNSW Art & Design are bringing you an affordable healthy lunch of sandwiches, salads and fruit for just \$5!

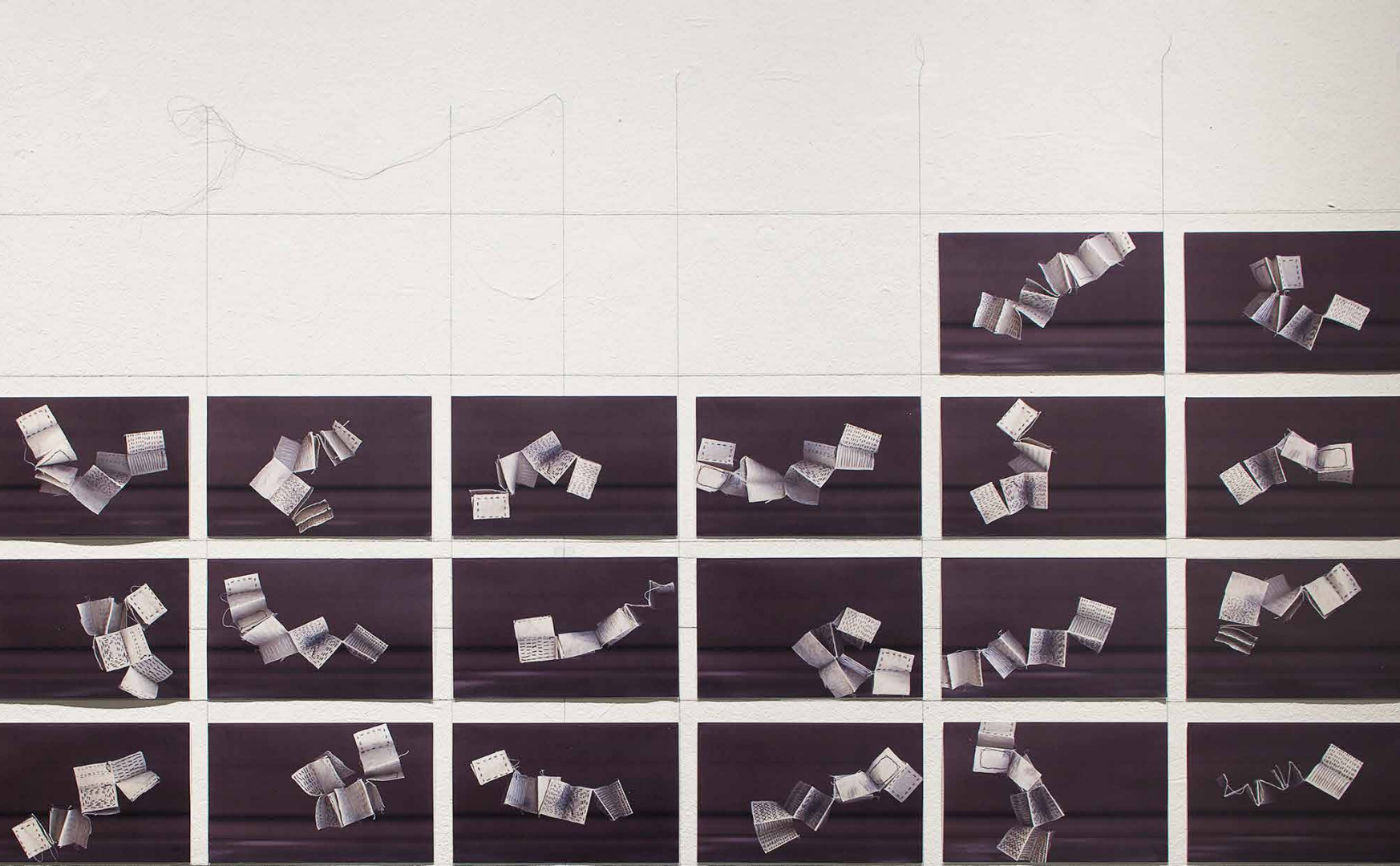
There are lots of exciting events (and deadlines!) coming up and it is the ideal time to get more involved in student life. From Kudos, to the Envrio Collective to Life Drawing to art writing we have something for everyone on campus and being involved is the best way to walk away from uni with some extra skills, something for your CV and of course new friends.

Hope the return to class isn't too harsh and the mornings too early!

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

Enjoy!

Lucinda Davison and the Arc @ UNSW Art & Design team



IN TIME AND PLACE: REMNANTS OF HOME

With her upcoming show at Kudos we spoke to Gillian Lavery about her practice and what motivated her throughout her creative process. It delicate works have a brutal or harsh tone to them that make us contemplate grief and loss.

Your upcoming show explores grief and loss. This was due to a house fire in December of 2012. What lead you to make art about this experience?

My work has always contained elements of lived experience. Sometimes it is more visible than others. I had such an intense year in honours in terms of understanding my own practice and then to so suddenly lose that work – the only way I could think of getting my head around everything that was going on was to make work in response to it. Making enabled me to examine the experience and how I felt about my practice, the physical work and the process. It gave me a space where I could stand back and reflect on the purpose my art practice served.

This show is also investigating material worth, how have you expressed that in your practice?

As a result of the fire, losing my possessions and artwork, I started to question the value of materials and objects. I was thinking about value in relation to time, material objects and processes of art making. Value is often determined in relation to the time invested so I wanted to challenge this notion. For example the images in remembering december 2012 were printed on standard photocopy paper.

Through the presentation of the stitched embroidery on non-archival paper I wanted to explore what might happen when a time consuming process is presented in an ephemeral or transient way. I have also incorporated materials that were salvaged from the studio and house (such as ash, scraps of paper and cloth) into the embroideries that are depicted in the paper sculptures. These materials have a particular meaning for me in relation to my studio and home. These materials are simultaneously debris and traces of a place I was very attached to.

Consequence and reaction are also themes you've explored. Why do you think process based art is best to express this?

I used this research project to focus more closely on the process based aspect of my art practice. This included performative and durational ways of working, ephemeral possibilities, adopting rule-based strategies and working with processes of 'not-knowing'. All these methodologies have embedded within them elements of consequence and reaction or chance and letting go of control and I feel that is the very core of what process based practice is – or mine anyway. Michael Corris describes it succinctly: "process-based practices dispense with the idea of the production of a material object as the principal aim of art." So if there is a material residue or artefact that occurs as a result of the creative activity. The object tends to operate as a by-product or record of the process, rather than as the primary intention or focus of the work.

Drawing and mark-making and textiles are all included in this exhibition. How important do you feel your medium is to your concepts?

My training in the discipline of textiles informs my approach to materials and

processes. I have moved towards a more provisional way of working, which has led to reconsidering my practice as an expanded mode of drawing. In my honours year I applied drawing approaches or techniques into the terrain of textiles. In this research project I decided to extend my investigation into the crossovers between these two disciplines by employing textile techniques and processes in the territory of drawing.

I am particularly interested in the way that materials and processes can support ideas, operating in an intrinsic or integral manner to the subject. This way of thinking through materials is common to many textile practices. Applying this approach to drawing became one line of investigation within this project. Textile processes often incorporate time-consuming and repetitive activities; work is often built through repeated gestures and/or small units. In the light of these practices, this project has a focus on mark-making and other abstract modes of drawing, such as blind continuous line drawing and explorations into gestural, repetitive and durational processes, rather than drawing as image-making.

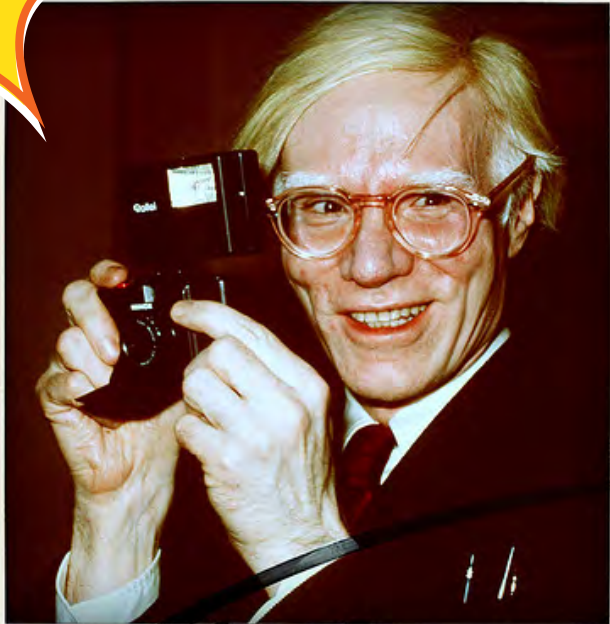
What can we expect to see of you in the future?

I am delighted to be part of 'Labours of Love' a quilt exhibition at Hazlehurst Regional Gallery which opens in August. I am also spending the second half of this year travelling to Europe after a residency in Japan. I am really looking forward to seeing what the world had to offer and then returning to Sydney with lots of ideas for new work.

The show opens on the 28th of April.



Student Snapshot!



Do you want your 15 minutes of fame!?

Arcadia is running a new feature *Student Snapshot* and it's all about you! Write to us if you know someone or you yourself are doing something amazing, something cool, something indefinable! We want artists, writers, designers, undergrads, postgrads and curators, The sky's the limit!

Write to us at artdesign@arc.unsw.edu.au with *Student Snapshot* as the subject. Or you can visit Orgsync and fill out the form: <https://orgsync.com/80377/forms/143565>

NEED MONEY
FOR YOUR
CREATIVE
PROJECT!?

Next Deadline
Friday May 1st
week 8

Arc @ UNSW
Art & Design
Grants (ADG)
support
extracurricular
student projects

You must be an Arc member to apply:
<https://orgsync.com/80377/forms/99022>

It Happened in Haymarket

Review by Lucinda Davison

Student Council President Amala Groom has recently been curated into "Tell Me My Truth" at the 4A Centre for Contemporary Asian Art.

Her work, calling to passers by is visible on the galleries ground floor. With the glowing plinth drawing the eyes up through seven distinct stages of the work, each as intricate, dedicate and insightful as the last, Groom takes us on a journey through her experiences of life and spirituality.

At the pinnacle of the work, the figure of Mary stands, unassuming in comparison to her surroundings. Planted in a fan of feathers and flowers she stands as a beacon of colonial religious experience for Aboriginal peoples. With the following stages directed to Groom's experiences, syringes, crucifixes, vials, candles and bound alarm clocks tell the viewer an autobiographical story of suffering and spirituality that leave a harrowing taste for the viewer.

The striking text "It Happened in the Cross" cheekily play on the religious iconography and the repetitious motif of the cross that form a cohesive visual relationship to each item on the plinths stages.

For me, it happened in Haymarket. Viewing a work that draws the viewer in and demands constant revisiting. The soil, sticks, candles and flowers bring the work to your feet and bring what happened in the Cross to Haymarket. What happened to Groom to you.

Groom's "Journey to the Ninth" can be seen in "Tell Me My Truth" at the 4A Centre for Contemporary Asian Art from the 27th of March until the 16th of May.

Visit: <http://www.4a.com.au/> for more information.



Have
ideas for
a
campus
mural?

submit
your
proposal
NOW!
[tinyurl
.com/unswmural](http://tinyurl.com/unswmural)

ARC
UNSW Student Life
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WHAT'S ON

Week 6

Non-teaching week

Tues 14 Apr 5-7pm Ungrateful
Business exhibition opening
Kudos Gallery

Friday 17 Apr 10-11am
Women of Colour Collective
Meeting @ the Arc Precinct,
off the Basser Steps, Kensing-
ton Campus.

Week 7

Mon 20 Apr First-drafts for
Framework due theme:
Provocation

Thurs 23 Apr 4pm Artists Talks
Kudos Gallery for Ungrateful
Business

Fri 24 Apr 10:30am Free Toast
Friday! Thanks to the Art &
Design Student Council!

Week 8

Tues 28 Apr 12pm Free lunch!
In the Art & Design courtyard.

Tues 28 Apr 12-2pm UNSW
Sounds feat. Timothy Wool-
mer

Tues 28 Apr 5-7pm Gillian
Lavery's exhibition, In Time
And Place: Remnants of
Home,
opening Kudos Gallery

Thurs 30 Apr 4pm Free Yoga.
At Bare Foot Yoga. Entrance
from Verona St (Just off Ox-
ford St, by Verona Cinema)

Thurs 30 Apr 4pm Artists Talks
Kudos Gallery for In Time And
Place: Remnants of Home.

Thurs 30 Apr 8pm Toga Party
@ The Roundhouse, Kensing-
ton Campus.

Fri 1 May 6-8pm First Fridays,
curated, pop-up activities in
the UNSW Galleries

Fri 1 May Arc@UNSW Art &
Design Grant deadline!
Go to: [orgsync.com/80377/
forms/99022](http://orgsync.com/80377/forms/99022)

Week 9

Mon 4 May BEER FEST 2015
Opens @ The Roundhouse,
Kensington Campus. Running
all week there is: Beer trivia,
ping-pong and pool!

Wed 6 May 12pm \$5
Lunches, hosted by Arc@
UNSW Art & Design in the Art
& Design courtyard. Healthy
sandwiches, fruit and an Arc
mug to get you through the
rest of the week.

Wed 6 May 12-2pm UNSW
Sounds

Thurs 7 May 6-8pm Courtyard
Movie Night hosted by Art &
Design Student Council.
Showcasing student films for
20 mins and then a feature,
documentary or art house
film.

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

FRAMEWORK

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 9 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 latest issue, Periphery, was launched in week 5. It was a huge success and we thank again the wonderful contributors: Annaliese Alexakis, Georgia Windrum, Eleanor Holden, Natalie Wadwell and Lucinda Davison.

Our upcoming issue is called Provocation. We have some wild content coming your way. With drafts due in week 7 we are looking forward to bringing you some thought *provoking* art writing.

This issue will be the first one in semester 2 and the 3rd issue of the year. The next issue's theme is Perception. We are talking about the Perception of art, the way art objects test the limits of perception and how we have changed the way we can perceive the world around us through art. If you want to write about the limits of art 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 3

semester 2 and you can email us at any time to register interest or talk about your ideas.

Our final issue of this year has the theme: Promise. For this, we are examining how art gives us hope, poses a promise of a bright future and art that promises change.

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

For emerging critical arts writers, art theorists, art historians and art students, this is a valuable opportunity to have a piece of industry standard work published.

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!

To get your name out there contact Lucinda Davison:
l.davison@arc.unsw.edu.au

Opportunities for Arts Writers to Get Published!



FRAMEWORK

Next issue: Drafts due Week 7

Theme: Provocation

opportunities for:

2 x 500 word exhibition reviews

1 x 300 word artist profile

2 x 1000 word features

1 x Graduate Q&A

To contribute contact Lucinda our writers program coordinator:

l.davison@arc.unsw.edu.au

FIVE DOLLAR FEASTS!

Arc

UNSW Student Life

@ ART & DESIGN

FIRST
FEAST
WEEK 9

Affordable lunches for you every odd week of semester!
For \$5 we are giving you gourmet sandwiches,
a piece of fruit, and one of our Arc mugs so you can grab a drink!

We will serve different options every second week when
we're not giving you lunch for free.

When: Wednesday Week 9, 11 and 13 at midday (12pm)

Where: Art & Design Courtyard. If it's raining we'll be in
the Student lounge.



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

Did you want to
have an active
student voice at UNSW
Art&Design?!

Call out for volunteers for the
Student Representative Forum
2015.

The forum will be a one day event held during
semester 2. It is to make sure students are
represented with their voices be heard, and to
network with other likeminded students.

If any students would like to get involved email the
council!

artdesign.council@arc.unsw.edu.au

Student Snapshot



Student SNAPSHOT is our new feature that aims to spotlight some spectacular works by our students. We want to show off your work on our Facebook, Instagram and of course, Arcadia. For our first Student SNAPSHOT we are talking to Natalie.

Your name:

Natalie Wadwell

Your degree (and stage of it):

B. Art Theory/History (Honours). I am in my honours year.

Title of your featuring project:

Winter Wonderland

What is it all about?:

O'Neil's Adventureland is the last original theme park of western Sydney. Abandoned and derelict, the destructive expansion of suburbia has come knocking at the doorstep. Whilst the site is set to experience the same fate as its counterparts across western Sydney, O'Neill's Adventureland will be re-enlivened for one night only on Saturday 6 June 2015. Instigated by lecturer Zanny Begg and curator Megan Monte, Winter Wonderland is a collaboration between Campbelltown Arts Centre and emerging curators in SAHT9311: Curatorial Studio – Social Spaces. Addressing the trope of the theme park, Winter Wonderland brings together artists Rosie Deacon, Heath Franco, Karen Therese, Singing Sadie and Safdar Ahmed with the community and those who once worked at the site.

Where can we hear about it?:

Nowhere at the moment. Woow.

Anything else you're up to recently?

I refute the claim that I am a work-aholic because if you make a career out of something you love, you never work a day in your life, right?

When I am not researching for my thesis you will find me volunteering at 107 Projects in Redfern. They are an independent NFP multi-arts hub with a rich history of artists paving opportunities for other artists. They have a genuine connection with community which shapes and reflects their creative program. I would highly recommend getting involved with them to anyone. They provide exhibiting opportunities for artists of all mediums and experience as well as providing experience in arts administration for individuals like myself. The team is knowledgeable, hardworking and always up for a good laugh, which makes for a great workplace.

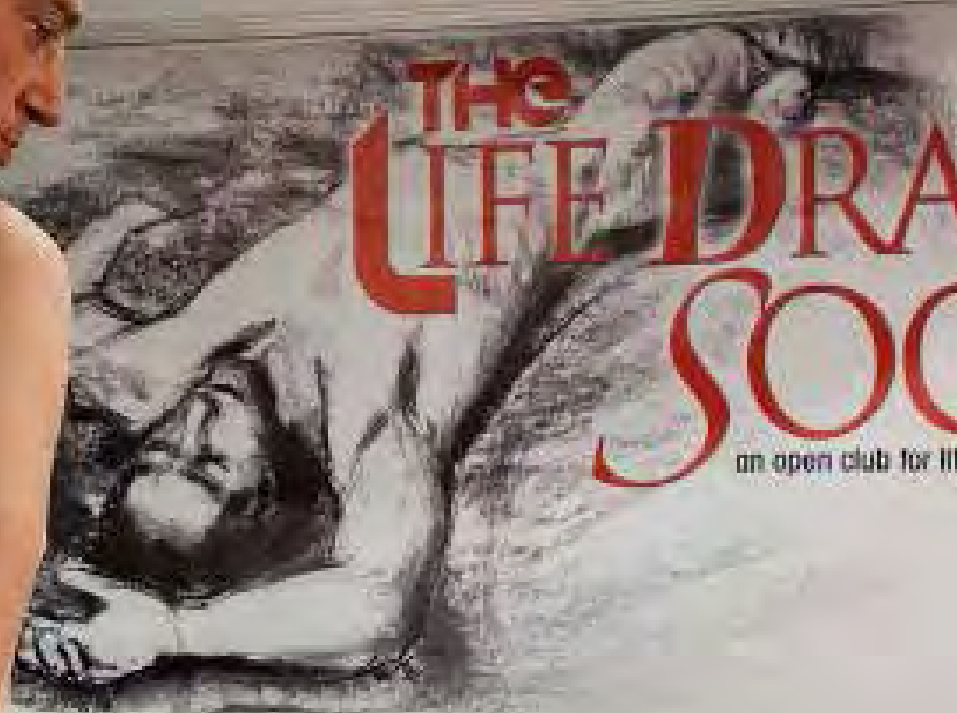
I've also recently been published in Framework and been interviewed for the Macarthur Chronicle addressing the ongoing question about how to make queen street a more inclusive public space.

And on May 12th I will be speaking on the panel for the Little Orange Artist Forum at the Campbelltown Arts Centre. It will discuss ways to present work to the public and to other arts organisations as well as how to get audiences to engage with work.

Where can we find out more about it all?

107projects.org on Facebook and Instagram

The Campbelltown Arts Centre website,



THE LIFE DRAWING SOCIETY

an open club for life drawing enthusiasts in east sydney

ATC

UNION Student Life

@ ART & DESIGN

The UNSW Life Drawing Society is a growing society on campus. The President, Charles spoke to us about what the society does, when and where they meet and how best to be involved.

As one of the most prominent societies on campus, what do you get up to?

First and foremost, we seek to foster the practice of drawing for pleasure. Drawing the human form, with its beguiling combination of curves & bony protrusions (at once familiar yet utterly challenging), is a never-ending source of wonder for committed artists. I'm a big advocate of practice, practice, practice, but I started the club because there were no opportunities for access to life drawing for practice or pleasure at UNSW | Art & Design—which seemed a massive pity.

Any master will tell you, there are no 'short cuts' to proficiency. And an artist who is serious about refining their skill will take any opportunity to access the fluid and challenging practice of life drawing.

Drawing from life facilitates better SEEING and better focus. Concerted observation eventually leads to the kind of personal insight we can use to express our truly original artistic voice, way beyond the confines of the practice sessions. This can't be overstated IMHO. Discipline and practiced observation lead us to read the world both physically and conceptually. Drawing is at the root of all my own professional skill, whether with a camera or making abstract digital art. I love it, and never, ever feel as if I've "arrived", hence the urge for personal practice that I want to share with other students.





The Life Drawing Society offers the opportunity to practice in a professional environment, but we spice things up with curated music, wine and nibbles, to ensure the pitch of our sessions always remains focussed on pleasure.

What is a usual life drawing session like? What does it involve?

We're committed to working on easels, and use the drawing studio in F201. Generally starting with a series of one minute poses designed to force a loose attachment to the subject, we gradually extended the poses to a series of three, five, and ten minutes. The first half hour is pretty intense, but satisfying. We end with a longer pose of around 40 minutes to allow for greater depth of study. The entire session lasts for two and half hours including two or three short breaks.

A1 cartridge paper is supplied at cost, and members are encouraged to work in whatever style they want. There is no formal tuition, however experienced facilitators will gladly help anyone who asks.

We encourage newbies and welcome associate members (from the public) to come along.

Are there any particular projects or classes are you and the group working on at the moment?

We are working on an innovation grant to hold regular sessions over at main campus Kensington. This will hopefully allow us to buy our own easels and afford an accredited facilitator to run sessions on a weekly basis. This will also fly the flag for the Art & Design Faculty over at main campus. We are proud

emissaries of creative culture, and want to enlighten our brothers and sisters over at Kensington!

How often do you meet up?

We're limited to fortnightly sessions this semester, held every other Friday. The drawing studios are in demand by faculty courses, so our only option during semester is to take the Friday evening. We're working to remedy this, and I'm also encouraging the committee to run day sessions when I can't make it.

What's the best way for students to get involved?

It's a very cheap and cool opportunity to get your draw on!

Join us at orgsync; <https://orgsync.com/106956/chapter>

Or, for more information send an email to: cofalignedrawingssessions@gmail.com

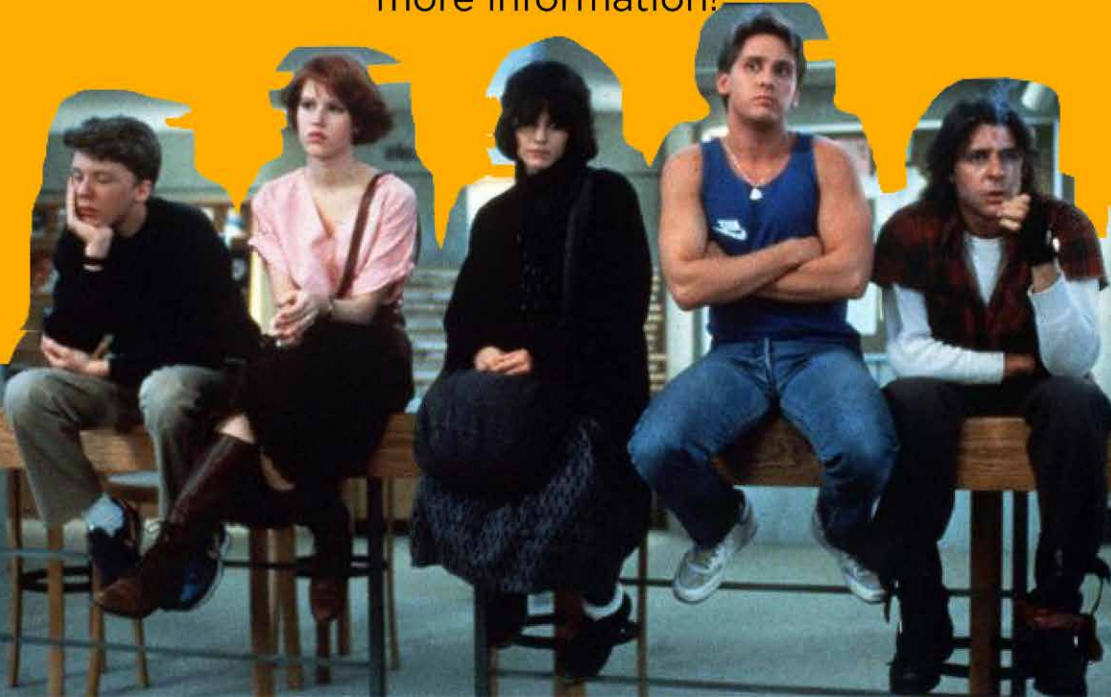
We'd love to see you and frankly need the support of regular members to ensure we cover the cost of models and refreshments.

Are you bored on campus? Have you got a bright idea? Why not start a Club, Society or Collective!?



**AFFILIATE WITH Arc!!
REAP ALL THE BENEFITS
INCLUDING MONEY, PROMOTION,
MEETING FACILITIES, STORAGE AND
GRANTS!!**

Drop in the Arc Office or head to: <http://www.arc.unsw.edu.au/get-involved/clubs-and-societies> for more information!



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. 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



IN TIME AND PLACE: REMNANTS OF HOME

Gillian Lavery

A house fire in December 2012, resulting in the loss of the artist's studio and artwork, prompted this body of research. In time and place: remnants of home navigates the terrain of grief and loss, the questioning of material worth, and the purpose of art practice that arose as a consequence of this experience.

Opens 5-7pm Tuesday 28 April 2015
Closes Saturday 2 May 2015



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 Art & Design students and funded by Arc @ UNSW Limited



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
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