

NATIONAL ART Part One

LEARNING RESOURCE



NATIONAL
ART
SCHOOL J

OVERVIEW

This resource is predominantly aimed for use in Stage 6 Visual Arts but can also form the basis for inquiry for Stages 4-5. Through an analysis of a catalogue essay and a focus on the artists in the exhibition, the resource addresses the conceptual framework and explores the roles and relationships between artist, art work, world and audience.

Students will be able to use this resource in conjunction with the works in the exhibition to engage in a critical and historical study of the art world and to investigate artists, artworks, worlds and audiences from a range of cultural, political, historical and social perspectives and use these to inform their own artmaking practices.

In examining the works showcased in the exhibition as part of a collection, the students will gain an understanding of the value of the audience as a body of critical consumers and will appreciate their own role, as well as those of the critic, as audience members. The students' investigation of the range of expressive forms, themes and genres which the works encompass, will also serve to inform their artmaking.

Content

This learning resource contains the following:

1. Introduction to *National Art (part one)*
2. A Focus on the Framework: a close look at John McDonald's catalogue essay "The Making of an Artist"
3. A Focus on Fuller: a close look at Artist Todd Fuller and his work
4. A Focus on Five: a close look at five artists using diverse expressive forms
5. A Focus on Fifteen: Artists and media links
6. A Focus on Fifty: List of all artists and works



Gria Shead, *True Kate*, 2015
oil on canvas, 122 x 92 cm

National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018

1. Introduction

National Art (part one) is an exhibition and celebration of artworks by fifty practicing Australian artists who studied at the National Art School and have generously donated work from their personal collections to the School. This was one of the most significant moments in the history of the National Art School's Collection, affirming an optimism for the bright future of the School.

National Art (part one) presents an expansive approach to art today, encompassing the broad stylistic diversity that the National Art School promotes. The earliest work is from 1947 and the most recent is from 2018, spanning seven decades, across many generations, art movements and media.

As an exhibition the works are held together not by any cohesiveness of genre, themes or processes but by the fact that all exhibiting artists are NAS alumni. The focus therefore is as much on the individual artists work as on the nature of education and what "makes an artist".

50 National Art School Alumni

1947–2018

spanning 7 decades

CHARLES BLACKMAN OBE, LES BLAKEBROUGH AM, EUPHEMIA BOSTOCK, BILL BROWN, MITCH CAIRNS, SOPHIE CAPE, KEVIN CONNOR, LUCY CULLITON, ELISABETH CUMMINGS OAM, KARLA DICKENS, KEN DONE AM, MERILYN FAIRSKYE, FIONA FOLEY, TODD FULLER, ADRIENNE GAHA, PETER GODWIN, SARAH GOFFMAN, FIONA HALL AO, MICHAEL JOHNSON, ALAN JONES, JAN KING, JUZ KITSON, ILDIKO KOVACS, FIONA LOWRY, GUY MAESTRI, DANI MCKENZIE, MARIE MCMAHON, TIM MAGUIRE, REG MOMBASSA (CHRIS O'DOHERTY), IDRIS MURPHY, CATHERINE O'DONNELL, ROBERT OWEN, PETER POWDITCH AM, LESLIE RICE, JOAN ROSS, JULIE RRAP, BILL SAMUELS, JEFFREY SAMUELS, LUKE SCIBERRAS, GARRY SHEAD, GRIA SHEAD, NICOLA SMITH, MICHAEL SNAPE, TIM STORRIER, ANN THOMSON, KEN UNSWORTH AM, JUSTINE VARGA, GUY WARREN AM, COEN YOUNG, ANNE ZAHALKA



Joan Ross, *All You Can Eat Seafood Buffet i, ii & iii*, 2017

hand painted pigment print on cotton rag paper, triptych, 72.8 x 100 cm (each panel)

National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018

2. A Focus on the Framework: a close look at John McDonald's catalogue essay "The Making of an Artist" ¹

The Making of an Artist John McDonald

A new book called *The Making of an Artist* suggests there are three essential traits for success: desire, courage and commitment.² I've yet to read anything more than the sales pitch but surely these are necessary traits for success in any field? Notwithstanding the thriving contemporary market in self-help books, there is no guaranteed formula for success in art, science, business or sport. No matter how badly an artist wants something, no matter how fearless and committed he or she may be, there are a few variables that can't be controlled: luck and talent, for instance.

In olden times we could ascribe success or failure to the fickleness of the gods. Today's abiding fantasy is that one can attain a career goal by the power of positive thinking, but unless you have ability, originality and good political instincts this may be nothing more than another form of magical thinking. Although this exhibition celebrates the National Art School's achievement in producing an illustrious crop of artists it would be misleading to suggest that an art education will ever lead to a guaranteed income.

There's general agreement that artists are people who were born with a predilection for visual expression. As children they draw during their leisure time, and in the margins of their school books. An artist can be shaped by their education, but it would be difficult to make an artist out of someone with no particular interest in art.

Being an artist is an activity which cannot be advanced by means of examinations or job interviews. In the vast majority of cases it's a solitary affair in which social life only acts as an obstacle to productivity.

An artist may be rich in talent but financially impoverished. He or she may watch with indignation or frustration while less talented individuals hog the limelight. It's not a fair world and there is no court of appeal. Artists need to believe in their own abilities, and have the stubbornness to persevere in the face of adversity or neglect. Such stubbornness could be called 'desire, courage and commitment' but this suggests a conscious effort of the will. For most artists there is simply no choice: one carries on, like the characters in *Waiting for Godot*, because there is no alternative.

The words of Matthew 25:29 might be emblazoned over the door of every artist's studio:
For unto every one that hath shall be given, and he shall have abundance: but from him that hath not shall be taken away even that which he hath.

It may sound like an observation of the state of the global economy in which the gap between rich and poor keeps widening, but it's actually about faith; about making best use of the talent you have, not falling into despair. It's about trusting in your own ability, not lamenting the opportunities that haven't come your way.

Art is a leap of faith, not a job. The majority of artists in this exhibition have already stood the test of time, some have become Australian icons. For the younger artists it's a very different world, but certain aspects of an artist's existence must remain the same from one generation to the next.

First of all it's not about having a career. To use the word 'career' in relation to an artist is almost a contradiction-in-terms. Few people become artists in the expectation of making money or improving one's sense of material wellbeing. Although a (very) small percentage of artists become rich and famous, making art is better described as a *vocation*, perhaps as a compulsion that needs

¹ John McDonald, "The Making of an Artist" *National Art (part one)*, exhibition catalogue, 2018, pp.15-21

² Kirstin G. Congdon, *The Making of an Artist: Desire, Courage, Commitment*, Intellect Books, North Carolina and London, 2018

to be acted upon. One might even use the term 'instinct', to echo Denis Dutton's provocative thesis that blurs the line between nature and culture.³ If art is an instinct it can also be suppressed, as demonstrated by the number of doctors and lawyers who dabble in art. In such cases one assumes that art was a first love put aside by those who saw their high marks at school as a command to follow a more orthodox profession. Yet art is an itch that forever demands to be scratched.

Artists are beings who think and express themselves in images rather than words, viewing language as an inadequate instrument for conveying the complexity of their thoughts and feelings. Having interviewed hundreds of artists I can recall very few who were able to talk about their own work in a way that was lucid and instructive. Even the most articulate and well-read, such as Jeffrey Smart or Sidney Nolan, were reluctant to discuss the *meaning* of their work. Everyone believes (in principle) that meaning is best left to the viewer's interpretation, although artists will bristle at readings that stray too far from their intentions. Viewers, for their part, are frequently unwilling to take up the challenge, preferring to look for magic keys that explain a work.

One suspects that the main reason artists hesitate to assign meanings to their works is because they don't actually know the answer. Between first inspiration and final realisation a vast, complex landscape unfolds. Most artists are familiar with that process whereby one sets out to do a particular thing and finishes by doing something completely different. These may be transitional moments that send an artist off in a new direction, but they arise unbidden from some deep part of the subconscious.

In such works there's a lingering mystery that defies explanation. It's what De Chirico meant when he talked about the 'metaphysical' aspects of a painting.

To be an artist is to pursue a 'career' unlike any other. A wealthy, celebrated artist may be an utterly impractical character in every other field of life. For every artist with business sense there must be thousands that don't have a clue. Those with the most advanced business and marketing skills are often viewed with derision by their peers, as if poverty were a badge of integrity.

Ken Done, who features in this exhibition, is an artist *in spite* of his business expertise, not because of it. For many years Done has struggled to be recognised primarily as a painter rather than as the owner of a prominent brand. He is criticised by the merely envious, and by those who believe that art is a kind of spiritual quest that can only be soiled by commerce.

Artists require a certain degree of idealism in order to keep working when nobody seems to appreciate their efforts. Cézanne may have been close to the truth when he argued that the essential trait for an artist was *tempérament* – a notoriously difficult word to define that refers to a person's character, personality, underlying nature, or a combination of the above.

It may be that a temperament is innate to every individual but it can be shaped, cultivated and influenced by the circumstances of life, most dramatically by upbringing and education. What the 52 artists in this exhibition have in common is their attendance at the National Art School, albeit during different eras – from Charles Blackman, who began taking classes in 1943, to Dani McKenzie, who completed the Master of Fine Art in 2016.

All students at NAS have partaken of a studio-based model of education that emphasises the foundational role of drawing. This was uncontroversial in the School's early days, when drawing was universally accepted as the basis of art training. The great art school rejection of drawing occurred in the 1970s with the rise of abstraction and conceptual art. Rather than copy from life or from other works of art, students were encouraged to express themselves with consummate freedom. If NAS was less affected than most colleges it was because from 1974 it was fighting for survival against a Department of Technical and Further Education (TAFE) that sought to displace it from the Darlinghurst campus it had occupied since 1922.

³ Denis Dutton, *The Art Instinct: Beauty, Pleasure & Human Evolution*, Oxford University Press, Oxford, 2009

NAS would not be free from the TAFE umbrella until 1996 when it finally achieved independent status – which also meant relinquishing the alternative name by which many of the artists in this show would have known their *alma mater*: East Sydney Tech. From the late 1990s the institution has reverted back to the more impressive title of the ‘National Art School’ partly as a way of safeguarding the gains it has made. Independence did not ensure stability, as NAS has continued to stave off assaults from economic rationalists who would apparently prefer to see all of Sydney’s art schools combined into one shapeless mass.

Drawing has been a key element in NAS’s efforts to distinguish itself from other art schools. The School has insisted that all students, even those specialising in photography or ceramics, take drawing classes. This requirement has coincided with a return to drawing worldwide, largely at the insistence of art students who realised that courses specialising in undisciplined self-expression left one with a tremendous sense of freedom but a serious skills deficit. The seemingly miraculous abilities of artists who had come through an old-fashioned atelier-style education in the Soviet Union or China, and were now cutting a swathe in the international art market, made western art students aware of what they had been missing.

No one has ever suffered from being required to attend a drawing class. Nobody has ever had their creative spirit warped and deformed by copying from a life model, a plaster cast or a bowl of fruit. For NAS, the emphasis on drawing serves to connect today’s students with the School’s history and traditions.

The ability to draw is much more than a bridge to the past. It is crucial to the work of so many artists in this exhibition, who have found, with Matisse, that ‘drawing is the precision of thought’.⁴ A drawing is the natural corollary of an idea, which takes on a greater urgency when transferred from the mind to a sheet of paper. Michael Johnson, Elisabeth Cummings, Kevin Connor, Peter Godwin and many others in this show, have often talked about how drawing leads naturally to painting. Johnson has discussed the way ink lines drawn spontaneously with a brush begin to suggest the colours that will appear on a canvas.

As John Berger put it so succinctly: ‘For the artist drawing is discovery.’⁵ One line leads to the next, with each mark changing the nature of the work. If the artist is drawing from a figure the first requirement is to get the disposition of forms right. As the drawing develops, significant details are added. By the end it should have captured something of that vital force that distinguishes a living being from a still-life subject – although it should be noted that, for artists such as Cézanne or Morandi, the objects on a table top might take on that same pulse of life. In their works a jug or an apple seems to have a personality.

The process of drawing will focus all an artist’s powers of concentration, as lines have a habit of going for a walk of their own volition. ‘The eyes wander, the hands curl – you must control them,’ wrote Paul Valéry, known as a poet rather than an artist. The mind that controls the hand ‘must be continually diverting the natural course of physical movements, on its guard against any seductive curve asserting itself.’⁶

Anyone who has taken a drawing class will testify to the truth of this observation, but it is characteristic of the amateur, not the practised draughtsman. As one puts in the hours, drawing day after day, month after month, the artist’s hand develops a facility that guards against those ‘seductive curves’. Drawing becomes second nature, a form of notation that distils essential information into a few expert lines.

This is where an artist can still benefit from instruction, even if the schoolmaster is in one’s own head. When anything in art comes too easily that’s the point at which one should get worried, for to draw with ease and fluency can lead to mannerism, as a flourish is transformed into a

⁴ Henri Matisse, from Jack Flam (ed.), *Matisse on Art* (revised edition), University of California Press, Berkeley, 1973, p.280

⁵ John Berger, *Permanent Red: Essays in Seeing*, Methuen, London, 1960, p.23

⁶ Paul Valéry, ‘Degas, Dance, Drawing’, quoted in Peter Steinhart, *The Undressed Art: Why We Draw*, Alfred A. Knopf, New York, 2004, p.51

trademark. Almost as bad is a dogged fixation on appearances that can produce an impressively exact likeness while never getting beyond the surface.

British artist Frank Auerbach trained with David Bomberg, who exhorted all his pupils to seek 'the spirit in the mass'. Today this catchphrase is reflected in Auerbach's habit of erasing a drawing 40 times or more until he captures whatever elusive spark he is seeking. Looking at the successive states of an Auerbach drawing in Robert Hughes' monograph,⁷ it's impossible to see why the final state might be objectively better than numerous other versions. One might see these obsessive erasures and redrawings as purely neurotic, but for Auerbach it's simply a matter of when the work *feels* right. In this, only he can be the judge.

What this example suggests is that drawing is not just one form of art-making; it inculcates habits of mind and creates structures that impact upon everything an artist does. Ingres wasn't exaggerating when he said that drawing was the *probity* of art. It's a term with a strong moral connotation, addressing the artist's honesty and integrity. Deanna Petherbridge in her monumental study, *The Primacy of Drawing*,⁸ sees the activity as a kind of aesthetic DNA or protoplasm. It is 'the primal, undifferentiated medium in which all art-making floats'.

The artists in this exhibition, in their diversity, are all products of NAS's studio-based approach to art education. Even Justine Varga, ostensibly a photographer, creates works by drawing onto a negative. The habit of mind that comes with drawing is inherently self-critical, as one is constantly observing, measuring, adjusting and correcting. It strengthens the connections between the mind, the eye and the hand in a way that allows an artist to give shape to thoughts that do not lend themselves easily to words.

This relationship was stated most forcefully by Heidegger, in his discussion of 'the thinking hand':

Every motion of the hand in every one of its works carries itself through the element of thinking, every bearing of the hand bears itself in that element. All the work of the hand is rooted in thinking.⁹

Thinking, like drawing, is a skill that may be acquired and refined by instruction and practice. From chaos comes order, but when things become too orderly, the artist must think again. Regardless of the quality of education they receive, artists are not 'made' once and for all. An artist has to be prepared to re-make him or herself over and over, asking whether those creative processes that have become second nature might not be acting as impediments to creativity, an anchor on the imagination. One thinks of Hokusai, who believed he would need to reach the age of 80 before experiencing 'real progress' with his drawing, and hoped to achieve miracles by the age of 110. Being an artist means undertaking an education that lasts a lifetime, accepting that one is never the finished article, but always in the making.



Michael Johnson, *Cormorant*, 2013
oil on canvas, 101.5 x 329 cm

National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018

⁷ Robert Hughes, *Frank Auerbach*, Thames & Hudson, London, 1990

⁸ Deanna Petherbridge, *The Primacy of Drawing: Histories and Theories of Practice*, Yale Uni. Press, New Haven & Lon., 2010, p.7

⁹ Martin Heidegger, *What is Called Thinking?*, Harper & Row, New York, 1968, p.16

Synopsis:

Throughout the essay, McDonald explores the relationship between the various agencies of the art world: artists, writers, critics, historians and the work they produce and exhibit. He delves into the training of an artist and specifically explores the discipline of Drawing as the fundamental core which underpins all other studio practices.

Through an assessment and analysis of McDonald's catalogue essay the student will gain an understanding of the ways in which significant art histories, critical narratives and other documentary accounts of the visual arts can be constructed.

Viewpoints:

Throughout the essay, McDonald references many artists and quotes a number of literary sources to strengthen his argument and to make clear differing views on the nature of art.

On Art:***The Making of an Artist: Desire, Courage, Commitment*, Kirstin G. Congdon**

(An artist needs particular traits to create their work)

*"Art takes desire, courage and commitment."*¹⁰

***Waiting for Godot*, Samuel Beckett** (Art is a waiting game)

*"For most artists there is simply no choice: one carries on, like the characters of Waiting for Godot, because there is no alternative."*¹¹

The Bible (Art is a leap of Faith, not a job; Art is a vocation.)

*"For unto every one that hath shall be given, and he shall have abundance: but from him that hath not shall be taken away even that which he hath."*¹² (Matthew 25:29)

"(It's) about faith: about making the best use of the talent you have, not falling into despair. It's about trusting in your own ability, not lamenting the opportunities that haven't come your way."¹³

***The Art Instinct: Beauty, Pleasure & Human Evolution*,¹⁴ Denis Dutton**

(Making Art is an instinct, that even if suppressed, will come to the surface)

*'Art is an itch that forever demands to be scratched.'*¹⁵

¹⁰ Kirstin G. Congdon, *The Making of an Artist: Desire, Courage, Commitment*, 2018. Quoted in John McDonald, J. "The Making of an Artist" *National Art (part one)*, exhibition catalogue, 2018. p.15

¹¹ McDonald, J. "The Making of an Artist" *National Art (part one)*, exhibition catalogue, 2018, p.16

¹² Ibid.p.16

¹³ Ibid.p.16

¹⁴ Dennis Dutton, D. *The Art Instinct: Beauty, Pleasure & Human Evolution* (Oxford Uni Press, 2009) Quoted in John McDonald, "The Making of an Artist" *National Art (part one)*, exhibition catalogue, 2018, p.16

¹⁵ John McDonald. Op.Cit. p.16

On Artists:

“Artists are beings who think and express themselves in images rather than words, viewing language as an inadequate instrument for conveying the complexity of their thoughts and feelings.”¹⁶

“Artists require a certain degree of idealism in order to keep working when nobody seems to appreciate their efforts”¹⁷

“Regardless of the quality of education they receive, artists are not ‘made’ once and for all.”¹⁸

“An artist has to be prepared to re-make him or herself over and over, asking whether those creative processes that have become second nature might not act as impediments to creativity (or) and anchor to the imagination.”¹⁹

“Being an artist means undertaking an education that lasts a lifetime, accepting that one is never the finished article, but always in the making.”²⁰

Cézanne on artists:

According to Cézanne, the essential trait for an artist is tempérament “...a notoriously difficult word to define that refers to a person’s character, personality, underlying nature, or combination of the above.”²¹

Temperament can be shaped, cultivated and influenced by the circumstances in life, most dramatically by upbringing and education.²²

On Art Schools

“All students at NAS have partaken of a studio-based model of education that emphasises the foundation of drawing.”²³

The great art school rejection of drawing occurred in the 1970s with the rise of Abstraction and Conceptual art.”²⁴

Nobody has ever had their creative spirit warped and deformed by copying from a life model, a plaster cast or a bowl of fruit.”²⁵

¹⁶ Ibid.p.16

¹⁷ Ibid.p.17

¹⁸ Ibid.p.21

¹⁹ Ibid.p.21

²⁰ Ibid.p.21

²¹ Ibid.p.17

²² Ibid.p.17

²³ Ibid.p.19

²⁴ Ibid.p.19



Bill Brown, *Poet and Muse*, 2010–15
 acrylic, gouache on canvas, 62 x 153 cm
 National Art School Collection, gift of the artist, 2018

On Drawing

Drawing is considered by many as the basis of an artist's training. At NAS, with its atelier mode of teaching, and along with Art History and Theory, it is a core discipline that underpins all other studio areas. Despite its traditional roots it is also a very contemporary practice.

According to Maryanne Coutts, Head of Drawing at NAS 'Drawing is the place for exploration and adventure. Whether it is the surprise of seeing that comes upon us in the traditions of life drawing or when technology brings unexpected elements into play, it shows us things that we might not otherwise have seen. It nurtures diverse discoveries that emerge from long standing discipline, quiet introversion, raucous fun or the courage it takes to see what chance encounters with materials might throw up. Drawing opens the doors of our creative lives.'

Throughout the catalogue essay, McDonald expresses his thoughts about drawing as well as those of some eminent artists, writers and critics.

"The ability to draw is much more than a bridge to the past." ²⁶

"A drawing is the natural corollary of an idea, which takes on a greater urgency when transferred from the mind to a sheet of paper." ²⁷

"One line leads to the next, with each mark changing the nature of the work." ²⁸

"The process of drawing will focus all an artist's powers of concentration, as lines have a habit of going for a walk of their own volition." ²⁹

²⁵ Ibid.p.19

²⁶ Ibid.p.19

²⁷ Ibid.p.19

²⁸ Ibid.p.20

²⁹ Ibid.p.20

“(with practice) Drawing becomes second nature, a form of notation that distils essential information into a few expert lines.”³⁰

“(Drawing) inculcates habits of mind and creates structures that impact upon everything an artist does.”³¹

“The habit of mind that comes from drawing is inherently self-critical, as one is constantly observing, measuring, adjusting, correcting.”³²

“It strengthens the connections between the mind, eye and the hand in a way that allows an artist to give shape to thoughts that do not lend themselves easily into words.”³³

“Thinking, like drawing is a skill that may be acquired and refined by instruction and practice.”³⁴

Matisse³⁵ on Drawing

“Drawing is the precision of thought”.³⁶

John Berger³⁷ on Drawing

“...for the artist drawing is discovery.”³⁸

Paul Valéry³⁹ on Drawing

“The eyes wander, the hands curl – you must control them’....The mind that controls the hand

“must be continually diverting the natural course of physical movements, on its guard against any seductive curve asserting itself.”⁴⁰

Ingres⁴¹ on Drawing

“Drawing is the probity of art.”⁴²

³⁰ Ibid.p.20

³¹ Ibid.p.21

³² Ibid.p.21

³³ Ibid.p.21

³⁴ Ibid.p.21

³⁵ Henri Matisse (1869–1954) French artist instrumental in the founding of the Fauve movement

³⁶ Henri Matisse quoted from Jack Flam (ed.) *Matisse on Art* (Uni. of California Press, Berkeley 1973, p. 280). Referenced in John McDonald, “The Making of an Artist” *National Art (part one)*, exhibition catalogue, 2018, p.19

³⁷ John Berger (1926-2017) Art Critic. Author of the influential *Ways of Seeing* (1972) which became a BBC series. Accessible on https://www.youtube.com/watch?v=0pDE4VX_9Kk (episode 1)

³⁸ John Berger, *Permanent Red: essays in Seeing*, Methuen, London, 1960, p.23 quoted in John McDonald, J. “The Making of an Artist” *National Art (part one)*, exhibition catalogue, 2018, p.20

³⁹ Paul Valery (1871–1945) French writer and poet. Nephew by marriage of artist Berthe Morisot

⁴⁰ Paul Valery, ‘Degas, Dance, Drawing, quoted in Peter Steinhart *The Undressed Art: Why We Draw* (Alfred A Knopf, NY, 2004, p.51) referenced in John McDonald, “The Making of an Artist” *National Art (part one)*, exhibition catalogue, 2018, p.20

⁴¹ Jean-Auguste-Dominique Ingres (1780–1867) French Artist

⁴² Probity (noun): the quality of having strong moral principles; honesty and decency

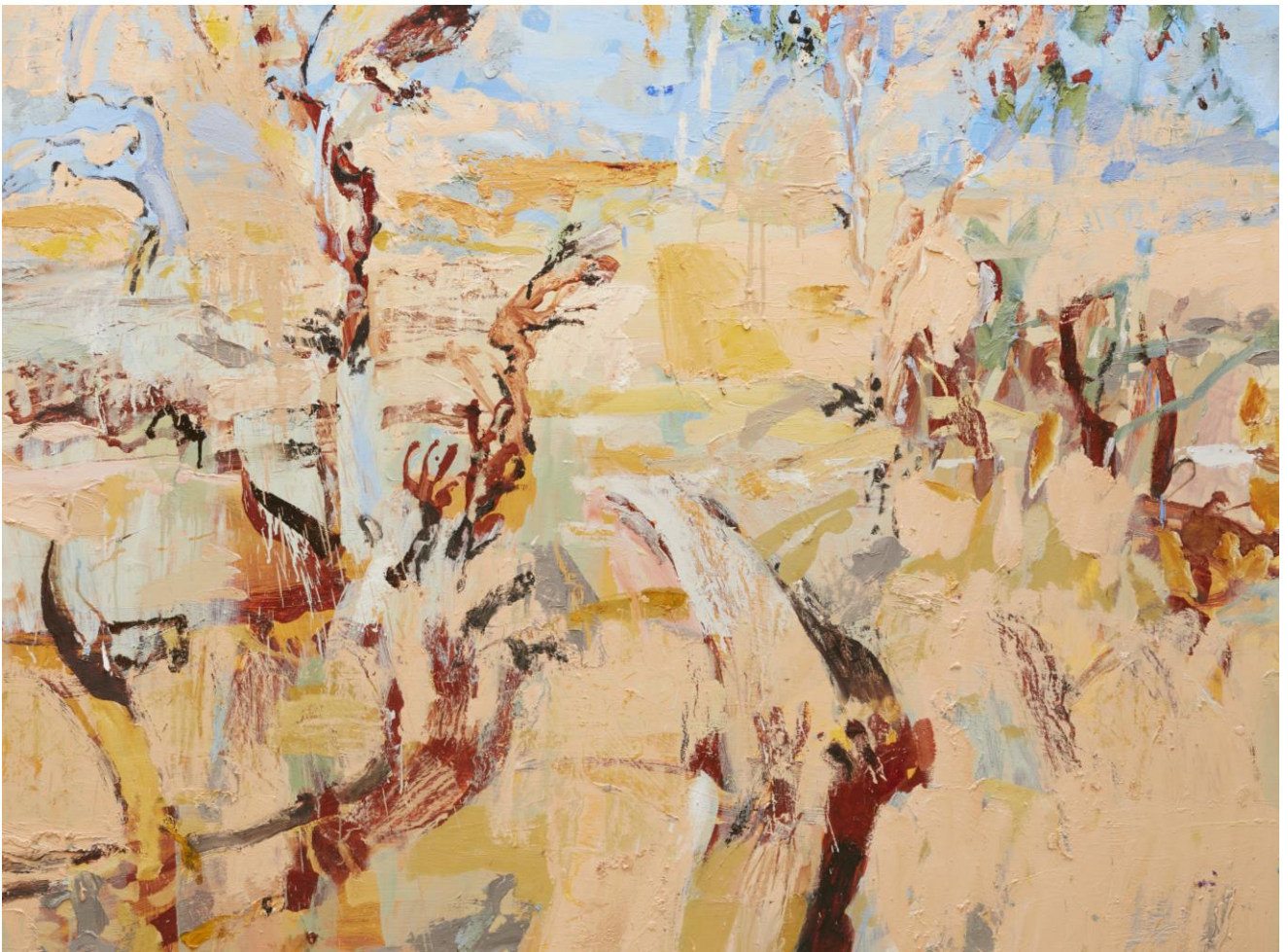
Deanna Petherbridge⁴³ on Drawing

It is “the primal undifferentiated medium in which all art making floats.”⁴⁴

Petherbridge sees drawing as “a kind of aesthetic DNA or protoplasm”.

Martin Heidegger⁴⁵ on Drawing

“Every motion of the hand in everyone of its works carries itself through the element of thinking, every bearing of the hand bears itself in that element. All the work of the hand is rooted in thinking.”⁴⁶



Luke Sciberras, *The Road from Momba*, 2017

oil on board, 125 x 162 cm

National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018

⁴³ Deanna Petherbridge (b.1939) artist, curator, writer

⁴⁴ Deanna Petherbridge, *The Primacy of Drawing: Histories and Theories of Practice* (Yale Uni. Press, 2010, p.7) quoted in John McDonald, “The Making of an Artist” *National Art (part one)*, exhibition catalogue, 2018, p.21

⁴⁵ Martin Heidegger (1889–1976) German philosopher

⁴⁶ Martin Heidegger, *What is called Thinking*, Harper and Row, NY, 1968, p.16. quoted in John McDonald, “The Making of an Artist” *National Art (part one)*, exhibition catalogue, 2018, p.21

Questions : Decoding Art

“Everyone believes (in principle) that the meaning is best left to the viewer’s interpretation....”⁴⁷

1. Do you agree with McDonald: is the meaning best left to the viewer’s interpretation?
2. In what ways is the viewer committed to take into account the maker’s objectives? What are the variables that might influence the way a viewer interprets a work? Consider, for example time, place, gender?
3. Through the structural frames, consider the different ways one of the works in the exhibition work might be interpreted.
4. ‘For the artist drawing is discovery.’ John Berger
John Berger, art critic and author of the influential series “Ways of Seeing” (1972) encouraged the viewer to “see” paintings in the context of their own life.
Explore and discuss this point of view through the Subjective frame with reference to at least two artists featured in the exhibition.

Art Education and Drawing

5. Research the history of the art academy or art school. How does your art training differ from that of an artist in the 18th century?
6. “The great art school rejection of drawing occurred in the 1970s with the rise of abstraction and Conceptual art”
As an academic practice, why was drawing rejected during the 1970s? What were the social and / or cultural factors that contributed to this phenomena?

Artists

7. “Artists are beings who think and express themselves in images rather than words, viewing language as an inadequate instrument for conveying the complexity of their thoughts and feelings.”⁴⁸

Do you agree with McDonald? Discuss the proposition that artists use “images rather than words” with reference to 2-3 artists who have used text in their works.

8. Choose two of the artists that McDonald references in his essay and compare their practices:

[italics denote artists in *National Art (part one)*]

Jeffrey Smart (1921–2013)

Sidney Nolan (1917–1992)

Giorgio De Chirico (1888–1978)

Ken Done (b.1940)

⁴⁷ Ibid.p.17

⁴⁸ Ibid.p.16

Paul Cézanne (1839–1906)
Charles Blackman (1928–2018)
Dani McKenzie (b.1990)
Henri Matisse (1869–1954)
Michael Johnson (b.1938)
Elisabeth Cummings (b.1932)
Kevin Connor (b.1932)

Peter Godwin (b.1953)
Giorgio Morandi (1890–1964)
Frank Auerbach (b.1939)
Jean-Auguste-Dominique Ingres (1780–1867)
Deanna Petherbridge (b. 1939)
Katsushika Hokusai (1760–1849)
Justine Varga (b.1984)



Dani McKenzie, *Family Talk V*, 2015
oil on linen, 30.5 x 30.5 cm
National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2019



Kevin Connor, *Haymarket Morning*, 2013
oil on canvas, 102 x 122 cm
National Art School Collection, gift of the artist, 2018



Les Blakebrough, *Three tilted bowls*, 2016
Southern Ice porcelain, 12.5 x 17 cm, 12.5 x 17 cm, 11.5 x 17 cm
National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018

3. A Focus on Fuller: a close look at artist Todd Fuller and his work



Todd Fuller (b.1988, Branxton, NSW)
Bachelor of Fine Art, Sculpture (Honours), NAS 2010

*“At the heart of everything I do is drawing. I feel like drawing is the most primal of mediums, it is a gift that we are given at birth. Drawing sits within the capacity of every human being regardless of race, gender, wealth or socio-economic status. You can rub your foot on the floor and you’re drawing, you’re mark making. Drawing is implicit to the human condition, so when I am exploring themes about humanity, it makes sense for me to draw.”*⁴⁹

⁴⁹ Todd Fuller, “Letters to Theo” catalogue (2019)
https://static1.squarespace.com/static/5abde7ff9f87703321efbddd/t/5eadfd6000716962b126415c/1588461007842/letterstotheo_catalogue_final.pdf



Fuller's Practice

*"I first came to the National Art School as a 17-year-old during the HSC intensive program, which proved a highly transformative experience. My love of drawing was incubated here, where I learned to see this art form as a religion, a science, a language, a symphony and a way of life. When I am in the studio, or teaching a class, or even just talking about drawing, the words of my NAS lecturers still guide me."*⁵⁰

With a practice that integrates sculpture, moving image, performance and painting, Sydney based artist Todd Fuller is, at his core, a draughtsman. Underpinning all aspects of his practice is a love of drawing and a belief in its power as a democratic medium to connect, engage and delight audiences.

For ten years, Fuller has been crafting hand-drawn animations that grapple with love and loss, as well as ideas of place, identity and community. Often narrative in form, these award winning works are derived from Fuller's experiences with different communities, sites and histories. He has been awarded a number of residencies that have informed and developed his practice, including time spent at Bundanon Trust, Hill End, Grafton Regional Art Gallery, as well as international stints at the Cité Internationale des Arts in Paris, the British School of Rome, and recently the NG Creative Residency in Provence.

⁵⁰ *National Art (part one)* exhibition catalogue, 2018, p.50

A graduate of NAS, Fuller has exhibited widely across Australia over the last ten years. He was a finalist in the 2019 Sulman Prize, won the prestigious Jacaranda Acquisitive Drawing Award in 2018, and his work is present in various public and private Australian collections, including the Parliament House Art Collection, Artbank, Sydney Harbour Trust, and numerous regional art galleries. Alongside his national success, Fuller has gained international attention, with his works in exhibitions in the United States, Italy, France, South Korea, Bangladesh, England, Singapore and Malta.

Fuller's practice extends into curatorship and arts production, having held roles with Waverley Council, Biennale of Sydney, Sculpture in the Vineyards and d/Lux Media Arts. The areas under investigation within his curatorial practice overlap with his artistic output. *Just Draw*, the 2016 exhibition Fuller curated with Lisa Woolfe, which toured to regional galleries, showcased artworks that exemplified the varied nature of contemporary drawing practice, a subject close to Fuller's heart. He is one half of the interdisciplinary performance collective *Flatline*, and one third of the *Hardenvale - our home in Absurdia* touring initiative, along with fellow NAS alumni Catherine O'Donnell and Kellie O'Dempsey, which recently exhibited at NAS in 2019.





The Drawing Process

*The process is very similar to a flipbook animation or the type of animation you might create by drawing across the corner margin of a maths book. But in the end it becomes more of a sketch book brought to life. Drawing and re-drawing onto the same page lets me capture the history of a movement on a page. The accumulation of marks becomes like a blur of memory. It's a process that feels really appropriate for excavating stories of the past.*⁵¹

Todd Fuller uses a drawing process when making his sequence of stills for his hand-drawn animations which could be described as both “additive and subtractive”. Working with analog animation methods, Fuller draws and documents each frame before re-drawing and photographing the same scene with a slight change. This process of drawing erasing and/or painting over the drawing ensures that the remnants of the previous drawings remain visible throughout the animation.

Auerbach, Kentridge, Fuller

There are a number of artists which use the additive and subtractive working methods which Fuller employs. Two of these are William Kentridge (b.1955) and Frank Auerbach (b.1931).

⁵¹ Todd Fuller, “To see the Ocean for the First Time” (2018)

William Kentridge in his hand-drawn animated films, uses much the same technique as Fuller to unfold his narratives. He is perhaps best known for his animated films, constructed by making a single drawing, filming it, erasing and changing it slightly and filming again. In this manner the drawing itself becomes a palimpsest – a piece of work that has been reused and altered, in this case, drawn over again and again, but which still bears visible evidence of its earlier forms.

John McDonald in his catalogue essay refers to Auerbach's habit of "erasing a drawing 40 times or more until he captures the elusive spark he is seeking."⁵² Within his drawing practice he often returns to the same location each day: 'What I wanted to do was to record the life that seemed to me to be passionate and exciting and disappearing all the time.'⁵³

Auerbach follows the same process in his paintings, scraping away the painting each day and painting on top of it. The following extract on the Tate's website explains this process:

*"Auerbach doesn't visualise a picture before he begins. In the early years he would paint on top of the previous day's work, hence the very thick surfaces. However, since the 1960s Auerbach has scraped down the whole surface before the next attempt. The final picture therefore, is in a sense done in one go, but it has actually required 30, 50 or perhaps 200 separate versions that are judged not good enough, before the final image suddenly emerges. For practical reasons he does not paint landscapes from life, but rather works from drawings created on site."*⁵⁴

The process which Auerbach uses of working from "drawings created on site" is one which Fuller also makes use of and indeed has spoken about as 'a response to place'.

A response to place

The day after graduating from Honours, I flew to Paris to take up the Onslow Storrier Residency at the Cité Internationale des Arts. For my first month in Paris I drew incessantly, making the most of the city before winter fully set in. This was my first time outside of Australia and when I created my first animated response to place, Du volante, of an imagined hat flying through the city.

The two hand drawn animations in the exhibition, *Postcards from the Pope* (2015) and *With whom I was united by every tie (Captain Moonlite)* (2018) can be read as a response to place.

Postcards from the Pope is set in Rome and was influenced by Fuller's residency at the British School in Rome and his visit to the Vatican museums. The accompanying sketchbook documents this period in Fuller's life.

⁵² McDonald. Op.Cit p.20

⁵³ <https://www.tate.org.uk/whats-on/tate-britain/exhibition/frank-auerbach>

⁵⁴ <https://www.tate.org.uk/whats-on/tate-britain/exhibition/frank-auerbach/auerbach-introduction>

Todd Fuller takes us to the city within the city, the Vatican. At its centre is Fuller's pope. Burdened with the overwhelming responsibility of the papal office, he is the anxious protagonist. The work represents the fruits of Fuller's residency in Rome. Awarded the 2013 William Fletcher Travelling Fellowship Residency to the British School at Rome, Fuller steeped himself in the history and culture of the city, leading him eventually to focus on its most powerful living symbol – the pope.⁵⁵



Todd Fuller, *Postcards from the Pope*, 2015

Hand-drawn animation, 5:44 mins

National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2019

In *With whom I was united by every tie (Captain Moonlite)*, after the bushranger Andrew George Scott (aka Captain Moonlite) has been arrested, Fuller's work is set predominantly in the grounds of the Darlinghurst Gaol where Scott was incarcerated and met his end. The site of the former Darlinghurst Gaol now houses the National Art School.

"My dying wish is to be buried beside my beloved James Nesbitt, the man with whom I was united by every tie which could bind human friendship, we were one in hopes, in heart and soul and this unity lasted until he died in my arms"

-Andrew George Scott, aka Captain Moonlite, 20 January 1880⁵⁶

⁵⁵ Excerpt from Elin Howe, "There's no place like Rome" (2015) <https://www.toddfuller.com.au/#/new-gallery-4/>

⁵⁶ Todd Fuller, <https://www.toddfuller.com.au/#/with-whom-i-was-united-by-every-tie-captain-moonlight-2018/>

Captain Moonlite, a bushranger, was captured and arrested while cradling the body of his dying younger male lover. Scott was then taken to Darlinghurst Gaol where, along with one of his accomplices, Thomas Rogan, he awaited trial. The two men were hanged on 20 January 1880. In January 1995, 115 years after his death, Captain Moonlite's body was exhumed from Rookwood Cemetery to be buried in Gundagai near the remains of his lover Nesbitt.

Fuller's work was a finalist in the Sulman Prize, 2019.



Todd Fuller, *With Whom I was united by every tie (Captain Moonlite)*, 2018
Hand-drawn animation, colour and sound, 5:13 mins
National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2019

4. A Focus on Five: a close look at five artists using diverse expressive forms

Juz Kitson

b. 1987, Sydney / lives and works in Jingdezhen, China and NSW

Bachelor of Fine Art, Ceramics (Honours), NAS 2009

“At art school I found I was a sponge, absorbing everything from my surrounds while living in the city with my older peers.”

I’m attracted to the customs and culture of Asia: distant and foreign lands, exploration and discovery are huge motivations in my work. There is a constant need to immerse myself in cultures steeped in history and the colourful world of dance and ceremony: in the jungles of Indonesia, the Himalaya, the hill tribes of Laos, the old ruins of Cambodia, the mountains of China and culture of Sri Lanka in search of roads less travelled and encounters with diverse people. I delve into cultures steeped in history and explore ideas of Buddhism, Hinduism and Taoism.

Naked Simplicity is motivated heavily by two texts that are at the core of my practice. The first, Julia Kristiva’s essay ‘Power of Horror’ draws on theories of Sigmund Freud and Jacques Lacan to examine horror, castration, the phallic signifier and so many other mind bending concepts around feminist criticism. The second book, Sogyal Rinpoche’s *The Tibetan book of Living and Dying*, guides its user through after-death experience. They both offer an outlook on the idea of abjection and continue to be at the core of my practice.

As to the work itself, the objects no longer represent parts of an internal body, having been ‘cast off’ and now represent emotion and the human condition. They are soft, tender and inviting, luscious and satisfying; warm and comforting yet possibly dangerously threatening; they are something monstrous, abnormal and obscene yet oddly beautiful; they intend to hold their presence in any given space, classical in symmetry and strength and powerful without words

I came to NAS fresh out of high school, deciding at 17 that I wanted to pursue a career in the arts. I was exposed to an eclectic mix of happenings, arts, music and culture. Looking back, my experience at NAS was guided by those I surrounded myself with, and I now realise how profoundly they influenced me, giving me the confidence and support to continually persist and work at it everyday.

Biography

Juz Kitson lures the viewer through her use of exquisitely crafted objects made from porcelain,

glass, textiles and fur. These seductive materials depict visceral and abject elements of life, sex and death. Kitson graduated from the National Art School in 2009, exhibiting regularly both nationally and internationally since 2005 in solo and group exhibitions.

Solo exhibitions include the *Australia Platform* at Art Stage Singapore and shows at London Art Fair; GAGPROJECTS/ Greenaway Art Gallery; Jan Murphy Gallery; and Zero Art Centre in 798 Art district, Beijing. She was included in *Primavera* at the MCA in 2013, and the 2016 Adelaide Biennial of Contemporary Australian Art at the Art Gallery of South Australia and was a finalist in the 2017 Wynne Prize at the Art Gallery of NSW. Since 2011 she has participated in residencies at the Tshingua University Academy of Art and Design, Beijing, Bundanon Residency Arthur Boyd Trust, Bathurst Regional Art Gallery Hill End and Gaya Ceramic Art Centre Indonesia.

Collections holding her work include The Museum of Old and New (MONA); Art Gallery of South Australia; Artbank, Sydney; RMIT University; Shepparton Gallery; Bathurst Regional Art Gallery; Western Plains Cultural Centre and The Gold Coast City Gallery.



Juz Kitson

Naked Simplicity; radiant with the warmth of an immense compassion, 2016,

Southern Ice Porcelain, Jingdezhen porcelain, merino wool, horsehair, paraffin wax, marine ply and treated pine, 130 x 65 x 33 cm.
National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018

Guy Maestri

b. 1974, Mudgee NSW / lives and works in Sydney

Bachelor of Fine Art, Painting (Honours), NAS 2003

“NAS was, ironically, a haven from which no one seemed to want to leave; my four year sentence seemed to go by in an instant.”

Though the classical bust is commonly referenced and ever present in contemporary art and society, its tradition, practice and materiality is dying, perhaps we should allow this to happen?

A bronze sculpture will last a thousand years – a rather heroic timeframe, But, as we've recently discovered, some sculptures can last too long. They become frozen monuments to archaic values, as seen in the controversy surrounding Confederate statues across the US and in our own historic sculptural monuments. Perhaps it is no longer suitable to make everlasting effigies. I have struggled with this idea in my own work, particularly in regard to my own likeness. I have therefore rendered this suite of sculptures, though cast in bronze, as plastic and impermanent, with features erased. I want the sculptures to feel as if they could be altered or adjusted at any moment. I don't intend to mock tradition; more to present a traditional standard in a version that better aligns itself with the material values of the 21st century.

When I walked through the gates of the repurposed gaol that is the National Art school back in early 2000, on my first day I knew I had truly found my place. I found people of my ilk condensed within its now protective walls; all of us energised and encouraged to think, explore and make. I found a protective, enlivened place that had long ago redressed its former purpose.

Biography

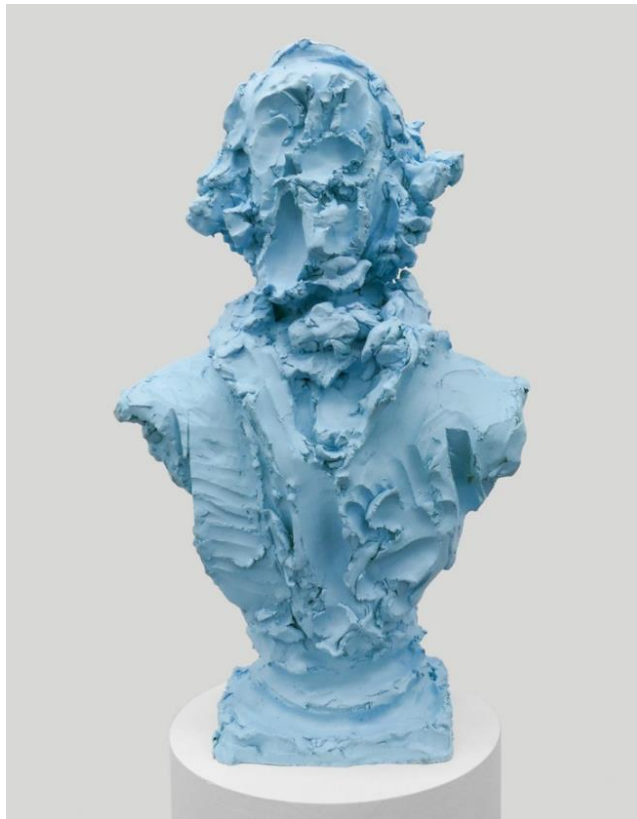
Guy Maestri has exhibited widely throughout Australia over the past 15 years. He has won numerous awards, including the 2009 Archibald Prize for his portrait of Australian singer and musician Geoffrey Gurrumul Yunupingu. His work is held in significant public collections, including National Portrait Gallery, Canberra, the Art Gallery of NSW, the Art Gallery of South Australia, Macquarie Bank, Artbank, and Parliament House. Maestri is represented by Jan Murphy Gallery, Brisbane and Sophie Gannon Gallery, Melbourne.



Innocent X, 2017

painted bronze. 66 x 46 x 26 cm

National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018



Gould, 2017

painted bronze. 67 x 40 x 22 cm

National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018

Dani McKenzie

b. 1990, Sydney / lives and works in Sydney

Bachelor of Fine Art, Painting (Honours), NAS 2015; Master of Fine Art, Painting, NAS 2016

“The years I spent at NAS are very special to me. As such, I consider it an honour to contribute to the National Art School Collection.”

To paint the photograph is to negate the veracity and transparency of that image. It is to disrupt the logic of a medium that processes information scientifically; that relies on its stability as a medium to create meaning. This disruption, which is the persistent possibility of the failure to represent adequately, is inherent in the nature of painting and is at the center of my practice. When our seeing fails to look into or through the surface of the image, a painting of a photograph can no longer be relegated to a fixed position as ‘past’ or ‘necessarily real’. Rather, the contradiction between the two mediums works to open up a space in which time and memory can be generated by an image rather than documented by it.

The works presented in this exhibition come from two series. The first series, *Family Talk*, is from 2015, and is based on photographs from my personal family albums. Marking the beginning of my investigation into painting photography, *Family Talk* was a major turning point for me. It took a while but I look back on 2015 as the year I really found my feet at art school.

The second series, *Visions*, began shortly after my 2017 residency in Paris, and continued throughout 2018. Working from photographs, and stills from super 8mm or 16mm films collected from the flea markets around Paris, these recent paintings continue my investigation into the complex relationship between image and time. The works in this series also pose the question of what it means to paint an image that represents movement. Removed from the context of other frames on a filmstrip, the instantaneousness of the image is dissolved in the fluidity of paint. Painting, in this instance, slows down the act of looking, draws it out in time, and makes it conscious of itself, its own inconclusiveness. Fluctuating between modes of abstraction and representation, between form and content, between the instantaneous time of the film image and the much slower time of painting, the subjects regain unfamiliarity, and without a narrative to fall back on, we begin to recognise ourselves seeing.

Biography

During her time at NAS, Dani McKenzie received the Outstanding Academic Achievement Award for both Honours and MFA degrees, and was also awarded the Onslow Storrier Residency at La Cité Internationale des Arts in Paris, which she undertook in 2017. Since graduating, McKenzie has had solo exhibitions with MARS Gallery in Melbourne and Dominik Mersch Gallery in Sydney,

and been included in numerous group exhibitions in NSW. McKenzie was a finalist in the Bayside Acquisitive Art Prize in 2017, received the Nick Waterlow Award in the Macquarie Group Emerging Artist Prize in 2016, and awarded the *Belle* ArtStart Prize in 2015.



Dani McKenzie, *Visions II*, 2018
oil on linen, 30.5 x 41 cm

National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2019

Marie McMahon

b. 1953, Melbourne / lives and works in Sydney

NAS student, 1970–74, Printmaking teacher, 1981–86

“As a visual artist I remain committed to the art object, the making of art objects and presentation to an audience. That is my work.”

Screenprinting and classical figure drawing came together in an Aboriginal Land Rights poster I designed in 1980. *You are on Aboriginal Land* was reprinted in various editions up till 1988 and crossed over from fine art to popular culture. In turn, the experience of working with Aboriginal artists in the Northern Territory and the exposure to traditional forms like Arnhem Land bark painting, brought me back to fine art and to the practice of drawing and painting. These earlier works took the natural environment of the Northern Territory as a subject, reflecting on site, flora, culture, significance and environmental effects.

My current paintings focus on a landscape closer to home: Botany Bay. The paintings are experiments with organic form and colour, drawn from observations of natural phenomena at Cape Banks and Cruwee Cove, from fungus and lichen or the occupants of rock pools to perforated weathered rocks. To create the perforated colour-forms and flow-forms in paintings like *Colour-form #3*, I create three-dimensional models from cut paper stencils. For me, collage is closely related to drawing and screenprinting because it also depends on the stencil cutter’s scalpel blade. These objective forms are still closely related to the Australian landscape

Going to East Sydney Technical College, or the ‘Tech’ as it was known, in the 1970s opened me up to the world of art. It began at age 16, in the former Army Barracks at Randwick, known as the Avoca Street Annex, with drawing from plaster casts of classical sculptures and a human skeleton mounted on a stand. We learned to polish our pencil drawings to a high finish. At the Taylor Square campus we progressed to drawing and painting bowls of fruit and nudes from life models. Classical figurative and representational drawing was central to the training of a painter or sculptor. In the Printmaking studio I learned screenprinting, a trade printing process that makes use of stencils and was adopted by British and American Pop artists. The Tech gave us a history we could draw on, but there was also modernity.

Biography

Marie McMahon is a Sydney artist whose work touches on social, political and environmental themes. She has participated in numerous exhibitions, including at Art Gallery of NSW, Newcastle Art Gallery, Watters Gallery and Tin Sheds Gallery. Her work is held in several collections, notably

the National Gallery of Victoria, Melbourne; Museum of Applied Arts & Sciences; and the Art Gallery of Ballarat.



Marie McMahon, *You are on Aboriginal Land*, 1984
photo screenprint, 65.5 x 45.8 cm
National Art School Collection, gift of the artist, 2018

Joan Ross

b. Glasgow / lives and works in Sydney

Postgraduate Certificate, Painting, NAS 1981

"I didn't like to be bored; I liked to challenge what is expected."

This work continues my interrogation of Australian colonisation. Re-contextualising Joseph Fowles 1845 watercolour drawing, *Millers Point Sydney*, I rendered a panoramic view of Sydney Harbour as a narrative of European arrival. Fowles' original image would have been produced to project an idea of Sydney back to London that painted the new colony as a bustling and energetic new settlement, beautiful and rich with natural resources. By inverting the colonial gaze, I have projected a different narrative (or at least a different perspective) onto the same landscape.

The middle panel shows a large pile of discarded shells, a reference to shellfish middens that once surrounded Sydney Harbour; clear markers of the permanent presence of Indigenous communities.

In this work I present the Harbour as a *Seafood Buffet*, complete with buzzing a neon sign; an invitation to shamelessly gorge on the bounty of the colony. Loaded golden ships sail back out the headland. This work has a very clear ideological counterpoint at its centre: Indigenous subsistence and colonial glut.

I was always interested in experimentation with materials, of approaching the mundane in more exciting ways. We did a lot of drawing and both life and still life painting but I was always trying to do something different with unconventional materials and finding ways of making the work more interesting. I was easily bored with representational drawing so I used collage and sewing in my works. This approach has stayed with all my work over the years.

Biography

Joan Ross was the winner of the 2017 Sir John Sulman Prize, Art Gallery of NSW, and a finalist again in 2018. In 2018 Joan Ross won the Mordant Family VR Commission, Australian Centre for the Moving Image. Ross was the winner of the inaugural Ravenswood Women's Art Prize, Sydney, 2017. Ross' work is represented in the collections of the National Gallery of Australia, MCA Australia, the Parliament of Australia and the City of Sydney as well as numerous regional galleries and museums. Joan Ross is represented by Michael Reid, Sydney and Berlin.



Joan Ross, *All You Can Eat Seafood Buffet ii*, 2017
hand-painted pigment print on cotton rag paper, triptych
72.8 x 100 cm



Joan Ross, *All You Can Eat Seafood Buffet ii*, 2017
Hand-painted pigment print on cotton rag paper, triptych
72.8 x 100 cm (each panel)
National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018

5. A Focus on Fifteen: Artists and Media links

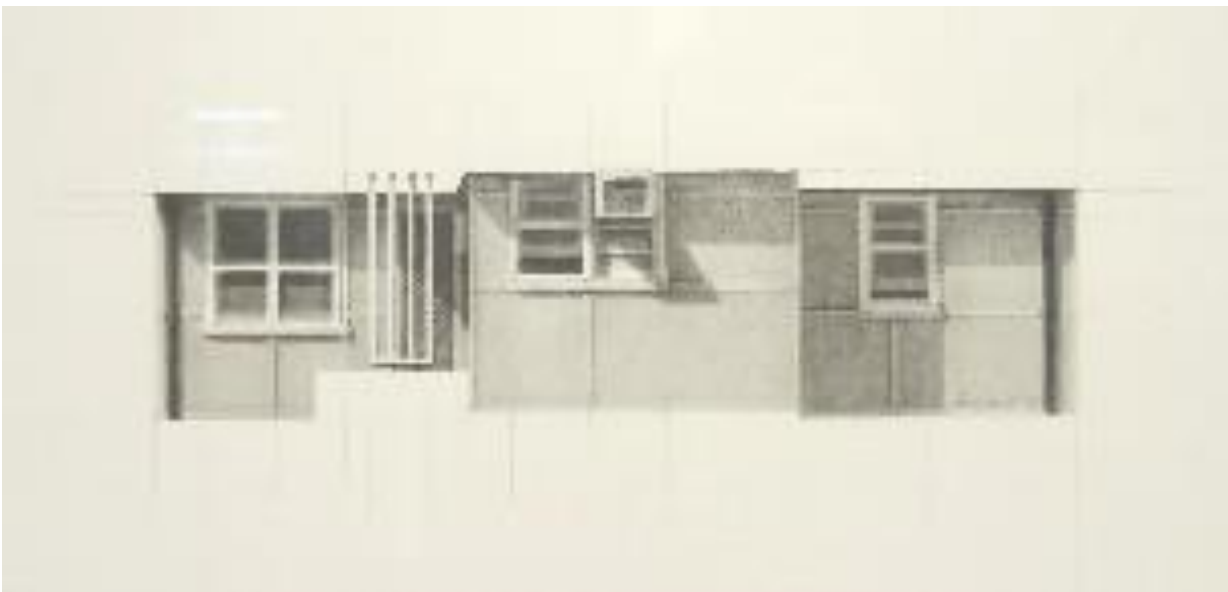
| ARTISTS | | | |
|---------------------|-------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| Mitch Cairns | https://thecommercialgallery.com/artist/mitch-cairns/works | https://artcollector.net.au/primavera-2019-to-be-curated-by-artist-mitch-cairns/ | Mitch Cairns on curating Primavera 2019 |
| Sophie Cape | https://www.olsengallery.com/bio.php?artist_id=380 | https://nas.edu.au/nas-retake-sophie-cape/ | Cape on Romper Stomper and Self-Portrait |
| | | https://www.artistprofile.com.au/sophie-cape-getting-the-art-fix/ | Interview with Cape on her life and art |
| Lucy Culliton | https://kingstreetgallery.com.au/artist/lucy-culliton/ | https://nas.edu.au/smh-lucy-culliton/ | Culliton on her practice and life |
| Karla Dickens | https://www.karladickens.com.au/ | https://nas.edu.au/nas-retake-karla-dickens/ | Dickens on Unlucky II and Unlucky IV |
| Fiona Foley | http://fionafoley.com.au/ | https://nas.edu.au/art-monthly-australiasia-resonance-fiona-foley-at-the-national-art-school/ | On Foley's exhibition at NAS: "Who are these strangers and where are they going?" |
| | | https://nas.edu.au/2ser-fiona-foley/ | Radio interview with Foley on "Who are these strangers and where are they going?" |
| | | https://nas.edu.au/national-indigenous-times-fiona-foley/ | Foley speaks about the importance of language in her practice |
| | | https://nas.edu.au/the-guardian-fiona-foley/ | Foley on the themes in her exhibition |
| Sarah Goffman | http://www.sarahgoffman.com/ | https://visualarts.net.au/podcasts/episode-25-sarah-goffman-conversation-esther-anatolitis/ | Goffmann on the beauty of plastic and everyday objects |
| Juz Kitson | | https://nas.edu.au/art-guide-juz-kitson/ | interview / article on "The Beauty and the Ugliness of Life" |
| | | https://nas.edu.au/nas-retake-juz-kitson/ | Kitson's work "Naked Simplicity" |
| Guy Maestri | http://quymaestri.com/ | https://nas.edu.au/nas-retake-guy-maestri/ | Maestri on his works in National Part 1 and on being a student at NAS |
| Tim Maguire | https://tim-maguire.com/ | https://www.talkingwithpainters.com/2020/06/04/ep-92-tim-maguire/ | On Maguire's 2020 exhibition |
| Dani McKenzie | http://danimckenzie.com | https://nas.edu.au/on-stillness-dani-mckenzie/ | |
| Reg Mombassa | https://regmombassa.com/ | https://www.art-almanac.com.au/living-art-reg-mombassa/ | Mombassa on his practice |
| Idris Murphy | http://www.idrismurphy.com/ | https://vimeo.com/69867825 | Murphy paints in his studio |
| Catherine O'Donnell | https://www.catherineodonnell.com.au/ | https://www.artistprofile.com.au/catherine-odonnell/ | O'Donnell on her practice |
| Les Rice | | https://www.smh.com.au/culture/art-and-design/more-time-to-paint-and-think-artists-set-eyes-on-archibald-20190604 | Les Rice on the Archibald |
| | | https://nas.edu.au/artist-insider-les-rice/ | How to mix oil paint mediums |
| Luke Sciberras | https://www.lukesciberras.com/ | https://www.youtube.com/watch?v=hLk3TzbUNQ | Sciberras in the studio |



Reg Mombassa, *Skirting the rim of Hell*, 2003

lithograph, edition 25/30, 9.5 x 58 cm

National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018











Catherine O'Donnell *Estates of Tomorrow Series no 15*, 2012





pencil on paper, 36 x 68 cm (framed)





National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018

6.A Focus on Fifty: artists and works

| Works | Artists |
|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  | <p>Charles Blackman OBE b. 1928, Sydney / d. 2018, Sydney</p> <p>NAS student 1943–46</p> <p><i>Girl with flower</i>, c.1950 graphite on tracing paper 47.5 x 32.5 cm</p> <p>National Art School Collection, gift of the artist, 2018</p> |
|  | <p>Les Blakebrough AM b. 1930, England / lives and works in Sydney and Coledale, NSW</p> <p>NAS student (painting) 1954, (ceramics) 1955–57</p> <p><i>Three tilted bowls</i>, 2016 Southern Ice porcelain 12.5 x 17 cm; 12.5 x 17 cm; 11.5 x 17 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Euphemia Bostock b. 1936, Tweed Heads, NSW / lives and works in Sydney</p> <p>NAS student 1970s</p> <p><i>Possum Skin Design</i>, 1990 screenprint on fabric 174 x 121 cm</p> <p>National Art School Collection, gift of the artist, 2018</p> |
|  | <p>Bill Brown b. 1945, Cowra, NSW / lives and works in Sydney</p> <p>Diploma of Painting and Drawing, NAS 1967; Painting and Drawing lecturer 1970–2009</p> <p><i>Poet and Muse</i>, 2010–15 acrylic, gouache on canvas 62 x 153 cm</p> <p>National Art School Collection, gift of the artist, 2018</p> |

| | |
|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  | <p>Bill Brown b. 1945, Cowra, NSW / lives and works in Sydney</p> <p>Diploma of Painting and Drawing, NAS 1967; Painting and Drawing lecturer 1970–2009</p> <p><i>Figure 28.8.64</i>, 1964 ink wash on ivory board 50 x 61 cm</p> <p>National Art School Collection, gift of the artist, 2018</p> |
|  | <p>Mitch Cairns b. 1984, Camden, NSW / lives and works in Sydney</p> <p>Bachelor of Fine Art, Painting (Honours), NAS 2006</p> <p><i>A World of Care (compulsory health insurance)</i>, 2006 enamel on canvas, mounted on board 110 x 110 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Mitch Cairns b. 1984, Camden, NSW / lives and works in Sydney</p> <p>Bachelor of Fine Art, Painting (Honours), NAS 2006</p> <p><i>Study for Peter Powditch</i>, 2015 Pitt graphite pencil on paper 136 x 102 cm (framed)</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2016</p> |
|  | <p>Sophie Cape b. 1975, Sydney / lives and works in Sydney</p> <p>Bachelor of Fine Art, Painting, NAS 2010; Drawing lecturer 2020 – present</p> <p><i>Rests her weary head</i>, 2008 charcoal and soil pigment on paper 55 x 75 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |

| | |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  | <p>Sophie Cape b. 1975, Sydney / lives and works in Sydney</p> <p>Bachelor of Fine Art, Painting, NAS 2010; Drawing lecturer 2020 – present</p> <p><i>Self Portrait</i>, 2008 oil on canvas 30 x 30 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Sophie Cape b. 1975, Sydney / lives and works in Sydney</p> <p>Bachelor of Fine Art, Painting, NAS 2010; Drawing lecturer 2020 – present</p> <p><i>Wilcannia</i>, 2010 mixed media on paper 14 x 9 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Sophie Cape b. 1975, Sydney / lives and works in Sydney</p> <p>Bachelor of Fine Art, Painting, NAS 2010; Drawing lecturer 2020 – present</p> <p><i>Paris and Austria</i>, 2010–12 mixed media on paper 21.5 x 26.5 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Kevin Connor b. 1932, Sydney / lives and works in Sydney</p> <p>NAS student 1948–49; Drawing lecturer 1972; Painting and Drawing lecturer 1976–87; NAS Fellow 2016</p> <p><i>Haymarket Morning</i>, 2013 oil on canvas 102 x 122 cm</p> <p>National Art School Collection, gift of the artist, 2018</p> |

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|  | <p>Lucy Culliton b. 1966, Sydney / lives and works in Bibbenluke, NSW</p> <p>Diploma of Painting, NAS 1996</p> <p><i>Bibbenluke garden snow pear trees</i>, 2009 oil on canvas 130 x 130 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Elisabeth Cummings OAM b. 1934, Brisbane / lives and works in Wedderburn, NSW</p> <p>NAS student 1953–57; Painting and Drawing lecturer 1969–2001; NAS Fellow 2006</p> <p><i>Arkaroola Morning</i>, 2009 etching, edition 15/25 33 x 50 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Elisabeth Cummings OAM b. 1934, Brisbane / lives and works in Wedderburn, NSW</p> <p>NAS student 1953–57; Painting and Drawing lecturer 1969–2001; NAS Fellow 2006</p> <p><i>Mountain property</i>, 2009 etching, edition 7/25 33 x 49 cm (framed)</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Karla Dickens b. 1967, Sydney / lives and works in Lismore, NSW</p> <p>Diploma of Fine Art, NAS 1993; Bachelor of Fine Art, Painting, NAS 2000</p> <p><i>Unlucky II</i>, 2017 mixed media 110 x 110 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |

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|  | <p>Karla Dickens b. 1967, Sydney / lives and works in Lismore, NSW</p> <p>Diploma of Fine Art, NAS 1993; Bachelor of Fine Art, Painting, NAS 2000</p> <p><i>Unlucky IV</i>, 2017 mixed media 110 x 110 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Ken Done AM b. 1940, Sydney / lives and works in Sydney</p> <p>NAS student 1954–59</p> <p><i>Postcard from Sydney, full moon</i>, 2016 oil on linen 153 x 122 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|   | <p>Meryl Fairskye b. 1950, Sydney / lives and works in Sydney</p> <p>NAS student 1973–74</p> <p><i>The Day After</i>, 2015 pigment prints on paper, 5 elements</p> <p><i>The Day After (Degelen Mountain, Soviet underground nuclear test site, The Polygon, Kazakhstan)</i> 80 x 120 cm</p> <p><i>The Day After (test structures, The Polygon, Kazakhstan)</i> 33.3 x 50 cm</p> <p><i>The Day After (measuring tower, The Polygon, Kazakhstan)</i> 33.3 x 50 cm</p> <p><i>The Day After (sensor bunkers, The Polygon, Kazakhstan)</i> 33.3 x 50 cm</p> <p><i>The Day After (bridge, The Polygon, Kazakhstan)</i> 33.3 x 50 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |



Fiona Foley

b. 1964, Maryborough, QLD / lives and works in Brisbane

NAS student 1982–83, Certificate of Art, NAS 1983;
NAS Fellow 2017

Demons of the Den, 2017

Fujiflex digital print
45 x 60 cm

National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018



Fiona Foley

b. 1964, Maryborough, QLD / lives and works in Brisbane

NAS student 1982–83, Certificate of Art, NAS 1983;
NAS Fellow 2017

Opiate of Opulence, 2017

Fujiflex digital print
45 x 60 cm

National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018



Fiona Foley

b. 1964, Maryborough, QLD / lives and works in Brisbane

NAS student 1982–83, Certificate of Art, NAS 1983;
NAS Fellow 2017

Licensed Licentiousness, 2017

Fujiflex digital print
45 x 60 cm

National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018



Todd Fuller



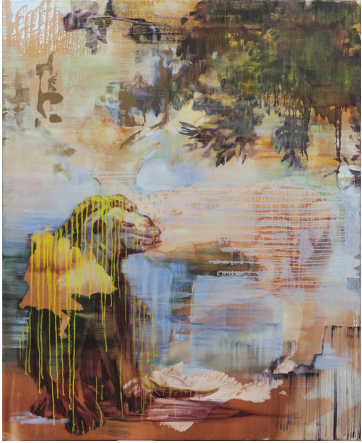

b. 1988, Branxton, NSW / lives and works in Sydney





Bachelor of Fine Art, Sculpture (Honours), NAS 2010





Rome, 2011–13





pencil, crayon, charcoal, chalk and collage on paper
21 x 29 cm

National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2019



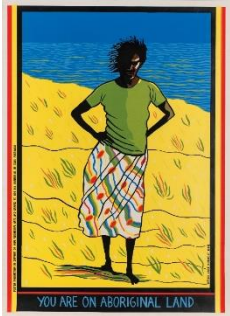

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|  | <p>Todd Fuller b. 1988, Branxton, NSW / lives and works in Sydney</p> <p>Bachelor of Fine Art, Sculpture (Honours), NAS 2010</p> <p><i>Postcards to the Pope</i>, 2013 hand-drawn animation, colour and sound; 5:44 mins National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2019</p> |
|  | <p>Todd Fuller b. 1988, Branxton, NSW / lives and works in Sydney</p> <p>Bachelor of Fine Art, Sculpture (Honours), NAS 2010</p> <p><i>With whom I was united by every tie</i>, 2018 hand-drawn animation, colour and sound; 5:13 mins</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2019</p> |
|  | <p>Adrienne Gaha b. 1960, Sydney / lives and works in Sydney, UK and France</p> <p>NAS student 1979–82, Higher Art Certificate, NAS 1982</p> <p><i>Actaeon</i>, 2016 oil on canvas 153 x 120 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Peter Godwin b. 1953, Sydney / lives in Hardy's Bay, works in Wagstaffe, NSW</p> <p>Higher Art Certificate, NAS 1983, Drawing lecturer 1984–2006; Printmaking lecturer 1984–90, Painting lecturer 1995–2001</p> <p><i>Blue and White Curtain, Sandi's ring and flying fox mask</i>, 2009 egg tempera on linen and marine ply 120 x 120 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program in memory of Lois Godwin, 2018</p> |

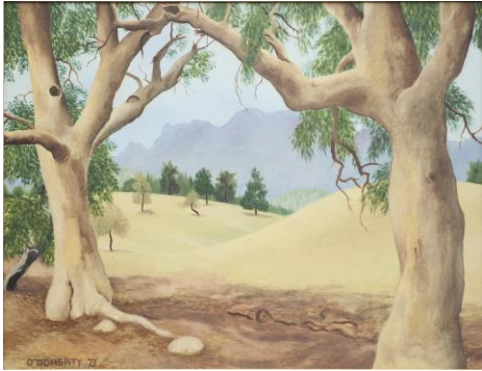

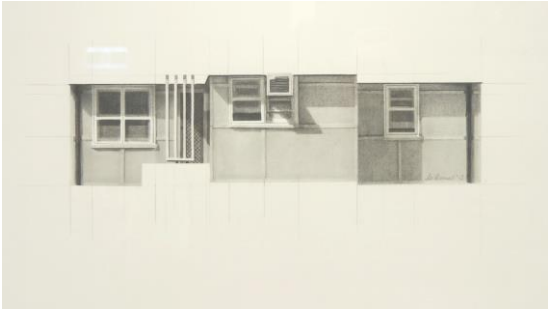

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|  | <p>Sarah Goffman b. 1966, Sydney / lives and works in Sydney</p> <p>NAS student 1989–94 & 2000; Sculpture lecturer 2019</p> <p><i>White Series</i>, 2009–13 acrylic and enamel on PET, 34 pieces dimensions variable</p> <p>National Art School Collection, gift of the artist, 2018</p> |
|  | <p>Fiona Hall AO b. 1953, Sydney / lives and works in Hobart</p> <p>Diploma of Painting, NAS 1975; NAS Fellow 2012</p> <p><i>ESTC</i>, 1973 handmade album, 28 silver gelatin prints</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Michael Johnson b. 1938, Sydney / lives and works in Sydney</p> <p>Diploma of Art, NAS 1955–59; Painting lecturer 1977–85; NAS Fellow 2018</p> <p><i>Cormorant</i>, 2013 oil on canvas 101.5 x 329 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Alan Jones b. 1977, Gosford, NSW / lives and works in Coogee, NSW</p> <p>Advanced Diploma of Fine Art, NAS 1997; Bachelor of Fine Art, Painting, NAS 2000</p> <p><i>Painting 137 (Dunningham Reserve)</i>, 2015 acrylic on linen 107 x 117.5 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |





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|  | <p>Jan King b. 1945, Cunnamulla, QLD / lives and works in Sydney</p> <p>NAS student 1971–75; Sculpture lecturer 1981–2006</p> <p><i>Antiope</i>, 2014 waxed steel 40 x 48 x 38.5 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Jan King b. 1945, Cunnamulla, QLD / lives and works in Sydney</p> <p>NAS student 1971–75; Sculpture lecturer 1981–2006</p> <p><i>Gordon's Cascade</i>, 1975 etching, edition 9/20 36.5 x 30 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Juz Kitson b. 1987, Sydney / lives and works in Jingdezhen, China and NSW</p> <p>Bachelor of Fine Art, Ceramics (Honours), NAS 2009</p> <p><i>Naked Simplicity; radiant with the warmth of an immense compassion</i>, 2016 Southern Ice porcelain, Jingdezhen porcelain, merino wool, horse hair, paraffin wax, marine ply, treated pine 130 x 65 x 33 cm (installed)</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Ildiko Kovacs b. 1962, Sydney / lives and works in Sydney</p> <p>Higher Art Certificate, NAS 1979–80</p> <p><i>Edging in</i>, 2015–17 oil on Masonite 160 x 120 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |





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|  | <p>Fiona Lowry b. 1974, Sydney / lives and works in Sydney</p> <p>NAS student 1994–95</p> <p><i>Gliding over all</i>, 2012 acrylic on canvas 183 x 123 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by Alex Orellana, 2018</p> |
|  | <p>Guy Maestri b. 1974, Mudgee, NSW / lives and works in Sydney</p> <p>Bachelor of Fine Art, Painting (Honours), NAS 2003</p> <p><i>Innocent X</i>, 2017 painted bronze 66 x 46 x 26 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Guy Maestri b. 1974, Mudgee, NSW / lives and works in Sydney</p> <p>Bachelor of Fine Art, Painting (Honours), NAS 2003</p> <p><i>Gould</i>, 2017 painted bronze 67 x 40 x 22 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Guy Maestri b. 1974, Mudgee, NSW / lives and works in Sydney</p> <p>Bachelor of Fine Art, Painting (Honours), NAS 2003</p> <p><i>After Hopper</i>, 2001 oil on cardboard 35 x 22 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |





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|  | <p>Tim Maguire b. 1958, UK / lives and works in France and Sydney</p> <p>NAS student 1980–82; Higher Certificate of Art, NAS 1982</p> <p><i>Untitled 20091108</i>, 2009 oil on canvas 180 x 168 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Tim Maguire b. 1958, UK / lives and works in France and Sydney</p> <p>NAS student 1980–82; Higher Certificate of Art, NAS 1982</p> <p><i>Balcony</i>, 1982 pastel and spray paint 71 x 53 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Tim Maguire b. 1958, UK / lives and works in France and Sydney</p> <p>NAS student 1980–82; Higher Certificate of Art, NAS 1982</p> <p><i>Studies for water under the bridge I, II, III</i>, 1989 watercolour and crayon 16.5 x 16.5 cm (framed)</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Dani McKenzie b. 1990, Sydney / lives and works in Sydney</p> <p>Bachelor of Fine Art, Painting (Honours), NAS 2015; Master of Fine Art, Painting, NAS 2016</p> <p><i>Family Talk III</i>, 2015 oil on linen 30.5 x 30.5 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2019</p> |





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|  | <p>Dani McKenzie b. 1990, Sydney / lives and works in Sydney</p> <p>Bachelor of Fine Art, Painting (Honours), NAS 2015; Master of Fine Art, Painting, NAS 2016</p> <p><i>Family Talk V</i>, 2015 oil on linen 30.5 x 30.5 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2019</p> |
|  | <p>Dani McKenzie b. 1990, Sydney / lives and works in Sydney Bachelor of Fine Art, Painting (Honours), NAS 2015; Master of Fine Art, Painting, NAS 2016</p> <p><i>Visions II</i>, 2018 oil on linen 30.5 x 41 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2019</p> |
|  | <p>Marie McMahon b. 1953, Melbourne / lives and works in Sydney</p> <p>NAS student 1970–74; Printmaking lecturer 1981–86</p> <p><i>You are on Aboriginal Land</i>, 1984 photo screenprint 65.5 x 45.8 cm</p> <p>National Art School Collection, gift of the artist, 2018</p> |
|  | <p>Reg Mombassa (Chris O'Doherty) b. 1951, Auckland / lives and works in Sydney</p> <p>NAS student 1969–70 & 1975–77; Diploma of Painting, NAS 1977; NAS Fellow 2014</p> <p><i>Skirting the rim of Hell</i>, 2003 lithograph, edition 25/30 9.5 x 58 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |



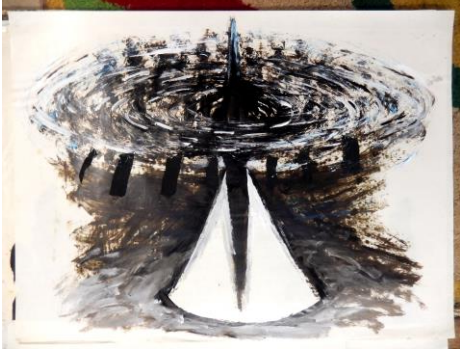

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|  | <p>Reg Mombassa (Chris O'Doherty) b. 1951, Auckland / lives and works in Sydney</p> <p>NAS student 1969–70 & 1975–77; Diploma of Painting, NAS 1977; NAS Fellow 2014</p> <p><i>Gum Trees, South Australia, 1973</i> oil on Masonite 50 x 66 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Idris Murphy b. 1949, Sydney / lives and works in Sydney</p> <p>Diploma of Fine Art, NAS 1971</p> <p><i>Desert view with Curtains, 2005</i> acrylic and collage on board 110 x 120 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Catherine O'Donnell b. 1961, Quirindi, NSW / lives and works in Sydney and the Blue Mountains, NSW</p> <p>Master of Fine Art, Drawing, NAS 2016; Drawing lecturer 2016 – present</p> <p><i>Estates of Tomorrow Series no 15, 2012</i> pencil on paper 36 x 68 cm (framed)</p> <p>National Art School Collection, gift of the artist, 2016 artist, 2016</p> |
|  | <p>Catherine O'Donnell b. 1961, Quirindi, NSW / lives and works in Sydney and the Blue Mountains, NSW</p> <p>Master of Fine Art, Drawing, NAS 2016; Drawing lecturer, 2016 – present</p> <p><i>Rome, 2015</i> mixed media on paper 21 x 13 x 1.5 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |





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|  | <p>Catherine O'Donnell b. 1961, Quirindi, NSW / lives and works in Sydney and the Blue Mountains, NSW</p> <p>Master of Fine Art, Drawing, NAS 2016; Drawing lecturer 2016 – present</p> <p><i>Masters and Housing, 2014</i> mixed media on paper 21 x 13 x 1.5 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Robert Owen b. 1937, Sydney / lives and works in Melbourne</p> <p>NAS student 1958–62; Diploma of Fine Art, Sculpture, NAS 1962</p> <p><i>Study for Mantra 6/1 (or panel #6), from the series Music for the Eyes, 2005–06</i> synthetic polymer paint on linen 150 x 150 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Peter Powditch AM b. 1942, Sydney / lives and works in Bangalow, NSW</p> <p>NAS student 1960–63; Sculpture lecturer 1968–73; NAS Fellow 2017</p> <p><i>Tech Comp, 1962</i> acrylic on board 40 x 56 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Leslie Rice b. 1976, Sydney / lives and works in Sydney</p> <p>Bachelor of Fine Art, Painting (Honours), NAS 2006; Painting lecturer 2008 – present</p> <p><i>Chimaera, emerging, 2015</i> acrylic on velvet 102 x 76 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |





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|  | <p>Joan Ross b. Glasgow, Scotland / lives and works in Sydney</p> <p>Postgraduate Certificate, Painting, NAS 1981</p> <p><i>All You Can Eat Seafood Buffet i, ii & iii</i>, 2017 hand-painted pigment print on cotton rag paper, triptych; 72.8 x 100 cm, (each panel)</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Joan Ross b. Glasgow, Scotland / lives and works in Sydney</p> <p>Postgraduate Certificate, Painting, NAS 1981</p> <p><i>All You Can Eat Seafood Buffet</i>, 2017 neon 60 x 120 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Julie Rrap b. 1950, Lismore, NSW / lives and works in Sydney</p> <p>NAS student (painting) 1974; Art and Design lecturer 1983–86</p> <p><i>Outerspace No. 9</i>, 2010 digital print on archival rag paper 175 x 120 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Julie Rrap b. 1950, Lismore, NSW / lives and works in Sydney</p> <p>NAS student (painting) 1974; Art and Design lecturer 1983–86</p> <p><i>Outerspace</i>, 2010 digital video, colour and sound, 1:33 mins</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |

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|  | <p>Bill Samuels b. 1944, Sydney / lives and works in Macquarie Fields, NSW</p> <p>NAS student 1963–65 & 1968; Ceramics lecturer 1980–85; Head of Ceramics 1997–08; Acting Head of Studies 2007–08</p> <p><i>Remembering Nore</i>, 2006 stoneware, unprocessed clay 48 x 31 x 19 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Jeffrey Samuels b. 1956, Bourke, NSW / lives and works in Sydney</p> <p>Diploma of Fine Art, NAS 1978</p> <p><i>Rings, marriage equality</i>, 2016 acrylic paint and printing ink on archival paper and mount board 76 x 57 cm</p> <p>National Art School Collection, gift of the artist, 2018</p> |
|  | <p>Luke Sciberras b. 1975, Sydney / lives and works in Hill End, NSW</p> <p>NAS student 1994–97</p> <p><i>The Road from Momba</i>, 2017 oil on board 125 x 162 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Garry Shead b. 1942, Sydney / lives and works in Sydney</p> <p>NAS student 1961–62</p> <p><i>The Resurrection of Ern</i>, 2018 oil on board 51 x 41 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2019</p> |

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|  | <p>Gria Shead b. 1972, Sydney / lives and works in Sydney</p> <p>NAS student 1988–95; Diploma of Fine Art, Painting and Printmaking, NAS 1995</p> <p><i>True Kate</i>, 2015 oil on canvas 122 x 92 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Nicola Smith b. 1981, Sydney / lives and works in Sydney</p> <p>NAS student 2000–02; Bachelor of Fine Art, NAS 2002</p> <p><i>Tree and House, Peterborough, New Hampshire</i>, 2006 oil on linen on board 30 x 40 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2019</p> |
|  | <p>Michael Snape b. 1951, Sydney / lives and works in Sydney</p> <p>NAS student 1971–72; Sculpture lecturer 1976–97</p> <p><i>Living Memory Fragment</i>, 2003 brass 14 x 48 x 25 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Ann Thomson b. 1933, Brisbane / lives and works in Sydney</p> <p>NAS student 1957–61; Painting and Drawing lecturer 1980–90s; NAS Fellow 2015</p> <p><i>Drawings from the series Continuum</i>, 2005 oil stick on paper 25 x 25 cm (paper) (each)</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2016</p> |

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|  | <p>Ann Thomson b. 1933, Brisbane / lives and works in Sydney</p> <p>NAS student 1957–61; Painting and Drawing lecturer 1980–90s; NAS Fellow 2015</p> <p><i>Still Life (Aroo)</i>, 1960 oil on Masonite 45 x 61 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2016</p> |
|  | <p>Ken Unsworth b. 1931, Richmond VIC / lives and works in Sydney</p> <p>NAS student 1961–62 & 1966; NAS Fellow 2015</p> <p><i>Cross Cut</i>, 1980s tar on paper 52 x 84 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Ken Unsworth b. 1931, Richmond VIC / lives and works in Sydney</p> <p>NAS student 1961–62 & 1966; NAS Fellow 2015</p> <p><i>Centring</i>, 1980s tar on paper 59 x 84 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Ken Unsworth b. 1931, Richmond VIC / lives and works in Sydney</p> <p>NAS student 1961–62 & 1966; NAS Fellow 2015</p> <p><i>Life drawing from student days</i>, c.1963 pencil on paper 38 x 25.5 cm</p> <p>National Art School Collection, gift of Ken Unsworth, 2018</p> |

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|  | <p>Justine Varga b. 1984, Sydney / lives and works in Sydney and Oxford</p> <p>Bachelor of Fine Art, Photography (Honours), NAS 2007</p> <p><i>6 months, 2 weeks</i>, 2013 chromogenic photograph 141 x 111.5 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Guy Warren b. 1921, Goulburn, NSW / lives and works in Sydney</p> <p>Diploma of Art, NAS 1949, Painting lecturer 1967–68; NAS Fellow 2011</p> <p><i>Still Life with Fruit (Art School Study)</i>, 1949 oil on board 53 x 67 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2012</p> |
|  | <p>Coen Young b. 1988, Sydney / lives and works in Sydney</p> <p>NAS student 2007–09; Bachelor of Fine Art, Painting (Honours), NAS 2010</p> <p><i>Untitled</i>, 2017 220 x 140 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Anne Zahalka b. 1957, Sydney / lives and works in Sydney</p> <p>Art Certificate, NAS 1977</p> <p><i>On the Wallaby Track</i>, 1983–92 cibachrome print 60 x 85.5 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |

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|  | <p>Anne Zahalka b. 1957, Sydney / lives and works in Sydney</p> <p>Art Certificate, NAS 1977</p> <p><i>The Breakaway</i>, 1985 cibachrome print 85.5 x 77 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Anne Zahalka b. 1957, Sydney / lives and works in Sydney</p> <p>Art Certificate, NAS 1977</p> <p><i>Down on his luck (second version)</i>, 1983 cibachrome print 85.5 x 68 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Anne Zahalka b. 1957, Sydney / lives and works in Sydney</p> <p>Art Certificate, NAS 1977</p> <p><i>The Wanderer overlooking Jamieson Valley</i>, 1985 cibachrome print 85.5 x 66 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |
|  | <p>Anne Zahalka b. 1957, Sydney / lives and works in Sydney</p> <p>Art Certificate, NAS 1977</p> <p><i>Spring Frost (second version)</i>, 1985 cibachrome print 85.5 x 72 cm</p> <p>National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018</p> |



Adrienne Gaha, *Actaeon*, 2016
oil on canvas, 153 x 120 cm

National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018

ACKNOWLEDGEMENTS

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