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Short and long term strategies and objectives

The principal mission of the National Art School is to be a centre of excellence for the provision of higher education and research, scholarship and professional practice in the visual arts and related fields. The National Art School utilises its independent identity and distinctive teaching and learning methods to realise this mission through the development of creativity and visual and cultural awareness in an international context.

The aims and objectives of the National Art School are:

- To be a centre of excellence for the delivery of high quality specialist education in studio-based visual arts and related fields;
- To be at the forefront of learning, creativity and practice in the visual arts, nationally and internationally;
- To provide high quality education that fosters the acquisition and interrelationship of technical skills with creative invention;
- To ensure that practice, research and scholarship in drawing is a core visual language and underpins creative development in all aspects of provision;
- To situate all programs of study within the art historical, theoretical, cultural and professional contexts appropriate to the development of knowledge and understanding of the studio arts;
- To promote the widest possible participation and diversity of students and to recruit locally, nationally, and internationally;
- To ensure that all academic staff are distinguished in their field as actively practising artists, scholars and/or researchers.
The National Art School is registered as a Higher Education Provider under the Higher Education Support Act 2003 (HESA).

The National Art School is a public company limited by guarantee, with two members, the NSW Ministers for the Arts and for Education. The members appoint a Board of Directors with responsibility for the School and oversight of the leadership of the School.

The Board of Directors operates two sub-committees, the Finance and Audit Committee, and the Properties and Assets Committee.

The Academic Board is responsible for the maintenance of academic standards in accordance with the Higher Education Threshold Standards.

The National Art School is entered on the Register of Cultural Organisations. It is recognised by the Australian Taxation Office as a Charitable Institution, and is endorsed as a Deductible Gift Recipient under Item 1 for the following funds:

- National Art School General Fund
- National Art School Gallery
- National Art School Library

The National Art School Gallery and the National Art School Library are also endorsed under Item 4, and may receive gifts of property under the Cultural Gifts Program.
Nicholas Johnson (Chair)
Nicholas Johnson has extensive experience in the financial services industry where he has led many financial advisory assignments with major Corporate and Governmental organisations across many industries. Past roles have included senior positions with Credit Suisse First Boston in London, New York and Sydney, and with Morgan Stanley, Hong Kong and Sydney. He was subsequently CEO of Barclays Capital Australia, with wide ranging line management responsibilities for the overall business operations and for the profitability of the firm in Australia. Currently he serves as Chairman of NSW State Trustee Corporation, Chairman of The Sydney Institute, and Chair of the National Art School. Previously he has been Chair of Sydney University’s Research Institute for Asia Pacific, Chairman of Pillar Administration and an Advisory Board Member of the North West Rail Link.

David Grayce
David is a Managing Director at Pacific Equity Partners and brings expertise in strategic planning, operating improvement, corporate governance and finance across many sectors. He has twenty years’ experience in strategy consulting and private equity investing and corporate governance in Australia, the United States and Europe. David joined Pacific Equity Partners originally in 1998 and then returned in 2007 after spending approximately a decade in the USA. Prior to Pacific Equity, David worked with Bain Capital based in the USA and focused on control investing in sectors including communications, financial services, FMCG, food, health, manufacturing, media, retail and technology. Prior to Bain Capital David worked with Bain & Company in the United States, South Africa, the United Kingdom and Australia. David currently serves as a non-executive director of companies including Hoyts Cinema Group, Val Morgan Advertising and ASX listed Energy Developments.

Jennifer Green
Jenny Green has been a practicing sculptor for 15 years. In 2003, she left her corporate career to undertake a BFA (sculpture) at the National Art School and since then has been sculpting and exhibiting from her studio in Sydney’s Northern Beaches.

Jenny’s prior business career was in IT consulting where she focused on strategic planning for IT, project management, process review and redesign and systems implementation. Over 20 plus years, she worked with the Australian Securities and Investments Commission, Westpac Banking Corporation, Coopers & Lybrand’s Management Consulting Division, Management Science America and Esso Australia.

Glenda McLoughlin
Glenda McLoughlin brings expertise in financial management, commercial strategy and corporate governance. She has over twenty five years’ experience in financial analysis and strategy in senior management positions with major international and Australian listed companies. Ms McLoughlin has completed over $8 billion in advisory assignments and financings in Australia and internationally.

She was previously Chief Financial Officer and Executive Director of ASX listed Metgasco, Non-Executive Director of ASX listed Elk Petroleum, Director of Barclays Capital Australia and Vice President of Morgan Stanley based in Melbourne and Singapore.

Mark Tedeschi AM QC
Expertise in the law, management of professionals, tertiary education, and art practice (photography). Senior Crown Prosecutor for New South Wales (1997–present); Crown Prosecutor (1983–present); President of the Australian Association of Crown Prosecutors (1999–present); Visiting Professorial Fellow, University of Wollongong (2005–present); Lecturer in Law (1974–1977). A successful photographer for 30 years with many exhibitions and with photographs held in public galleries and museums as well as private collections; his photographs have also been published in numerous books and articles. Member of the Executive of the Friends of the National Art School (2005–2009). Awarded the honour of ‘Cavaliere’ (Order of Merit of the Italian Republic) in 2009 for services to photography and the law. Appointed as a member of the Order of Australia in 2013 for services to the law and photography.

Dr John Vallance
Dr John Vallance is former Headmaster of Sydney Grammar School. Before that he lectured in Latin, Greek and ancient philosophy at the University of Cambridge as a Fellow and Tutor of Gonville and Caius College and has published widely in the history of classical thought. Since his return home to Australia, he has held visiting fellowships at the University of New England and the University of New South Wales, and is a member of the Library Council of New South Wales, a Director of the State Library of New South Wales Foundation and a Trustee of the State Library of New South Wales Foundation. He has also worked as a musician, and works privately as a sculptor.
Year at a glance

Students rated overall quality of education experience

91.9%*

Students rated teaching quality

93.6%*

Degree enrolments increased by

14.25%**

Short course enrolments increased by

10%

Facebook likes increased by

24.6%

Instagram followers increased by

70%

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* Based on data collected by the Australian Government Department of Education and Training for the National Report on the 2016–17 Student Experience Survey (SES).

** By headcount is the number of people enrolled in at least one unit of study at any one of the three census dates in 2017.
The National Art School has delivered another year of strong academic results, excellent student satisfaction levels and steadily improving financial performance. I expand on these topics below.

**Success**

Our success continues to be centred on our intensive studio-based teaching model. The opportunity to be taught in this very personalised way is at the heart of the school's appeal to students. While we constantly look for opportunities to evolve specific aspects of some courses, the school remains committed to the principles and foundations of the studio-based model.

Feedback from all our stakeholders confirms the enhancements to the learning experience from the unique campus Darlinghurst Gaol campus and from our world-class teaching and management team.

Delivering such a high quality practical art education experience is relatively expensive. Our domestic student fees are therefore higher than those charged by Commonwealth funded Universities. The Board and Management will continue to monitor fee levels to contain rises within acceptable limits. Enrolments continue to grow and student satisfaction levels remain high.

The school is pleased by our non-academic success in making the site relevant and appealing as a significant destination in Sydney. We run an exciting program of Gallery exhibitions which have been important in increasing visitor numbers in 2017 from 21,781 in 2016 to 27,182.

**Possible alternative models for outstanding art education**

As I discussed last year, the Board has for some time been engaged in investigating possible alternative ways to deliver outstanding art teaching. Ongoing discussions with the NSW Government and Universities continued during the year to identify and evaluate opportunities to cooperate, to integrate or to amalgamate teaching functions. Those discussions have now concluded, with the Board being satisfied that our existing education model is both effective and efficient.

**The Darlinghurst Gaol**

The Darlinghurst Gaol site dating from 1844 provides a wonderful environment to stimulate artistic imagination. The nature of the old Gaol buildings is however that constant maintenance and repair is essential to protect the valuable heritage site.

We have worked extensively with our landlord, Property NSW, to identify the appropriate program of capital works needed to preserve the site while ensuring the buildings are both safe and fit for purpose in delivering our services to the broad public.

**Update on financial condition**

Last year I referred to the very positive assurances given by the NSW Government in respect of future funding for the 2018 and 2019 calendar years. I can now report that The Hon. Don Harwin, NSW Minister for the Arts, wrote to me in December to give further assurance of our operational funding support through to 2020. Sincere thanks to the NSW Government for their continuing financial contribution, and particular thanks to Minister Harwin who has been an energetic and passionate supporter of the school.

**Thanks to so many supporters**

As always I must record our sincere thanks to our major corporate supporters and to the individual donors who ensure that we recognise our graduates’ hard work through awards and prizes. This support is highly sought after by the graduates and students and deeply appreciated by the School. It often provides the necessary stimulus that an artist needs to transition into professional practice.

**Nicholas Johnson**

Chair, Board of Directors
Three outstanding artists became Fellows of the National Art School in the past year. Alumnus Fiona Foley, Peter Powditch AM and Tim Storrier AM joined a select group to receive our highest honour for their momentous contribution to the visual arts and their inspiration for our students.

Their inventiveness, exceptional skills and ability to present new ideas is part of the ethos of the National Art School. We are committed to our intensive studio-based teaching model and the many rewards it offers our graduates. I was also pleased and proud of alumni Mitch Cairns for winning the Art Gallery of New South Wales’ Archibald Prize, Joan Ross for winning the Wynne Prize, Justine Varga’s impressive show at Sydney Contemporary, Georgia Saxelby’s exhibition To Future Women at The Phillips Collection in Washington DC, Third Year student Cameron Stead winning the Kilgour Art Prize, and Karla Dickens’ work in the National Gallery of Australia’s 3rd National Indigenous Triennial – as well as hundreds of other exhibitions by our alumni. Congratulations to all.

It has been a great privilege to step into the leadership of this iconic and significant organisation, which holds such a central place in the arts of Sydney and Australia. What makes the National Art School so successful is certainly our studio-based teaching model, but more importantly, it is the people. Our teaching and professional staff are exceptional, as are our alumni and students. They also care greatly for the institution – for what it stands for and the role we play in the broader arts and cultural sector across New South Wales and Australia.

2017 was a year of momentum and consolidation as we prepare for the next phase of development of the National Art School. The Bachelor of Fine Art and Master of Fine Art degrees continued the strong enrolment growth of recent years, with student numbers once again increasing, a 14.25% increase in 2017 from the strong levels of 2016 in line with the student increase of 70.2% over the past five years. This is significant growth and shows the considerable support for the National Art School.

The most recently published national QILT Student Experience Survey reports an overall student satisfaction rating at the National Art School of 92%, maintaining our position among the highest achieving institutions across Australia. We attribute this outstanding result to our continued focus upon our studio based teaching model with small class sizes, high contact hours and committed faculty.

The National Art School is committed to exceptional arts education and creating new markets for emerging artists. NAS invests in the core – emerging artists, and developing artist’s practice. Only with remarkable artists reflecting our world today will we have a vibrant arts sector in New South Wales and Australia, and NAS is central to this.

The graduating cohort of 2017 showed extraordinary inventiveness and commitment, producing work of exceptional quality, expressing sophisticated and advanced concepts with enormous skill. Their achievements are of course their own, but they are also a testament to the skill and dedication of our academic staff, led by our Head of Studies Simon Cooper. In late 2017 we received the welcome news that the National Art School is now able to confer a Doctor of Fine Art from 2018.

Over 5,000 people attended the undergraduate and post graduate exhibitions, furthering our aim to continue to activate the precinct of the National Art School for many more people to enjoy. This was backed up by a number of successful events during the year, amplifying our artistic programming and continuously introducing new people to the National Art School. In the past year we saw many community events and programs like NAS Nights and artist talks. Community activation of our site continues its upward trajectory, increasing by 85% since 2014.

Led by Dr Ella Dreyfus, our Short Course program continued to provide strong enrolments and wonderful experiences for all of our students. (There was a 10.5% increase in enrolments in 2017, whilst new day time courses were offered due to popular demand.) The short courses attract a diverse range of participants including high school teachers (who receive NESA accreditation) and a number of students who transition from short courses to the full degree program.

Our outreach program continues to offer the expansion of creative imaginations and skills development all over NSW and beyond, with programs being offered from Narooma to Mullumbimby, Queensland and the Northern Territory.

Over 4,000 students from 600 schools engaged with our outreach program during the year, managed by our Outreach Co-ordinator Lorraine Kypiotis.

* headcount
Led by Gallery Manager and Curator Judith Blackall, the NAS Gallery presented a rich and engaging program of exhibitions, events, talks and publications, including *Vernon Ah Kee: not an animal or a plant* (as part of the Sydney Festival), *Rayner Hoff: Life and Art, Redlands Konica Minolta Art Prize, Eurovisions: Contemporary Art from the Goldberg Collection, Grounded: Australian Contemporary Art*, as well as the highly anticipated Graduate Exhibitions.

This year saw the National Art School consolidate our funding position and working closely with the NSW Government. I would like to thank the Arts Minister and shareholder member of the National Art School, the Hon. Don Harwin for his leadership of the arts and cultural sector in NSW and vision and commitment to the National Art School. I also want to acknowledge the Deputy Secretary Arts, Alex O’Mara, and pay tribute to the team at Arts, Screen and Culture, CIPMO and Create NSW.

On behalf of the National Art School, I thank our many donors, corporate partners and government funding partners whose commitment, encouragement and support is so essential to the School’s continued growth and success. I want to thank the Chair, Nick Johnson, all of our Board members for their leadership and insights, particularly retiring Board member and Chair of the Property and Assets Committee Mark Tedeschi AM QC. Mark’s nine-year term concludes at the AGM and I wanted to acknowledge his leadership, insight, clarity and determination that has been resolute and firm for this organisation.

Through these many partnerships we continue to provide outstanding direction and experiences for our students, alumni and audiences for generations to come. In closing, I extend my thanks to our exceptional staff, students and alumni, who together create the unique character of the National Art School. I look forward to working alongside you in 2018 and beyond as we continue to build on the momentum of this past year.

Steven Alderton
Director and CEO
Jasper Powrie, Floral asset 2017
glazed ceramic, 77 × 38 × 33 cm
The National Art School is committed to teaching the vital practical skills and theoretical basis that is essential to a career in the visual arts; a method that continues to produce internationally renowned, award-winning graduates. The academic experience continues to be defined by high staff-to student ratios, generous studio footprints, extensive contact hours and an esteemed faculty of practising artist/teachers.

**Bachelor of Fine Art**

The Bachelor of Fine Art (BFA) program represents our largest student enrolment. Applications and intake for this three-year full-time program in the 2017 academic year remained strong.

**Master of Fine Art / Graduate Diploma of Fine Art**

The Master of Fine Art (MFA) is designed for BFA or equivalent graduates who wish to further develop their individual studio practice toward a higher level of specialised knowledge and professional expertise. The course exemplifies the National Art School's belief in the studio-based model of learning that facilitates dialogue between studio practice and theory.
Many students move to inner city Sydney following their formal enrolment acceptance. When considering the level of interest in study at the National Art School an analysis of the point of engagement for our BFA students demonstrates the reach of the School. In the 2017 academic year, 41% of UAC applicants in the main round were from Regional NSW and Western Sydney, 51% were from the rest of Sydney and 8% were from the rest of Australia. A small number of international students enter the school via a non UAC application process.

Enrolment by degree program (headcount)

<table>
<thead>
<tr>
<th>Degree</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
<th>2016</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>BFA</td>
<td>339</td>
<td>347</td>
<td>397</td>
<td>417</td>
<td>480</td>
</tr>
<tr>
<td>BFA (Hons)</td>
<td>35</td>
<td>41</td>
<td>50</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td>G DFA/MFA</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>53</td>
<td>79</td>
</tr>
<tr>
<td>MFA (Research)</td>
<td>16</td>
<td>18</td>
<td>28</td>
<td>16</td>
<td>2</td>
</tr>
<tr>
<td>TOTAL</td>
<td>394</td>
<td>410</td>
<td>478</td>
<td>491</td>
<td>561</td>
</tr>
</tbody>
</table>

*All numbers are headcount figures. A headcount is the number of people enrolled in at least one unit of study at any one of the three census dates in 2016.

QLT Student Experience Survey

<table>
<thead>
<tr>
<th>Overall experience</th>
<th>NAS QILT 2017</th>
<th>NAS 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall experience</td>
<td>91.90%</td>
<td>96.90%</td>
</tr>
<tr>
<td>Skills development</td>
<td>89.60%</td>
<td>92.30%</td>
</tr>
<tr>
<td>Learner engagement</td>
<td>82.10%</td>
<td>88.50%</td>
</tr>
<tr>
<td>Teaching quality</td>
<td>93.60%</td>
<td>96.90%</td>
</tr>
<tr>
<td>Student support</td>
<td>89.10%</td>
<td>93.60%</td>
</tr>
<tr>
<td>Learning resources</td>
<td>90.60%</td>
<td>92.60%</td>
</tr>
</tbody>
</table>

Degree program income performance

Income performance growth remained strong in 2017 with a 35.8% growth on the previous year.

<table>
<thead>
<tr>
<th>Year</th>
<th>Fee income</th>
<th>$ Growth on previous year</th>
<th>% Growth on previous year</th>
</tr>
</thead>
<tbody>
<tr>
<td>2016</td>
<td>$4,194,093</td>
<td>$606,251</td>
<td>34.3%</td>
</tr>
<tr>
<td>2017</td>
<td>$5,696,372</td>
<td>$1,502,279</td>
<td>35.8%</td>
</tr>
</tbody>
</table>
Creative precinct and community activation

The National Art School campus has always been a centrally located place of ideas and creativity, making a significant contribution to the cultural life of the city, the State and beyond. In 2017, the National Art School amplified this tradition by bringing a new generation of visitors to the site. 2017 saw a collaboration with the City of Sydney under the banner of NAS Nights, resulting in 5,000 people being welcomed to the National Art School site, in addition to those engaged with our exhibitions, short courses, holiday workshops and outreach programs.

The central focus of the NAS Nights was to open the National Art School campus at night and provide varied and engaging opportunities for a wide demographic of visitors to connect with each other, with our site and with our exhibitions. This program represented a positive shift in the way the site is viewed and enabled the campus to be a more active artistic and social space.

In conjunction with the exhibition Grounded that opened in mid-September, the campus was activated at night with a series of performances, workshops and conversations. Significantly, the night began with a smoking ceremony conducted by local Elder Uncle Les De Jong that brought the National Art School community together for a moment of reflection before the festivities commenced. The night also saw talks by significant National Art School Alumni Mitch Cairns and Joan Ross, following their wins in the Archibald and Sulman prizes respectively. National Art School alumnus and renowned musician Jack Cowell performed, alongside DJs from our partnership with radio station FBi. On the same evening Art History and Theory lecturer Dr Jamie Tsai opened an exhibition she curated entitled System of Objects which included several artists responding to the history of the Darlinghurst Gaol site. Artist Kate Socardfield created a work that involved her working with Archivist and Collection Manager Deborah Beck to painstakingly piece together a convict era love note that had disintegrated into fragments – the note was then presented back into the collection.

The NAS Gallery attracted over 27,000 people during the course of 2017. A considered and varied exhibition program was enhanced by artist talks, workshops and forums throughout the year, providing many opportunities for community engagement. These were enthusiastically taken up by members of the general public, artists, art lovers, students, educators and National Art School supporters alike.

The Rayner Hoff Project Space is a flexible and dynamic part of the National Art School. Used primarily for the development and presentation of projects and as a flexible teaching space, the Rayner Hoff Project Space allows for exhibitions of student work, project development and experimentation and is a busy social space. In 2017 it was also the home of an exhibition centred on the life and work of the sculptor Rayner Hoff. Using material from the School’s Archive and Collection, the exhibition and accompanying book explored the life and work of Rayner Hoff and his students at the National Art School.

In 2017 we continued to develop its collaborations with other cultural organisations to deliver dynamic events on site. In October 2017, NAS worked with Underbelly Arts Festival to deliver a three day program of expanded performances featuring 21 ambitious new projects including installation, performance, dance, sound, visual art, intervention, digital art, radical opera, activist and participatory practices. In November and early December 2017 NAS Nights was expanded and integrated into the Graduate Exhibition program, providing the opportunity for an audience of over 5,000 people to enjoy an extended experience of art activations, music and cultural celebration.

It is the National Art School’s intention to continue to create and develop a vibrant creative hub that makes a strong contribution to the creative landscape of New South Wales.
**Graduate exhibitions**

The Graduate Exhibitions are a celebration of creativity and ingenuity, honouring more than 150 Master of Fine Art and Bachelor of Fine Art students as they embark on their careers. The campus comes to life with thousands of contemporary artworks on display, offering visitors a unique opportunity to experience the very best of emerging contemporary art across ceramics, drawing, painting, photomedia, printmaking and sculpture. Well attended by gallerists, collectors, curators, art consultants and the broader public, the exhibitions are an important springboard into contemporary arts practice beyond the tertiary environment. 2017 saw a total of more than 5,000 people pass through our historic gates, with more than $260,000 of artwork sold across the Graduate and Postgraduate exhibitions.

**Margaret Olley Drawing Week**

A dynamic program of intensive drawing kick-started our academic year. This fertile ground for the development of ideas, projects, skills and processes often forms the basis for students’ practices throughout the year. In 2017, approximately 250 students participated in the diverse and challenging program that ranged from Hill End to Goat Island and the National Art School campus. Many of our postgraduate students and recent graduates also gained valuable experience as they volunteered as interns, adding to the vitality of the week as a whole.

**Student Representative Council**

The SRC continued to serve the student body, taking questions and concerns to regular monthly meetings with the Director and Head of Studies. Although the SRC was unable to hold the usual numbers of BBQ socials due to the School’s ongoing zoning and DA discussions with the City of Sydney, the 2017 Student Ball was successfully held at the Red Rattler Theatre in Marrickville in November, with the theme ‘Last night on Earth’.

My first year at NAS significantly improved my skills in drawing and painting, and allowed me the opportunity to try new disciplines like ceramics and printmaking. My knowledge was widened and I started to think like an artist. I became involved with the SRC and led it as Chair, which has helped me grow in confidence and responsibility.

Eddy Humphrey, Chair, Student Representative Council
Prizes and scholarships

The National Art School offers an extensive program of prizes and awards as part of our ongoing commitment to helping students build professional networks and launch their careers as practicing artists. Announced at the Graduate Awards Ceremony each year, the prizes and awards include support for our Bachelor of Fine Art and Master of Fine Art students. Certain residencies are also open to competitive application by staff and alumni. The National Art School thanks all of the donors and sponsors who generously support the School by giving the following student residencies, awards and prizes.

Residencies

British School at Rome Residency
MURAT URLALI

Onslow Storrier La Cite des Arts Residency, Paris
GEMMA AVERY
ANDREW DONALDSON
HOLLY MACDONALD
JOE WILSON

Major awards

Bird Holcomb Foundation
MFA Art Scholarship
JADE COURT-GOLD

Clitheroe Foundation Fine Art
MFA Scholarship
ISABELLA BLAU

Mark Henry Cain Memorial Scholarship
ALEX XERRI

National Art School Aboriginal Art Centre Internship
SAMARA HYDE-PAGE
JORDAN TAYLOR

Brandon Trakman Prize for Art History and Theory
JOSEPHINE MORROW

Derivan Award for Excellence
THOMAS KUSTURIN

Joel Corrigan Memorial Photography Award
EMILY TAYLOR

Anne Pata Memorial Award for Drawing
JOSHUA CHARADIA

John Olsen Prize for Drawing
ELIZA GOSSE
HANIA OAYDA
SYLVIE VENESS

Troy Quinliven Exhibition Award
GORDON HO
Open awards
NAVA Ignition Prize for Professional Practice
JOSHUA CHARADIA
William Fletcher Foundation Grant
FELIX LACOSTE
JAMES NEEDHAM
CHARLOTTE WESTHEAFER
Studio W doubleyou Exhibition Prize
MIRI BADGER
JOSHUA HOWARD

Art history and theory prizes
Art History and Theory Prize
1st year student
CONSTANCE ELLWOOD
Mansfield Writing Award 3rd year student
ELLEN BIRD
ALEX MOULIS

Ceramics prizes
Mansfield Ceramics Art & Perception Magazine Award
TAMARA HALL
DEBBEY WATSON
Mansfield Ceramics Technical Magazine Award
ISABELLA EDWARDS
RYAN HANCOCK
Mansfield Ceramics and Clay Gulgong International Festival Award
SEBASTIAN PALMER
Australian Ceramics Association Prize
JADE COURT-GOLD
RACHEL HARREX
Blackwattle Pottery Supplies Award 3rd year student
STRATHINJA DOKIC
Parkers Sydney Fine Art Ceramic Award 3rd year student
CHANEL TOBLER
N.E. Pethebridge Award 3rd year student
NINA WARING
Mansfield Ceramics Prize 3rd year student
LYN HEAZLEWOOD
JASPER POWRIE
Mansfield Ceramics Gallery Exhibition Prize
ISABELLA EDWARDS
RYAN HANCOCK
Jade Court-Gold
ISABELLA EDWARDS
STRATHINJA DOKIC
SEBASTIAN PALMER
CHANEL TOBLER
Sabbia Gallery Exhibition Prize
ISABELLA EDWARDS
JASPER POWRIE

Drawing prizes
Jocelyn Maughan Sketchbook Prize 1st year student
CHRIS CHEW
LORELEI SPEK
Jocelyn Maughan Sketchbook Prize 2nd year student
PARISA POURKHATIBI
Jocelyn Maughan Sketchbook Prize 3rd year student
ELSA McGRATH
Parkers Sydney Fine Art Drawing Award 3rd year student
DANIEL McCLELLAN
John Olsen Prize for Drawing (Highly Commended) 3rd year student
JASPER POWRIE

Painting prizes
Parkers Sydney Fine Art Framing Award 3rd year student
EBONY JACOBS
John McCaughey Prize (The Trust Company) 3rd year student
JACQUELINE HENNESSY
Parkers Sydney Fine Art Painting Award 3rd year student
ROBERT CINQUE
Derivan Award for Mixed Media 3rd year student
ALVIN WILLIAMS

Photomedia prizes
Kayell Australia Photography Award 3rd year student
KATERINA CHELLOS
Photo King Professional Award 3rd year student
KURT BANKS

Printmaking prizes
Ellen Lee O'Shaughnessy Printmaking Award 2nd year student
GINA FENTON
Artscene Printmaking Prize 3rd year student
MARCUS DYER-HARRISON
HUGO ROSE
Parkers Sydney Fine Art Printmaking Award 3rd year student
SYLVIE VENESS
Sydney Olympic Park Residency Award 3rd year student
JUSTIN WATSON
Artscene Printmaking Prize MFA student
BEX NEELEY
JESSICA SEROV
Megalo Studio and Gallery Residency Award MFA student
ANGUS FISHER

Sculpture prizes
Dr John Vallance Prize for Sculpture 2nd year student
WENDY MILLER
Parkers Sydney Fine Art Sculpture Award 3rd year student
ANNA RICHARDS
Sculpture by the Sea Prize 3rd year student
KAYO SHOJI
Michael Hobbs Sculpture Award 3rd year student
ANNA DUDEK
Sydney Olympic Park Residency Award 3rd year student
FELIX FENELEY
Graduate profiles

Justine Varga graduated with a Bachelor of Fine Art (Hons) Photography in 2007. Photographs from her first series made upon leaving the art school, Empty Studio (2009), were acquired by the Art Gallery of New South Wales, and an example from her Honours year entered the collection soon after.

Since that time, her work has appeared in a number of important public exhibitions. In 2012, her work was selected for Primavera: Young Australian Artists, Museum of Contemporary Art and exhibited in Flatlands: Photography and Everyday Space, Art Gallery of New South Wales. In 2015, her photographs featured in Australian Art: Now at the National Gallery of Australia, and were also showcased at Paris Photo. In 2016, her work was included in Emanations: The Art of the Camerless Photograph, curated by Geoffrey Batchen for the Govett-Brewster Art Gallery, New Zealand, and also in New Matter: Recent Forms of Photography, curated by Isobel Parker Philip, Art Gallery of New South Wales. In 2017, she mounted solo exhibitions at the Australian Centre for Photography and Sydney Contemporary, and a suite of her work was presented in Grounded: Contemporary Australian Art, National Art School Gallery.

Varga’s photographs have regularly won prestigious awards. In 2014, she was the recipient of the Australia Council London Studio Residency and was awarded the Museum of Contemporary Art Primavera Veolia Acquisitive Prize. Varga has twice been given the juried Josephine Ulrick & Win Shubert Foundation for the Arts Photography Award, in 2013 and 2016. In 2017, she was the recipient of the Olive Cotton Award for Photographic Portraiture.

In 2018, she has co-curated Runes: Photography and Decipherment at the Centre for Contemporary Photography in Melbourne. A body of her work will feature in the TarraWarra Biannual 2018: From Will to Form, curated by Emily Cormack, and she will complete a major commission for Duo Central Park Sydney, a new building designed by Foster + Partners London.

Her work has been acquired for the collections of the National Gallery of Australia, Art Gallery of NSW, Art Gallery of South Australia, Monash Gallery of Art, Macquarie University, University of Queensland and Artbank, among others.

By the time I had finished [at NAS], I had an amazing grounding in photo practice. I knew the machinations of photography back to front and inside out. This grounding has allowed me to produce the work that I do today.

Justine Varga
Harrie Fasher

The National Art School is a place of dreams. Trapped in the hand built goal with brilliant minds, books, and equipment was an intense, stimulating experience. These four years fuelled my thirst for knowledge, and gave me a space to develop both a personal creative language and a studio practice. I left NAS with the belief that to live is to make, and I have pursued this dream ever since.

Harrie Fasher graduated with a Bachelor of Fine Art (Hons) in Sculpture in 2010 and was the recipient of the Bird Holcomb Foundation Scholarship at the beginning of her final year.

Harrie is represented by King Street Gallery on William in NSW. Her studio is in Oberon in rural NSW, where she creates large scale steel sculptures and drawings that embody tension and movement. She uses both abstraction and the figurative form, predominantly the horse, to illicit an emotional response in the viewer.

Harrie Fasher enrolled at the National Art School after graduating from and a fully fledged career as an equestrian athlete. Following a fall and the loss of two horses, she arrived at the National Art School with the intention of studying painting. This did not last beyond her first year when she made the decision to focus on sculpture.

Harrie has an extensive exhibition history. Her critically acclaimed work is held in both private and public collections in Australia and internationally and her reputation and profile continue to grow, in step with the significant ambition and scale of her work.

In 2015 she was commissioned to create Silent Conversation, one of the seminal works for Spirited: Australia’s Horse Story at the National Gallery of Australia. Her sculpture and drawings are currently part of the travelling exhibition Salient: Contemporary Artists at the Western Front.

In 2017 she produced a large scale memorial to the Battle of Beersheba, exhibited at Sculpture by The Sea Bondi and subsequently at the Bathurst Regional Art Gallery. Harrie was the winner of the Helen Lempriere Scholarship in 2017, in addition to the $50,000 Rio Tinto Prize at Sculpture by the Sea Cottesloe in early 2018.

Harrie Fasher became a member of the teaching staff at the National Art School in 2016 and is currently preparing for her next major solo exhibition to be held in July 2018 at King Street Gallery on William.
2017 saw a significant growth in the area of Education Outreach with increased participation in regional and national engagement: from Narooma to Mullumbimby; and Queensland to the Northern Territory.

As well as reaching 4,279 students from 600 schools, the team in Education Outreach connected with 795 teachers and 198 parents. This was via expos (regional, interstate and international), metropolitan and regional workshops; off- and on-campus visits and school workshops; long standing high school programs such as the HSC Intensive Studio Practice and the Dobell Drawing School; and of course the School Holiday Programs: Mini-Makers and Future Makers.

**HSC intensive Studio Practice and Dobell Drawing School**

Participation in existing programs such as the Dobell Drawing School for Year 11 students and the Dobell Regional Teachers Workshop and the HSC Intensive Studio Practice for high achieving state-wide students was solid and is reflected in a growing number of high school leavers from these programs applying to the Bachelor of Fine Art. In 2017: thirteen HSC Intensive students and five Dobell schools students from the 2015 programs enrolled in the BFA.

2017 also marked the 20th Anniversary of the Dobell Drawing School at NAS with a larger program on offer to engage more students: six classes instead of the usual five, equating to 100 students on campus during four intensive days of drawing. The 2017 Dobell Regional Teachers’ Workshops were held in Tamworth and Narooma.

**School visits and customised workshops**

In 2017 Education Outreach offered on-campus tours and customised workshops to schools throughout NSW and interstate. 2017 saw a marked increase in the number of schools engaging in these areas. The customised workshops are proving to be a solid growth and revenue area.

Total number of participants in on-campus school visits: 105

Total number of participants in customised workshops: 281

**Solid Ground**

The Solid Ground partnership program was expanded in 2017, with Carriageworks and Blacktown Arts Centre to Year 10 as well as Year 11 students. This program targets metropolitan students who identify as Aboriginal or Torres Strait Islander background. There was an increase in the engagement of Year 11 students with twelve students taking part in the initial off site workshop at Blacktown Arts Centre, translating into five enrolments in the HSC Intensive Studio Practice; as well as twenty-three Year 10 students engaging in three onsite workshops.
## Campus tours

<table>
<thead>
<tr>
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<tr>
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<td>Dulwich Hill</td>
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<td>Terranora</td>
<td>Regional – North Coast</td>
<td>Independent</td>
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<td>Inverell</td>
<td>Regional – North Coast</td>
<td>Government</td>
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<td>Mirani</td>
<td>Queensland</td>
<td>Government</td>
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<tr>
<td>Mount St Benedict College</td>
<td>Pennant Hills</td>
<td>Met Sydney North West</td>
<td>Independent</td>
<td>Campus tour</td>
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<tr>
<td>Mountain Creek State High School</td>
<td>Mountain Creek</td>
<td>Queensland</td>
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## On-site workshops

<table>
<thead>
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<td>Met Sydney East</td>
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<td>Masada College</td>
<td>St Ives</td>
<td>Met Sydney North</td>
<td>Independent</td>
<td>Onsite workshop</td>
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<td>Blaxland</td>
<td>Met Sydney Blue Mtns</td>
<td>Government</td>
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<tr>
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<td>Kensington</td>
<td>Met Sydney East</td>
<td>Catholic</td>
<td>Onsite workshop</td>
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<td>St Clare's Taree</td>
<td>Taree</td>
<td>Regional Mid-North Coast</td>
<td>Catholic</td>
<td>Onsite workshop</td>
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<td>The Kings' School</td>
<td>Parramatta</td>
<td>Met Sydney North West</td>
<td>Independent</td>
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<tr>
<td>William Clarke College</td>
<td>Kellyville</td>
<td>Met Sydney West</td>
<td>Independent</td>
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## Off-site workshops

<table>
<thead>
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<td>Regional Northern NSW</td>
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<tr>
<td>Katherine High School</td>
<td>Katherine</td>
<td>Northern Territory</td>
<td>Government</td>
<td>Offsite workshop</td>
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</tbody>
</table>

I learnt how to work with ceramics in unique ways which gave me greater confidence to move forward with my art making. Attending NAS allowed me to consider which pathways I would like to follow once I leave school. I now see that it is possible to follow what you are passionate about in the Arts industry.

Shiralee, Wollondilly Anglican College (Ceramics HSC Intensive)
**Teacher engagement**

Teacher engagement in 2017 grew with the continuation, in conjunction with the NAS Gallery, of private teacher previews. The was an opportunity for Visual Arts teachers to preview exhibitions at NAS and engage in networking with their peers and art world professionals. 2017 also saw the launch of Art Matters: Teacher Professional Development workshops.

**Community engagement**

The Education Outreach department continues to engage with diverse groups of community organisations and in 2017 ran a program of workshops in conjunction with Ngala Nanga Mai pARenTs Group (Sydney Children's Community Health Centre) a program which is inclusive of ATSI participants from the La Perouse community. We also welcomed groups from the Black Dog Institute and The Whitelion Alternative Education group for tours of the campus. In June NAS collaborated with the AGNSW and hosted a group of twelve ATSI high School students in a DJAMU Photography Workshop with Mervyn Bishop.

**Future Makers**

2017 saw an expansion of the NAS School Holiday programs to include classes for:

- Mini-Makers classes (ages 6–8), launched October 2017
- Future Makers (ages 9–12)
- High School students (years 7–12)

The program now also offers classes also for the early and middle school years of high school as a bridge between Future Makers and the already solid senior high school programs that NAS runs. The numbers continue to grow.

### Teacher engagements events

<table>
<thead>
<tr>
<th>Event</th>
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<td>Teacher’s private viewing: Vernon Ah Kee</td>
<td>Gallery tour</td>
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<tr>
<td>Teacher’s private viewing: Redlands</td>
<td>Gallery tour</td>
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</tr>
<tr>
<td>Teacher’s private viewing: Eurovisions</td>
<td>Gallery tour</td>
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<tr>
<td>Art Matters 1: Collaboration in contemporary arts practice</td>
<td>Teacher workshop</td>
<td>8</td>
</tr>
<tr>
<td>Art Matters 2: Aboriginal art and education</td>
<td>Teacher workshop</td>
<td>8</td>
</tr>
<tr>
<td>Drawing Exchange: Experimental drawings</td>
<td>Teacher workshop</td>
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</tr>
<tr>
<td>Art Matters 3: Digital possibilities in drawing</td>
<td>Teacher workshop</td>
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</table>
National Art School faculty members continued to achieve significant professional recognition throughout 2017 as finalists and winners of national art prizes, and through the presentation of works in solo and group exhibitions nationally and internationally.

The calendar year of 2017 saw NAS faculty produce a range of significant publications including books, journal articles, catalogue essays and peer reviewed conference papers, and the presentation of a broad range of artist presentations, guest lectures and floor talks in association with national and international events and institutions.

**Performance highlights**

- 188 group exhibitions
- 49 solo exhibitions
- 45 finalists in national and international art awards
- 27 external lectures given
- 15 countries
- 14 external examinations and consultancies
- 10 external workshops held
- 10 refereed papers
- 9 curatorial projects
- 9 artist residencies
- 4 grants awarded
- 3 art prizes won

**Countries:** Austria, Australia, Belgium, Canada, France, Germany, Hungary, Indonesia, Italy, Japan, Mexico, New Zealand, South Korea, United Kingdom, United States of America.


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*Ella Dreyfus, Walking in Wiesbaden, ich bin jude, ich liebe dich (I am a Jew, I love you)*. 2017, chromogenic print, 85 × 65 cm

*Deborah Beck signing copies of her book, Rayner Hoff: Life of a Sculptor*
Art Forum is a weekly lecture program for invited artists, curators and academics to present their professional projects to students, staff and the National Art School community.

Vernon Ah Kee introduced the 2017 Art Forum program followed by NAS Director and CEO Steven Alderton and NAS Archivist Deborah Beck.

The forum is a platform for artists and curators exhibiting in the NAS Gallery and this year included the Redlands Konica Minolta Art Prize Curator Callum Morton, artist-duo Joyce Hinterding and David Haines, and artist Zanny Begg. Dr Oliver Watts discussed EuroVisions: Contemporary Art from the Goldberg Collection, in conversation with NAS Curator Judith Blackall; Karla Dickens spoke about Warrior Women in Grounded, along with artists Jumaadi, Joan Ross, Justine Varga, Mitch Cairns, Addison Marshall and James Nguyen. Curator Dr Jaime Tsai discussed System of Objects with Dr Shane Haseman, Dr Michael Hill and Dr Georgina Cole; and Curator Jasmin Stephens spoke on Our Studio Selves for Artspace Ideas Platform.

Individual artists including Fiona Foley and Amala Groom who both talked about the integration of their practices with indigenous activism; Richard Kean, spoke on the esoterics of the monochord; Peter Cooley on his ceramics practice and Alan Schacher on his performance practice. The NAS Head of Ceramics Lynda Draper spoke about curating and mentoring roles.

Artists returning from residencies, internships and exchanges shared their respective experiences, including Gary Deirmendjian on the British School at Rome; Dominic Byrne, Susan Andrews and Tania Alexander on the Cite Internationale des Artes in Paris; Dr Ella Dreyfus on the Kunsthaus Wiesbaden in Germany; and Sarah Endowes and Annerleigh Simms on the Aboriginal Art Centre internships. Other visitors included Brianna Munting from the National Association for the Visual Arts; Dr Miles Hall from l'École Superiure des Beaux-Arts de Montpellier Agglomération, France; and Luke Thurgate (SA) and Jonathan McBurnie (QLD), artist in The Drawing Exchange between NAS and Adelaide Central School of Art.

Justine Varga’s talk for Art Forum during the Redlands Konica Minolta Art Prize 2017 exhibition at NAS Gallery
The National Art School's reputation for excellence in studio-based teaching has led to the formation of new relationships with other institutions internationally who share similar philosophies to NAS, including L'École Supérieure des Beaux-Arts de Montpellier Agglomération (ESBAMA) located in Montpellier in the south of France. A dedicated Fine Arts School, ESBAMA is one of three strands of the soon-to-be-opened MOCO (Montpellier Contemporain) under the directorship of Curator and art critic Nicolas Bourriaud, alongside contemporary art gallery La Panacée and the Hôtel de Montcalm.

In the first semester of 2017, ESBAMA student Guillaume Martin-Taton became the first student from ESBAMA to study at NAS under this new student exchange partnership. Guillaume had a different approach to materials, site, methods, and ways in which to engage with the social and political aspects of his practice. This highlighted a range of differences and perspectives within his methodology that proved both engaging and developmental for Guillaume and his fellow students.

Dr Stephen Little, Head of Painting

Guillaume Martin-Taton, Joanne Makas and Miles Hall at ESBAMA Montpellier

ESBAMA Painting lecturer Miles Hall visited NAS in July 2017 to present a Wednesday Art Forum lecture, where he spoke about his own painting practice and about ESBAMA and the relationship that has been built between our two schools.

Guillaume had a different approach to materials, site, methods, and ways in which to engage with the social and political aspects of his practice. This highlighted a range of differences and perspectives within his methodology that proved both engaging and developmental for Guillaume and his fellow students.
My time at ESBAMA was a great opportunity to reflect on how artwork emerges from different spaces of production. This unfolded over time, as I worked in the studio but also made trips to see shows in Paris, London, Barcelona and Milan. Most importantly I was able to see four different installations of Karla Black, which will significantly inform the second part of my MFA work and writing. Through this immersive experience I was able to develop thought into new possibilities for the continued relevance and vitality of painting. The exchange was a wonderful experience for me both personally and professionally and has given me confidence to consider my practice in a more global context.

Joanne Makas, MFA student
I loved and benefited enormously from working seriously with a group of like-minded people in a studio environment. I really appreciated the lunchtime lectures, the breadth and variety of subjects and practitioners.

Ellie, short course student

In 2017, our Public Programs continued with substantial growths with Term Two delivering a 62% increase and Term Three a 33% increase in student numbers. Overall there was a 10.5% increase in all NAS Short Courses from the previous year.

The four-term evening courses have expanded to include daytimes due to student demand for weekday courses, and Saturday courses continue be steady in their popularity; the annual Summer and Winter School intensives and Weekend Workshops also maintained or increased in number.

The short courses attract a diverse range of participants from the general community, and a growing number of NAS undergraduate and postgraduate students return to study at NAS through Public Programs. There is small, but growing number of Bachelor of Fine Art students taking up short courses whilst they are also enrolled in full-time study. The Summer School is well-attended by high school visual art and design teachers, who receive accreditation by NESA for professional development hours.

The range of professional artists employed as lecturers are well-balanced between regular NAS teachers and visiting artists. In 2017 occasional, visiting lecturers included Juz Kitson, Idris Murphy, Deborah Kelly, Mitsuo Shoji, Ramesh Nithiyendran, Liz Jeneid, Judith White and Gina Fairley. The student survey feedback is consistently positive with close to 100% of students agreeing they will return to do another short course. Students really appreciate their lecturers and praise them for their commitment, encouragement and depth of understanding of the technical and aesthetical aspects of art.

Our Open Day attracts many prospective students to the Public Programs desk, with people of all ages showing keen interest in short courses prior to applying for full time study. Short Courses are offered in the disciplines of ceramics, drawing, painting, photomedia, printmaking, sculpture and special workshops.

<table>
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<td>TOTALS</td>
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<td>1111</td>
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</table>
Noel Thurgate is a much loved member of the National Art School staff with a significant history at the school. He studied at the National Art School – known at that time as East Sydney Technical College – from 1974 to 1977. In his final year of study, Noel was a finalist in the Archibald Prize, repeating this achievement in 1978 and 1979.

*I cannot recall a time in my life when art was not foremost in my mind. There was no plan other than proceed to East Sydney Tech immediately after high school, encouraged by my art teachers, both graduates of National Art School themselves.*

By the time I graduated I had made many lifelong friendships, met numerous artists, musicians, writers, gallery people, taken part in student exhibitions, even entered the Archibald Prize and was selected as a finalist twice.

Noel held his first solo exhibition in 1983 and began teaching life drawing in 1985 while he held the position of Technical Assistant, Painting Printmaking and Photography. He then became a sessional lecturer in Drawing and Painting from 1985 until 1998.

In 1998 Noel took on the role of Head of Drawing, a position he shared with Michael Downs for five years. He continued to be the Head of Drawing for close to a decade, instituting Drawing Week and many other programs which remain central to the school’s ethos.

In 2007 he stepped away from this role to further develop his own work, continuing to teach as a sessional lecturer in Drawing at UTAS Hobart and later running the Berrima Art Space with his wife, Ceramic artist Wendy Thurgate.

Noel has returned to the Archibald more recently, becoming a finalist in 2017 with a work of National Art School Fellow Peter Powditch.

Noel Thurgate has been an essential part of the unfolding story of the National Art School, as a student, artist, and member of the academic staff. His energy, talent and dedication to his work continue to inspire students to this day.

What has influenced my approach to teaching is the phenomenon I experienced as a student back in 1974; that the staff genuinely believe in what they are teaching, that this matters, and that art can be your life.

Noel Thurgate

Noel Thurgate, Homage to Peter Powditch, oil and mixed media on board, 163 × 124 cm. Courtesy the artist.
The National Art School Gallery is one of Sydney’s most distinctive exhibition spaces, housed in a former cellblock of the colonial-era Darlinghurst Gaol. The Gallery occupies a unique position within the art school environment, providing a space where students, staff and the public engage with artwork by Australian and international artists at various stages of their careers. In 2017, the Gallery presented an exciting range of exhibitions, from group and solo projects to the much-anticipated end-of-year student exhibitions showcasing work by Bachelor of Fine Art and Master of Fine Art graduating students. The exhibition program is supported by artist talks, publications, discussions and events that foster deeper understanding of creative practices and provide insight into the important role of art in contemporary society.

SUMMER

Vernon Ah Kee: not an animal or a plant
7 January – 11 March 2017

Vernon Ah Kee’s artwork portrays aspects of race, ideology, politics, history and black and white attitudes in contemporary Australian society. Weaving the language of colonisation with aspects of today’s culture, his work is both confrontational and thought-provoking, exposing degrees of overt or underlying racism in contemporary Australian society. This major solo exhibition by Vernon Ah Kee, presented as part of Sydney Festival, included drawings, text-based works, installation, custom-made surfboards and large-scale paintings. It marked the 50th anniversary of the 1967 referendum in Australia, a vote for inclusion of Aboriginal and Torres Strait Islanders as citizens of this country. When Vernon Ah Kee was born in northern Queensland in early 1967, effectively he was not counted. From the artist’s perspective, his status was ‘a non-person’ – not an animal or a plant.
AUTUMN

Redlands Konica Minolta Art Prize 2017
28 March – 20 May 2017

2017 marked the 21st annual Redlands Konica Minolta Art Prize, an artist-selected exhibition that provides a platform for established artists to exhibit alongside early-career artists. Guest curator was artist Callum Morton, who invited 20 established artists or artist collectives to participate, each of whom, in turn, nominated one emerging artist or artist collective to also present recent work in the exhibition. This model recognises the importance of dialogue between generations of artists, creating special insight into art practices from around the country and representing a diversity of backgrounds, creative approaches and themes. The winner of the main prize was Diena Georgetti and the emerging artist's prize and the people's choice was awarded to Kenny Pittocc.

WINTER

EuroVisions: Contemporary Art from the Goldberg Collection
3 June – 5 August 2017

EuroVisions presented work by a vibrant cross section of international contemporary artists, many on view publicly for the first time in Australia. The exhibition offered NAS students, staff and gallery visitors a rare opportunity to experience high-quality and recent artwork by 38 influential artists, including Urs Fischer, Katharina Grosse, Ugo Rondinone, Rudolf Stingel, Wolfgang Tillmans and Rachel Whiteread. The project also introduced younger artists such as Camille Henrot, Alicja Kwade, Goshka Macuga and Danh Vo. The project continues in 2018 with exhibitions presented at Lismore Regional Art Gallery, NSW; Heide Museum of Modern Art, VIC; Canberra Museum and Gallery, ACT; and in 2019 at Bathurst Regional Art Gallery. In association with Danny Goldberg, the National Art School produced a hardcover catalogue for the exhibition.
SPRING

Grounded: Contemporary Australian Art
18 August – 14 October 2017

Grounded presented new and recent work by eight contemporary artists: Mitch Cairns, Karla Dickens, Newell Harry, Jumaadi, James Nguyen, Addison Marshall, Joan Ross and Justine Varga, all of whom studied at the National Art School. These artists belong to a new generation of NAS alumni, distinguished for their conceptual approaches, often informed by personal experiences and cultural histories. They each have individual and courageous practices, embracing a range of techniques and creative approaches that engage with issues pertinent to the 21st century, such as cultural dislocation, colonisation, identity, personal iconography and other perspectives.

National Art School Postgraduate Exhibition 2017
3–12 November 2017

The National Art School has a track record of producing truly outstanding artists. The Postgraduate Exhibition is an opportunity to engage with work by an exciting new crop of emerging artists and experience the next generation of Australia’s creative talent. This exhibition celebrated the achievements of 39 graduating Master of Fine Art students: 12 MFA (Research), 26 MFA and one Graduate Diploma of Fine Art.

National Art School Graduate Exhibition 2017
1–10 December 2017

In this much anticipated end-of-year exhibition, artwork by 119 graduating Bachelor of Fine Art students was presented in the NAS Gallery, Rayner Hoff Project Space, Cell Block Theatre and in studio spaces across the campus. Selected from the School’s five principal disciplines – ceramics, painting, photomedia, printmaking and sculpture – the School additionally showcases a selection of outstanding drawing works that range from life drawing to more experimental approaches.
COULDN'T FIND ANY INSTALL SHOTS OF GROUNDED

THERE ARE ALREADY ENOUGH GRAD SHOW PICS SPRINKLED THROUGH THE BOOK
Rayner Hoff Project Space

The Rayner Hoff Project Space is a flexible and dynamic part of the National Art School. Used primarily for the development and presentation of projects and as a flexible teaching space, the Rayner Hoff Project Space allows for exhibitions of student work, project development and experimentation.

Rayner Hoff: life and art
9–22 March 2017

Rayner Hoff (1894–1937) was a talented and charismatic sculptor and teacher who, in 1923, established Australia’s first school of sculpture at East Sydney Technical College (later the National Art School). Hoff is best known for his monumental sculptures adorning the Anzac War Memorial in Hyde Park, but he also designed the original Holden Lion Logo and won the Wynne Prize in 1927. Curated by Deborah Beck, this exhibition presented a fascinating insight into the artist’s life and work, and that of his students and colleagues at the National Art School. The majority of artwork and archival materials was drawn from the National Art School’s Collection; others were borrowed from private and public collections. A major biography Rayner Hoff: the life of a sculptor, by Deborah Beck, published by NewSouth Publishing, was launched by Barry Humphries AO during the exhibition.

The Drawing Exchange 2017
7 August – 2 September 2017

This collaborative project between the National Art School and Adelaide Central School of Art brought together 26 artists from around Australia to produce new drawing-based artwork directly on the walls of both the National Art School and the Adelaide Central School of Art. Audiences interacted with the artists as they worked on large-scale, ephemeral drawings live in public spaces. Artists from different locations and backgrounds, visiting interstate artists, staff from both institutions and NAS students worked together, providing a dynamic platform for the exchange of conceptual and technical approaches to drawing. The artists were Duha Ali, Roy Ananda, Liz Bradshaw, Sally Clarke, Daniel Connell, Johnnie Dady, Ben Denham, James Dodd, Troy Donaghy, Caroline Durre, Joe Frost, Sasha Grbich, Rob Gutteridge, Caitlin Hespe, Annelies Jahn, Polly Joannou, Jonathon McBurnie, Wendy Murray, Chris Orchard, Sally Parnis, Margaret Roberts, Yue Thompson, Luke Thurgate, Suzannah Williams, Justine Youssef and Zhen.

System of Objects
6–16 September 2017

System of Objects was an exhibition curated by Dr Jaime Tsai, lecturer in modern and contemporary art in the National Art School’s Department of Art History and Theory. The project explored the logic of institutional collection and display, questioning conventional institutional methods of presentation, and how these might influence ways audiences interpret and acquire knowledge. The exhibition juxtaposed the vibrant and diverse collections of eight artists – Vicky Browne, Maryanne Coutts, Christine Dean, Amala Groom, Deborah Kelly, Kate Scardifield, Fiona Hall and Patricia Piccinini – alongside artefacts drawn from the National Art School archives.

Kevin Connor
12–20 April 2017

Kevin Connor (b. 1932) is regarded as one of Australia’s most distinguished artists. He studied drawing and painting at the National Art School between 1948 and 1950 – known at the time as East Sydney Technical College – and lectured at the School in drawing and painting from 1976 until 1987. He was awarded a Fellowship of the School in 2016. The exhibition accompanied the launch of a new publication Kevin Connor, written by Elizabeth Hastings and published by the Beagle Press.
Other NAS Gallery projects and activities

Public art

On 2 August 2018 National Art School graduate Michael McIntyre’s major public art work Underwood Ark was launched. Developed in partnership between the National Art School and Mirvac, the work is installed in Underwood Street, behind the EY Centre, 200 George Street, Sydney. McIntyre’s work features a majestic Blackbutt tree (Eucalyptus pilularis) suspended above the street as a reminder of the extensive environmental and social change that has taken place across this country. The work acknowledges the Gadigal people of the Eora Nation, the traditional and current custodians of this land and invites reflection on our connection to this land and the natural world, and the magnificence and fragility of nature.

Off-site projects

Throughout 2017 a selection of artwork by National Art School graduates was presented in the offices of Saatchi & Saatchi Australia. Curated by Lisa Tolcher, the 2017 exhibition was the fifth annual exhibition celebrating this successful creative partnership and the largest to date, with a total of 24 works by 15 artists, including a video-based performance work. The selection offered visitors and staff a dynamic range thought-provoking and insightful artworks across three levels of offices spaces in The Rocks. The artists were Gene A’Hern, Ashlee Bucholtz, Kirtika Kain, Niqolet Lewis, Remy Pajaczkowski-Russell, Charlotte-Amelia Paull, Ondine Seabrook, Flin Sharp, Scott Sinclair, Amelia Skelton, Kathryn Taunton, Zara June Williams, Majesta Wong, Richard York and Justine Youssef.

Creative and strategic partnerships

The National Art School Gallery gratefully acknowledges the many artists, galleries, private and public collections who have loaned works to projects in 2017. We also thank curators, arts professionals and individuals who have contributed in a great number of ways. Organisations we have collaborated with include Art Month, Danny and Lisa Goldberg Collection, Museum of Applied Arts and Sciences, Museum of Contemporary Art Australia, Redlands School, Sydney Festival, Underbelly and many others.

NAS Gallery attendance

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<th>Year</th>
<th>Numbers</th>
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Volunteers

Sarah Adams, Nima Ahmadian, Bridget Austin, Kit Ball, Melissa Bentley, Jane Barrow, Jackie Black, Lesley Brown, Frank Cannata, Steven Cavenagh, Patrick Doab, Claire de Carteret, Mahsa Foroughi, Rocio Goncalves Borrega, Annelies Jahn, Kirtika Kain, Sergey Litvinov, Karen McAndrew, Shelagh May, Victoria Molson, Eloise Morton, Elizabeth Mora, Nonna Myndreskou, Ellen O’Donnell, Sandra Peach, Jane Randall, Samantha Rebillet, Isabella Satz, Gules Sapthari, Cameron Stead, Zoe Welton, Lewena White, Barnaby Wilshier, Justine Youssef

Art curating internship program

Catherine Noonan, Courtney Wagner

Year 11 student work experience

James McDonald

Catherine Noonan, Courtney Wagner

Year 11 student work experience

James McDonald
The National Art School Fellowship acknowledges the achievements of eminent visual artists, arts administrators, writers, advocates and academics who have made outstanding contributions to the visual arts community in Australia. The Fellowship is an honorary award for exceptional achievement and/or service within the professional domain, awarded annually by the National Art School.

Director Steven Alderton announced the Fellowship at the School’s graduation ceremony on Thursday 18 May 2017 in the Cell Block Theatre. Since its inception in 2002, the National Art School Fellowship has been awarded to:

- 2002 Colin Lanceley AO
- 2003 Peter Rushforth AM
- 2004 John Coburn AM
- 2005 Geoffrey Bardon AM
- 2006 Elisabeth Cummings OAM
- 2007 Margaret Olley AC
- 2008 John Olsen AO OBE
- 2009 Bert Flugelman AM
- 2010 Thancoupie Gloria Fletcher James AO
- 2010 William Wright AM
- 2011 Guy Warren AM
- 2012 John Kaldor AO
- 2012 Fiona Hall AO
- 2013 Martin Sharp
- 2013 Frank Watters OAM
- 2014 Chris O’Doherty aka Reg Mombassa
- 2015 Susan Norrie OAM
- 2015 Ann Thomson
- 2015 Ken Unsworth AM
- 2016 Vivienne Binns OAM
- 2016 Kevin Connor
- 2016 Janet Mansfield OAM
- 2017 Fiona Foley
- 2017 Peter Powditch AM
- 2017 Tim Storrier AM

It was raining and I was playing the Beatles ‘Help’ on the stereogram the morning before I went to the East Sydney Technical College to be tested for admittance in 1967. Fifty years later I reflect that the gift of critically seeing the visual world and being able to translate it was given to me by the men and women at this grand old institution.

Tim Storrier
Artist, writer and curator Fiona Foley is a Badtjala woman from Hervey Bay and Fraser Island in southeast Queensland. She completed a Certificate in Arts at the National Art School in 1983; while studying, she was a visiting student to the prestigious St Martins School of Art in London. She works across a range of media, including digital video, photography, sculpture, painting and installation. A co-founder of the Boomalli Aboriginal Artists Co-operative in 1987, her work examines and dismantles historical and cultural stereotypes, and explores a broad range of themes that relate to politics, culture, ownership, language and identity. Her works have revealed little known and un-acknowledged atrocities or underlying racist attitudes throughout Australia’s recent histories regarding Aboriginal and Chinese and have brought to public consciousness the systemic violence of a colonial past toward Aboriginal nations, particularly in Queensland. Foley has held numerous solo and group exhibitions both in Australia and overseas, including a major solo exhibition at the Museum of Contemporary Art in 2010, and her commissioned public art can be found in major cultural sites in Sydney, Melbourne, Canberra and Brisbane. She is Adjunct Professor at the University of Queensland and a Board member of the Gallery of Modern Art in Brisbane.

Peter Powditch AM is a painter, printmaker and sculptor who studied at the National Art School from 1960 to 1963. He originally started in the commercial art department, but in his second year switched to sculpture with Lyndon Dadswell, where he studied for three years. He also studied at a small school in the Rocks under Robert Klippel, John Passmore and John Olsen. He had his first exhibition in 1966 at Gallery A, before moving to Rudy Komon’s stable and then Ray Hughes Gallery. His work developed a unique style of flattening the picture plane, focusing on line and drawing out depth, particularly through the use of female figures. Powditch returned to NAS to teach from 1968 to 1973. He won the Sulman Prize in 1972, and continues to stage regular exhibitions nationally and internationally today, including a recent retrospective earlier in 2017 at S.H. Ervin Gallery. His work is held in the National Gallery of Australia, most major state and regional gallery collections.

I have very fond memories of two lecturers who were inspirational teachers, who taught me about life in the arts; Geoffrey De Groen and Bruce McCalmont. Bruce taught me to be true to sculptural form and not to ‘put the icing on the cake’. In other words, not to bring the seeds in from the date palms surrounding the buildings and sprinkle them on top. He encouraged me to look and think at a deeper level. The early eighties in Sydney were my formative years. The atmosphere with other students was warm and many of us forged life-long friendships.

Fiona Foley

Tim Storrier AM studied at NAS from 1967 to 1969 and is a celebrated symbolic landscape painter. His ‘burning rope’ paintings are some of the best known in contemporary Australian art, and his totemic images of saddles, knives, bottles and cooking implements link Australia’s exploration history with contemporary life. Storrier has exhibited widely, both in Australia, where major survey exhibitions of his work have been held at the Art Gallery of NSW and the Art Gallery of WA, and internationally in Japan, the United States and the United Kingdom. Storrier has won the Sulman Prize twice, in 1968 and 1984, and the Archibald Prize in 2012. Two major monographs have been published about the artist, and his works are held by the Museum of Modern Art, NY, the National Gallery of Australia and most state galleries.
The National Art School Archive and Collection is housed on the 1st floor of the Postgraduate Centre in Building 11. The collection of over 4,000 items plays a major role within NAS, both as a teaching source and historical record. In 2017 the collection rooms were accessed by 678 people, including researchers, students, staff and tour groups.

Over 60 items from the collection and archive were exhibited in the exhibition Rayner Hoff: life and art in the Rayner Hoff Project Space in March. These works were shown alongside major sculptures by Hoff and his NAS students on loan from public and private collections. The exhibition generated an unprecedented interest and attracted 2,568 visitors in 12 days.

The collection was also accessed by artists who worked with archive items during an exhibition in the Hoff Space System of Objects, curated by Jaime Tsai in September.

Archive and Collection tours proved to be very popular, and an Oral History project was started during 2017 to interview alumni of the NAS.

A new initiative was launched in 2017 to acquire recent student works for the NAS collection. In the past, students have donated works, but a fund has been established for donors to help purchase student works from the Degree shows at the end of each year for the collection. In 2017 works by Angus Fisher, Chanel Tobler, Hyewon Choi and Joshua Charadia were purchased.

The Collection is managed by NAS archivist and historian Deborah Beck, with assistance from volunteer Therese Kenyon. NAS collection works are exhibited around the campus. In 2017 works from the collection were also placed in the offices for the Minister for the Arts in Martin Place.

**Donations to the Collection and Archive**

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<td>18</td>
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**Save art / save history**

During the Rayner Hoff exhibition, the National Art School launched a crowdfunding campaign to restore a recent acquisition to the NAS collection. Hoff’s rare and beautiful student relief Hercules, Achelous and Deianeira was donated by his niece in 2016. Made of plaster in 1920, it had 16 significant cracks, but was so badly damaged that it could not be exhibited upright. It was first shown in its broken state in the Hoff exhibition in March.

Conservator Donna Hinton spent many hours piecing together the jigsaw of this work throughout 2017, and it will go on public display, upright, in 2018.

Rayner Hoff, Hercules, Achelous and Deianeira 1920, plaster, 76.5 × 45.5 × 2.5 cm, National Art School Collection. Gift of Wendy Wade 2016
The National Art School Library holds a significant collection of books, journals and DVDs focusing on contemporary and historical art. The collection contains 28,195 items, the majority of which are available for loan.

Over 1,200 items were added to the collection in 2017.

Significant donations were made by: Andrew Petthebridge, National Gallery of Australia Research Library, Judy Annear, The Art Gallery Society, and Sherman Contemporary Art Foundation.

The Library houses a dedicated student exhibition space, the Library Stairwell Gallery, which hosted 11 exhibitions displaying the work of approximately 100 students.

Elizabeth Little, Library Manager, continued in her dual roles as Chair of both the NSW and National Executive ARLIS/ANZ (Arts Libraries Society of Australia and New Zealand).

The Library's annual book sale raised over $2,600, which was then used to purchase new resources.

Total circulation figures for the library in 2017 were 46,916.

Loans: 13,007
Inhouse use items: 7,036
Items added to the collection: 1,295
2017 was a positive year for venue hire and events at the National Art School. The Cell Block Theatre maintained its status as a highly sought after venue, known for its aesthetic beauty and historical significance as an important site in Australia’s colonial history.

A significant number of individuals, organisations and community partners chose to celebrate their personal and professional milestones at our unique site. While the number of events in the Cell Block Theatre was restricted in 2017 due to regulatory changes, there was no restriction of the enjoyment of this beautiful and unique venue.

In 2017 the School booked 62 events for corporate product launches, trade shows, film/television productions, weddings, workshops, fundraising appeals and an outdoor music festival. Hirers included other not-for-profit groups and cultural organisations such as the Alliance Francaise de Sydney, Greek Festival of Sydney, Art Month, The Australian Haydn Ensemble, Greek Festival of Sydney, the Bobby Goldsmith Foundation, who were all supported in various ways, including staff time and subsidised rates.

Many couples chose to celebrate their weddings at the National Art School, bringing their own personal touches to a uniquely beautiful space.

Our association with Summer Dance continued in 2017, with three out door events taking place during the height of summer. Over 3,000 young people attended these events.

Over 12,000 people attended events booked by third parties at the National Art School in 2017. In addition to external venue hire, a range of National Art School related events were held in 2017, including lectures, academic ceremonies, exhibition openings, open day, corporate partner and donor events.
We would like to recognise our donors, whose commitment, encouragement and generous support are essential to the School’s continued growth and success. Our donors share the School’s vision by contributing to the development and promotion of art and culture in Australia. Nurturing the next generation of artists through the provision of residency and internship opportunities, scholarships and prizes, teaching resources, facilities and technical equipment. Our sincere thanks to over 150 individuals and organisations who made such an important contribution to the success of the National Art School.

**Mark Henry Cain Memorial Scholarship**

With the support of a generous endowment made by a private donor, the School is able to offer an annual scholarship in commemoration of Mark Henry Cain, an artist trained at Glasgow School of Art who relocated to Sydney in 1937. The Mark Henry Cain Memorial Scholarship supports a student to travel and study for a period at an art school in the UK. Alex Xerri was awarded the Mark Henry Cain Memorial Scholarship for 2018.

**Bird Holcomb Foundation MFA Scholarship**

The Bird Holcomb Foundation generously supported a $20,000 Scholarship for a talented student to undertake the Master of Fine Art program at the National Art School. Jade Court-Gold was awarded the Bird Holcomb Foundation MFA Scholarship for study in 2018–2019.

**Clitheroe Foundation MFA Scholarship**

The Clitheroe Foundation also generously supported a $20,000 Scholarship for a talented student to undertake the Master of Fine Art program at the National Art School. Isabella Blau was awarded the Clitheroe Foundation MFA Scholarship for study in 2018–2019.

**Trusts and Foundations**

The trend in Australian philanthropy of funding increasingly coming from trusts and foundations was also noticeable at the National Art School. In 2017 the School was grateful to receive support from Bird Holcomb Foundation, Clitheroe Foundation, Sir William Dobell Art Foundation, Jennifer Dowling Foundation, William Fletcher Foundation, Jocelyn Maughan Art Foundation, J McCaughey Trust and Margaret Olley Art Trust.
To be awarded the Clitheroe Foundation Master of Fine Art Scholarship has encouraged me to push my work further within the walls of NAS, giving unparalleled focus and time to practice. The generosity and support of Paul and Vicki Clitheroe, the Clitheroe Foundation and the National Art School is incredibly motivating, and has given me the energy to continue down a line of creative investigation surrounded by likeminded colleagues and staff. I’m incredibly excited to see what Masters will bring and thankful for the opportunity to continue learning.

Belle Blau Clitheroe Foundation MFA Scholarship recipient
We would like to acknowledge the generosity and support of our government and corporate partners. Their commitment is an invaluable contribution to the ongoing success of the National Art School. We look forward to continuing to work with our partners into the future.
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<td>Edward Griffin and Deborah</td>
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<td>Jonathan McNurnie</td>
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<td>Roger McLarrow</td>
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<td>David and Linda Neely</td>
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<td>Lyuda Nikolenko</td>
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<td>Frances Sebesta</td>
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<td>Julia Stapleton</td>
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<td>Stayput Flower Aids</td>
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<td>Marion Wait</td>
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<td>Zoe Wilesmith</td>
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<td>Eugenie Williams</td>
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<td>Don Williams</td>
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<td>Anonymous × 6</td>
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</table>
Director and Chief Executive Officer
Michael Lynch
(interim until Feb 2017)
Steven Alderton
(from Feb 2017)

Head of Marketing and Development
Alison Dunn (from Oct 2017)

Chief Operating Officer
Sue Procter (to Mar 2017)

Company Secretary
Sue Procter (to Mar 2017)
Chloe Wong (Apr 2017 to Aug 2017)
Ellen Lee O'Shaughnessy (from Aug 2017)

Chair, Board of Directors
Nicholas Johnson

Board of Directors
David Grayce
Jennifer Green
Glenda McLoughlin
Mark Tedeschi AM QC
Dr John Vaillance
(untill Nov 2017)

Postgraduate Coordinator
Dr Ian Greig

Undergraduate Coordinator
John Bloomfield

Education Outreach Coordinator
Lorraine Kypiotis

Education Outreach Officer
Alana Ambados

Head of Public Programs
Dr Ella Dreyfus

Public Programs Administration Officer
Joan Cameron-Smith

Academic Administrator
Zoë Wilesmith

Ceramics

Head of Ceramics
Lynda Draper

Lecturers
Stephen Bird
Sandy Lockwood

Studio Technician
Joseph Purtle

Drawing

Head of Drawing
Dr Maryanne Coutts

Lecturers
Charles Cooper
Lynnette Eastaway
Joseph Frost
Dr Margaret Roberts

Studio Technician
John Stanfield

Painting

Head of Painting
Dr Stephen Little

Lecturers
Susan Andrews
Dr Andrew Donaldson
Dr David Serisier

Studio Technician
Paolo Iarossi

Photomedia

Head of Photomedia
Geoff Kleem

Lecturers
Dr Marian Tubbs
Studio Technicians
Damian Dillon
Vincent Watson

Printmaking

Head of Printmaking
Peter Burgess

Lecturers
Maureen Burns
Caroline McKenzie-Craig

Studio Technician
Nina Juniper

Sculpture

Head of Sculpture
Ron Robertson-Swann OAM

Lecturers
James Croke
David Horton

Studio Technician
Simon Hodgson

Art History and Theory

Head of Art History and Theory
Dr Michael Hill

Lecturers
Dr Georgina Cole
Dr Shane Haseman
Dr Jaime Tsi

Student Services

Registrar
Benedict Griffin

Student Counsellor
Michelle Glass

Academic Literacy Officer
Samantha Thompson

Student Services Officer
Marina Veg

Student Services Administrator
Jazmin Velasco

Casual Student Services Officer
Monique Arundell

Library and Learning Centre

Library Manager
Elizabeth Little

Librarian
Sue Olive

Library Technician
Brooke McKenzie
(from Apr 2017)

Lana Ryles
Grace Sagud (to Mar 2017)

Gallery, Archive and Collection

Curator and Gallery Manager
Judith Blackall

Archivist and Collections Manager
Deborah Beck

Gallery Assistant
Lisa Tolcher

Corporate Services

Governance and Business Operations Manager
Ellen Lee O'Shaughnessy

Executive Assistant
Daniela Alavanja
(from Apr 2017)

Receptionist/Admin Assistants
Kirsty Mitchell (to Nov 2017)
Claire Thomas

Facilities

Facilities and Operations Manager
Christine Myerscough

Facilities Administrator
Scott Clement

Facilities Assistant
Mark Polak

Campus Service Assistant
Jason Bennett

Audio Visual Technician
John Daly

Digital Imaging and Print Lab Coordinator
Amanda Hensby
(from Sep 2017)

Security and Services Officer
Lou Greco

Campus Assistants
Marcel Del Gado
Mal Nabogi

Campus Grounds Assistant
Darwish Khalil

Workshop Manager
Jaroslav Prochazka

Finance

Finance Manager
Chloe Wong

Finance Officer
Suki Yuen

Human Resources Manager
Mauricio Ortiz (to Jul 2017)
Juanita Hyde (from Nov 2017)

HR/Payroll Officer
Kate Stitt (from Nov 2017)

Payroll Officer
Ian Thomson (Jul–Nov 2017)

Information Technology

IT and Communications Manager
Nhu Pham

IT and Communications Officer
Duncan Whichelo

Marketing and Development

Head of Marketing and Development
Alison Dunn (from Oct 2017)

Head of Development
Katy Tyrell (to Jun 2017)

Development Manager
Biarta Parnham
(from Jul 2017)

Development Coordinator
Mia Manolo (to Apr 2017)

Marketing Manager
Ros Brennan (to Apr 2017)

Marketing Manager
Danielle Neely

Creative Producer
Sebastian Goldspink
(from May 2017)

Graphic Designer
Ricardo Felipe

Photographer
Peter Morgan

Venue Hire and Events Manager
Julie O'Reilly

Events and Venue Hire Assistant
Michael Johnstone
(from Feb 2017)
Sessional Academic Staff

Ceramics
Glenn Barkley
Dr Louise Boscacci
Merran Esson
Simon Fraser
Bronwyn Kemp
Jennifer Orchard
Madeleine Preston
Simon Reece
Tania Rollond
Linda Seiffert
Toni Warburton

Drawing
John Bokor
Anthony Cahill
Denis Clarke
Dr Sally Clarke
Sebastian Danta
Dr Ben Denham
Michele Elliot
Ivor Fabok
Cameron Ferguson
Dr Patrick Hartigan
Janet Haslett
Nicci Haynes
Annelies Jahn
Pollyxenia Joannou-Reddin
Lisa Jones
Therese Keogh
Deborah Marks
Idris Murphy
James Nguyen
Catherine O'Donnell
Daniel Pata
Jude Rae
Jeff Rigby
Evan Salmon
Margaret Seymour
Noel Thurgate
Gary Warner
Spencer White
Maryanne Wick

Photomedia
Steven Cavanagh
David Manley
Skye Wagner
Amanda Williams

Printmaking
Gemma Avery
Tania Browitt
Jacqueline Driver
Angus Fisher
Caren Florence
Kath Fries
Dr Ken Heyes
Claude Jones
Alexi Keywan
Kate Mitchell
Wendy Murray
Esther Neate
Janet Parker-Smith
Brenda Tye

Sculpture
Dr Maria Buchner
Julia Davis
Gary Deirmendjian
Harrie Fasher
Claire Hali
Caroline Haswell
Paul Hopmeier
Anita Larkin
Monika Scarrabelotti
Shannon Smith
Sam Valenz

Art History and Theory
Dr Molly Duggins
Dr Jessica Priebe
Dr Denise Thwaites
Alex Trompf

Public Programs
Andrew Antoniou
John Bokor
Louise Boscacci
David Briggs
Gina Bruce
Annabel Butler
Anthony Cahill
Nick Collerson
Roger Crawford
Sebastian Danta
Kelly-Ann Denton
Jacqui Driver
Michele Elliot
Merran Esson
Rachel Fairfax
Cameron Ferguson
Angus Fisher
Simone Fraser
Jane Gillings
Clara Hali
Michelle Hiscock

Simon Hodgson
Paul Hopmeier
David Horton
Annelies Jahn
Liz Jeneid
Pollyxenia Joannou-Reddin
Claude Jones
Anwen Keeling
Deborah Kelly
Juz Kitson
Anita Larkin
Chelsea Lehmann
Glenn Lockich
Dr Graham Marchant
Deborah Marks
Kevin McKay
Tonee Messiah
VR Morrison
Helen Mueller
Idris Murphy
Wendy Murray
Ramesh Nithiyendran
Sarah O'Sullivan
Janet Parker Smith
Sue Pedley
Joseph Purtle
Mitsu Shoji
Kim Spooner
Noel Thurgate
Bernadette Trela
Pamela Vaughan
Judith White
Maryanne Wck
Susan Windmiller

Brooke Thompson
Noel Thurgate
Bernadette Trela
Brenda Tye
Skye Wagner

Student Crew
Seema Akhmetova
Rebekah Beja
Lucy Bird
Chelsea Chivers
Hyewon Choi
Gaby Dounis
Marianna Ebersoll
Georgina Fenton
Cailyn Forrest
Eliza Gosse
Drew Holland
Elyse Howe
Sam Kerr
Oliver Lardner
Sabine Le Tourneau
Amelia Lynch
Kierah McCue-Store
Mia Miladinovic
Anna Richards
Nathalie Santillana
Lorelei Spek
Cameron Stead
Jordan Taylor
Tess Vincent
Justin Watson
Dakota Westhefar
Anna Wilson
Michael Wren

Education Outreach

Sessional Lecturers
Allison Atkinson
Gemma Avery
Tim Barbarino
Christian Bonett
Liz Bradshaw
Gina Bruce
Lucy Buttsen
Anthony Cahill
Steven Cavanagh
Denis Clarke
Blak Douglas
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