



## PAT CORRIGAN

Pat Corrigan has been a generous supporter of the arts for over forty years and was FONAS's very first Life Member. He was born in China in 1932 and arrived in Australia in 1945. He began his career as a junior clerk but quickly made a name for himself as a freight magnate and successful businessman.

Pat Corrigan has been involved in the arts for over forty years; so long now that he can't remember what drew him to it in the first place. 'Once you're involved, it just becomes part of the fabric of your life' he says. Pat became involved with the Friends of the National Art School via Colin Lanceley who was Chairman at the time. He claims he was 'not an artist just a supporter' and helped a bit where he could. That 'bit of help' turned out to be a great deal, and to make a big difference, not just to FONAS in the early days, but to the National Art School and the arts community in general. It was Colin who also encouraged Pat to set up the NAVA grant, which has now been running for nearly two decades and has provided funding for exhibition costs to over a thousand artists.

During his early involvement with FONAS, Pat lent business expertise, provided some clues on fundraising and was the very first Life Member. He has always felt that the life membership scheme was the best way for FONAS to move forward and is sad to see it largely left by the wayside.

Of course, Pat's extended support for FONAS was due mainly to his affection for the National Art School and his desire to see the school survive intact through all its trials.

"As far back as I can remember, there's always been someone trying to take it over" he says.

He was drawn to the National Art School because he has always liked the atmosphere of the School and the wide variety of teaching staff, some of whom were already his mates. He feels the National Art School's large base of teaching staff has been one of its great virtues as an art teaching institution; providing students with teachers who are talented practising artists and have a broad perspective on art practice. In 1997, Pat set up the Pat Corrigan Travelling Scholarship through the National Art School to assist emerging artists, which was won in the first year by Alan Jones (see article on page 4).

Helping emerging artists has been a recurring theme in the history of Pat's arts patronage, not just through schemes

## NAS THEATRE SOCIETY

Our Country's Good by Timberlake Wertenbaker is to be revamped by The National Art School Theatre Society. Boasting an exciting new outdoor location and a fresh cast the production aims to show that artists, given the opportunity, can communicate through any medium, including the Performing Arts. It uses and extends each student's individual process, stretches their boundaries, galvanises their courage, and provides them with an experience that pervades their ongoing creative development. Set in the beautiful historic grounds of the old Darlinghurst Gaol, ghosts of inmates past will be brought to life as the text explores the brutality of punishment and the redemptive power of Art. It runs from the 23 - 28 November at 8pm. If last year's production was the sketch then this year's is the painting. Don't miss out! Reserve your place through fonas.



Pat Corrigan AM, Euan Mcleod, Oil on canvas, 2006, 124 x 100 cm. Donated through the Australian Government's Cultural Gifts Program by the artist, 2008 Tweed River Art Gallery Collection

like the NAVA arts grant and the Pat Corrigan Travelling Scholarship, but also through his avid collecting of contemporary art. He felt that there was a great deal of support available for mid career artists and not enough for artists on the way up. Spotting talent early and providing support for artists before they became successful became his priority.

Not only does Pat avidly collect art, but he generally donates it to public collections rather than keep it in his own home. His interest is not only to support and promote the arts but also to provide the public with easy access to art that is part of Australia's cultural heritage.

"By giving to a public collection, one never loses the pleasure of the works because one is able to visit them again and again, knowing that they are well looked after and accessible to all."

Pat's donations to the arts number in the millions of dollars, and he shows no signs yet of slowing down. Now he aims not only to continue his own philanthropy, but to encourage others to do the same. He laments the fact that philanthropy in Australia is still so low compared to the United States and Europe. Corporate sponsorship of the arts in Australia is one tenth of that given to sports.

"My main motivation is to encourage others to follow my lead. I would like to see other business people get involved in supporting the arts and culture in a similar way." He says. His project to encourage other businessmen to get involved in supporting the arts is such a determined one that he has even adopted the title of 'professional beggar' on his business card, with a list of major art institutions around Australia on whose behalf he has 'begged' funds and resources over the years.



Photo by Ve ěslav Stanuga

## fonas

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## PRESIDENT'S MESSAGE

Dear Friends of the National Art School,  
Once again there is much to report regarding the events that FoNAS is involved with. Our exhibition spaces at St Vincent's and the Children's Hospital at Randwick continue to enjoy success and are allowing us to showcase the talent that is developed through the National Art School in an extraordinary way. I recently visited a young friend at the Children's Hospital and I was afforded an insight into how the exhibition spaces really do impact so positively on the environment - especially for the children.

The National Art School Theatre Society (NASTS) is in the final development stages of another production with Sarah Enright once again at the helm as director. I hope that you will be able to find the time to come along and support the fine work that the students are doing in the field of dramatic art.

The selection for the residencies in Le Cite has taken place since I last wrote to you and from an incredibly strong and diverse field four applicants were successful. I think it would be fair to say that each year this residency becomes increasingly difficult to judge as the numbers grow - I do encourage those applicants that were unsuccessful this time to try again.

FoNAS is investigating the possibility of establishing, in conjunction with the National Art School, a Centre for Drawing, in premises on Burton Street - just opposite the gates to the NAS. Residencies for overseas artists will be offered and they will be able to stay in this building giving them access to the Annexe drawing studios and also to the School.

We also have our annual fundraiser The Plate Show coming up on the 4 November 2009. Of course, none of the above would be possible without your continued support. On behalf of the FoNAS Committee I thank you sincerely. We are working toward our AGM in the very near future and will advise all our members when a definite date has been set.

FONAS has been liaising closely with both Anita Taylor, NAS director, and the newly established National Art School Board and I would like to reassure you that plans for safeguarding the school's future are progressing well. In the next issue of the FoNAS newsletter we look forward to a report from Peter Watts (Chairman of the National Art School Board) to keep you all up to date with the school's progress during this transition period.

My very best and sincerest good wishes.

**BERNADETTE MANSFIELD**

## NEW MEMBERS

A warm welcome to the following people who have recently joined FONAS:

Phoebe Lillywhite, Megan Haire, Monica Levy, Robyn Hearfield, Sia Cox, Alice Stokes, Sophie Cape, Tim Chappel, Regina Wells, Liesa Milne, Liz Cuming, Janelle Paisley, Martin Pisani, Pennie Pomnoy, Libby Dunn, John Walton, Misako Sugiyama, Anne Hudson, Suzanne Meredith, Claire Wieland, Naomi Mikhael, Kare Martens, Hiromi Ozaki, Jacquie Lewinski, Melinda Scarce, Mathieu Rossat, Angela Griffiths, Tamzin Jordin, Tina Tran, Emma Mollooy, Rhys Davis, Prudence Stent, Brian Knox, Peter Lucas Baynes, Lyn Merrington, Michael Sarroff, Andrew Totman, Timothy Preston, John Demos, Sylvia Vasak.

Thank you to all for your support!

Membership lapsed, interested in joining or have a friend / family member who is interested? Join or renew your membership today by contacting our friendly office staff Peter or Matilda on (02) 9339 8635 or fonas@det.nsw.edu.au

# EVOLUTION

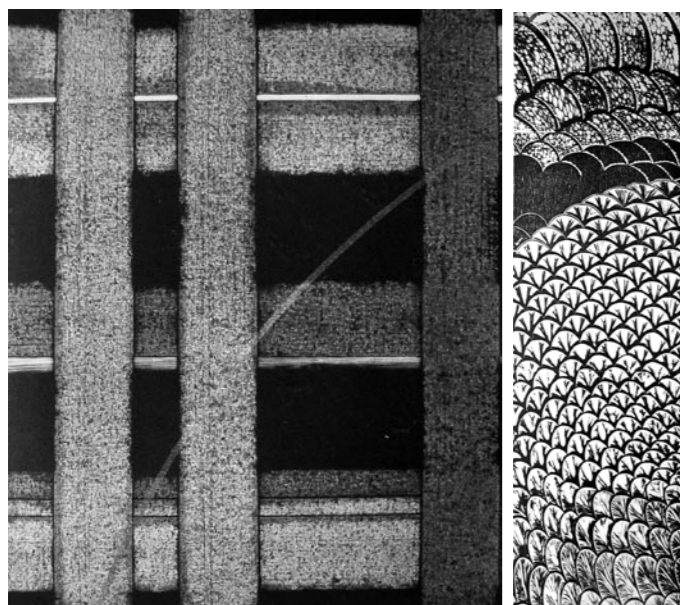
ANGELA HAYSON, MARTIN STANLEY AND ANDREW TOTMAN

Michelle Watts reviews Evolution, held in September at Deport II Gallery in Danks Street, Waterloo.

What is it about the print that creates its own tension and mystery?

*Seeming absolute in the moment of experience, true pleasure demands to be repeated as soon as that moment passes, and just as soon as we know that, the means of finding it again have already changed. The paradox of pleasure is that the feeling desired is ever the same in its totality but the source of that feeling can never be the same twice.*

(Storr, R., Robert Ryman, Tate Gallery London, Harry N. Abrams 1993, p42)



???? Andrew Totman ????  
Reef AP IV, Martin Stanley, Woodcut printed on Iyo Japanese hand made paper, 20cm x 70cm

Printmaking at its most fundamental is contradictory. Although methodical and process governed, it is also one of controlled improvisation, the most spontaneous of techniques. It is as if the 'once-removed' image contains its own aesthetic parameters independent of and almost irrelevant to its creator. Thus, the premise of printmaking as essentially repetitive and similar in outcome is confounded. Rather, it contains a capacity for the infinite. Such virtuosity has enabled the interplay of innovative techniques and cohesion between a group of artists with diverse intentions and practice.

Printmaking is inherently cooperative because of the use of the studio; historically, the artist would be in close partnership with the master printmaker working within the studio. The studio is an environment of shared experiences, and the creative relationship between artists can inspire and transform each other's work. Although today, artists may also be printmakers, that essential interaction and connectedness often continues. Collaboration between a group of artists can be motivating, powerful and supportive, united in diversity.

Such a group, Angela Hayson, Martin Stanley and Andrew Totman, has found strength in the powerful connections of

printmaking practice, the cohesion of the workshop, the vitality that working within the studio provides in the practical (technical) and spiritual (sharing) sense. Despite representing a dissimilar range of careers, Hayson, Totman and Stanley all sustain their creativity with a process of drawing to print. In this second of their collaborative shows, the group has presented a comprehensive breadth of works of lithography, etching, relief, monotype and drawing.

Martin Stanley has had a significantly long career in the printmaking field as both lecturer (National Art School) and artist. For this show, he has revisited an environmental theme that speaks passionately of species of marine life that are facing extinction, related to reef destruction and unnecessary over-fishing by mega corporations. Stanley works in an accumulatory manner, layers connecting and establishing strong links to the past. The relief prints are graphic in the interpretation of fish scales, strongly influenced by the scroll format, and aesthetically reminiscent of Japanese fabrics.

This connection to an ancient tradition is supported by his reference to the Japanese fishing method of gyotaku. Acknowledging his indebtedness to history, Stanley has captured an intrinsic ubiquitous token: the icon of fish. Its inherent beauty and articulation of the form seem to inspire a belief in the future, a time beyond greed and lack of integrity.

Although completing her formal study of Fine Arts (National Art School, 2005 and College of Fine Arts 2009) only recently, Hayson's previous career as an interior designer and her present prolific output could be seen as part of that past life. This portfolio concentrates on the world through a macro lens, a view of the complex detail and atmosphere of organic forms and the minutiae of the bush floor. She speaks of visually 'transforming and organising elements into abstracted compositions as well as rhythm and harmony within the structure of space.'

Totman is a prolific artist who lectures (National Art School) and exhibits regularly in Australia, USA and China. The monoprints exhibited here present a psychological evolution from seemingly innocent icons to dark maze-like abstractions. In the occasional use of chine colle, Totman also makes reference to the Asian culture and a minimalist restraint in decoration. Resounding with new sense of calm, these works retain the density and clarity of a depthless lake; the touch one might feel with a hand trailing outside a rowboat on still icy water.

Evolution is the name chosen by the group because of its indications of growth, change and progress. Beyond the sense that all art is evolutionary and they are united in their interpretation of natural forms, Hayson, Stanley and Totman are seeking to develop theoretical concepts through the printmaking process, itself repetitive yet idiosyncratic. Printmaking provides the perfect vehicle for the concept of evolution. It provides the breadth of technical options, the viability of layering (each with its own stamp) that expands surface qualities and colour blends, and the infinite possibilities of growth and development as each print pulled can never reproduce exactly that which has gone before.

# ALAN JONES

National Art School Graduate Alan Jones spoke with Ana Robson at his Balmain studio as he prepared for his show, *Self and Destruction*, at BLOCKPROJECTS in Melbourne.



On the Rock n Roll ??????  
????? ??????

Has your time at NAS affected your practice and how has it changed since first leaving?

For sure, whichever art school you attend affects your work, but I don't think it is always a good thing that when someone comes out of art school you can tell where they studied. I enrolled as a totally impressionable 17 year old, but I was always really focused that this is what I wanted to do.

What you do take from art school are the thoughts a teacher plants in your mind like a filing cabinet, so when you're working 10 years later you can draw on those ideas. What David Serisier discussed in drawing classes I still think about now. Ann Thomson talked about how to find subjects and materials that were unique to her and I still take something from that. I was working on a painting of reds, when Bill Brown commented that a bit of black and white would keep the painting open and you look at my work now and black and white are one of the constants in my work since art school.

Have your travels with the Pat Corrigan and Brett Whiteley Traveling Scholarships influenced your work?

Yes, for sure, but the irony is that the influence they are now having is my work has become very focused on where I grew up and self-identity. After spending so much time away, feeling I should be this worldly person, travel has led me closer to home.

When I traveled to Europe with the Pat Corrigan Traveling Scholarship it was my first time out of Australia, and I will always be grateful for that. Pat will always help someone who needs help when they are starting out, rather than later in your career as things are falling into place and there are more people willing to buy work.

Do you have a strict daily routine?

Yes, I try to work everyday, to paint everyday even if for only 20 minutes, to keep things going forwards. You have to be focused, it is not easy, but if this is the only thing you want you will get there.

Do you think it is important to build a network of fellow artists? Pretty important, but not essential. It is a bonus if you have one or two friends you can look to, someone to be brutally honest and tell you if you're on the right track. Ben Quilty would be that person for me, someone I feel I could ask for words of advice.

Your family's convict background is a large part of your work at the moment, such as your show 'Crime and Punishment'.

I think the idea of using family as a subject, or source of new work, came from spending so much time traveling and foreign influences lead to the idea of working closer to home. I don't claim to have a Brady Bunch perfect family, but the idea of making work on that type of family is the equivalent of painting a bunch of flowers; pointless.

Tell us about your show 'On the Rock 'n' Roll'

Rock 'n' Roll, on the dole, I hate that system, and when you reach a low point the only thing you can do is make a body of work about the experience. It is important to me to make a body of work about an experience I feel passionate about and I hope that come through in the work. I was not on the dole when I made the work, and ironically that show did really well.

Your winning entry for last year's Paddington Art Prize combines two of the styles you explore, soft landscapes with thick oil paint portraits, do you enjoy having different styles, materials and techniques?

I think where the idea of the disembodied heads came from was a time overseas in Paris when I started looking at body limbs and parts separated from the body, I did a drawing of a girlfriend's detached foot, that triggered a whole series of thoughts I found intriguing. When I moved back to Windsor I started looking at the landscape, and then found the two heads in the landscape resonated and gave a sense of tension. But it was also putting a part of myself into the landscape, it become another self portrait.

I don't have a problem with the idea of different techniques, you branch out but the works will come and meet. The landscapes and text paintings may look completely different, but it is the works in between, such as the convict figures in the landscape, that bridge them. To me it is about creating tension, not reacting to the conservative idea of a uniform body of work. What is most important is that each work stands up on its own.

Look out for Alan's show at Watters Gallery during March 2010.

## CV IN A SNAPSHOT

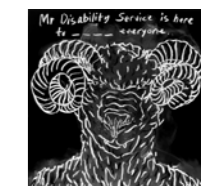
2000 - Bachelor of Fine Arts', National Art School  
1995-7 - Advanced Diploma of Fine Arts', National Art School

## EXHIBITIONS

2009 - 'Look at Me!' (curated by Caryn Giblin), Albury Art Gallery  
2009 - 'Self and Destruction', BLOCKPROJECTS, Melbourne  
2009 - 'Crime and Punishment', Legge Gallery, Sydney  
2008 - 'On the Rock 'n' Roll', Legge Gallery, Sydney  
2007 - 'The Joneses', Legge Gallery, Sydney  
2007 - 'Alan Jones', Renault New Generation Art with James Makin Gallery, Royal Exhibition Building, Melbourne

## AWARDS

2008 - Paddington Art Prize  
2004 - Brett Whiteley Travelling Art Scholarship  
2001 - Brett Whiteley Travelling Art Scholarship (Highly Comm.)  
1997 - Inaugural Pat Corrigan Travelling Art Scholarship  
1997 - Chroma Australia Art Prize



## TEACHING ART AND THE ISLAMIC FAITH

After the relative freedom and unconventionality of the art school environment, NAS graduate and FONAS member Marianne Cara responded to an advertisement for an art teacher at an Islamic secondary school in Mount Druitt. Fellow NAS graduate Rebecca Gallo spoke to her about her experiences.

When I heard about Marianne Cara's job as head art teacher at a Muslim high school, I expected tales of fiery arguments and dramatic clashes of old and new, conservative and contemporary, fundamentalism and freedom. I could not begin to imagine how one would go about teaching art and the history of art within a community which forbade what is for many of us the fundamental basis of art – depiction of the human figure or form. I was fascinated.



Art School Mural

The depiction of human form and features is a contentious issue in Islam – a debate far removed from art school where such depictions are made and destroyed and discussed endlessly: this image-making forms the basis of our artistic education. This Muslim idea, drawn mainly from the “hadith” (the story of the prophet Muhammad's life), is that only God has the power to create, and that in trying to reproduce his creations we challenge his omnipotence and risk encouraging idol worship. I struggled to envisage how one would go about teaching art and the history of modernism whilst remaining sensitive to these beliefs.

Marianne Cara completed her Dip. Ed. following her studies at NAS, where she majored in painting. When she read an advertisement for an art teacher at the Islamic high school, she was curious but apprehensive. Marianne felt that the role was geared for someone more experienced – it involved writing and overseeing the entire year 7-8 art syllabus, and she had never had any teaching experience beyond leading kids' tours at the AGNSW. Eventually an encouraging university lecturer persuaded her to take on the role.

It was 2005 and the US-Iraq war was in full swing. Marianne knew little about Islamic culture and had a feeling that there was a lot for her to learn from a school like this. When she went for the interview, the school's ambitious title – The Australian

Islamic College of Sydney – belied the modesty of its tin-shed rooms and construction-site grounds. It had only been founded a few years before.

Marianne's fear that her secularity would work against her proved unfounded, and she was granted the position. As it happens, her story is not one of fire and fury. Perhaps it was in fact her freshness, and lack of pre-conceived ideas about how art should be taught, which allowed her to come up with a syllabus that embraced both Islamic culture and attempted, carefully and respectfully, to show her sheltered students some of what was out there in the wider world.

Before starting at the school, Marianne visited a major exhibition of Islamic art in Canberra, which was the seed for her first unit of art: “Appropriating the Crescent Moon”. When she took her students to the AGNSW for the 2007 exhibition “The Arts of Islam”, they were surprised and proud to see that their cultural heritage was so diverse, beautiful and widely celebrated and appreciated.

Her course material had to be approved by the school Principal and Board before she could begin teaching. Generally, though, they have offered suggestions rather than enforcing rules. The degree of openness towards her program depends upon the current principal and board members: the more conservative the governing bodies, the more concerned they have been about, for example, the depiction of faces and features. This goes back to the fact that there are no rules laid down in the Qur'an about the depiction of figures – there are only interpretations, formed over generations, which vary enormously between communities and even individuals.

Last year Marianne's class undertook a mural project, supported by the school community, to paint panels to hang in the school hall. The school Board requested that the murals relate to Islam, so Marianne had her students come up with a theme for each panel that represented an aspect of the religion. The themes – Harmony, Peace, Brotherhood and Nature and the Environment – are equally Islamic and universal aspirations. The murals have been mounted proudly in the hall, and represent a triumph in Marianne's art teaching wherein religious and secular ideas are explored concurrently and respectfully. She is of the opinion that pushing the boundaries is not necessarily the way forward. She doesn't force mainstream culture on her students, but rather has introduced aspects of it subtly, as a way to reveal things about their own culture to them and foster the positive possibilities of artmaking.

In return, the school community is a supportive and inclusive one – many of Marianne's students made the voyage across Sydney to her exhibition at Xavier ArtSpace in Darlinghurst earlier this year. The popularity of Marianne's year 7 and 8 art classes has meant that year 9 and 10 classes have been started up since her arrival in 2005. It is now Marianne's fifth year at the Australian Islamic College of Sydney, and the school is establishing itself with new buildings going up each year and a strong community growing. She speaks fondly of how they have embraced her, and acknowledges that as much as she has been teaching the students, she has been learning from them too.

## GLASGOW ART SCHOOL EXCHANGE

Ana Robson, NAS Graduate in Painting, reports on her exchange with Glasgow Art School.

During January to March this year I was privileged to have an exchange of one term at Glasgow Art School in Scotland. GSA has an extensive exchange program with over 80 schools around the world, including National Art School, and this program is an important and integral part of the school. Not only do students come into the school on Exchange and Study Aboard agreements, but a large number of the GSA students spend time in partnership schools abroad. My studio partner had just come back from 5 months in Cuba which she enjoyed so much she tried very hard to find a way of completing her degree there. A teacher introduced me to a Sculpture student who had just returned from Sydney College of the Arts, so they do find their way down to Australia occasionally, but not too often. It seems America is one of the popular destinations, along with the numerous exciting opportunities in Europe.

As with NAS, Glasgow is a studio based learning environment, and I was lucky enough to have a studio in the beautiful 1906 Charles Rennie Mackintosh designed building. It certainly lives up to its reputation, an amazing building to spend time in, with every room varying in detail but working in a harmonious whole, the longer you're there the more you love it. In fact the school has built an industry around the building, with students employed to give daily tours, and student designed crafts for sale in the School's student run Gift Shop. My bright red Mackintosh font branded pencil made from recycled CD covers holds pride of place on my desk. They are currently running an international architectural competition for submissions to construct a new building across the street that will work in conjunction with its iconic Mackintosh neighbour.

The school is an important part of Glasgow, and GSA works hard to ensure it fosters strong links with the community. There are four exhibition spaces that show not only work by the students, but artists, designers and architects across Scotland and internationally, often in partnership with the City of Glasgow and the Scottish Arts Council. During my time at the school there was an international ceramics exhibition and a New Textiles show inspired by the archives of GSA. The Newbury Gallery shows the current work of each discipline on a fortnightly rotation, often sponsored by local design companies. There are also two galleries within the Student Union for students to showcase their own work, always guaranteed to be a good party especially as just upstairs from the Vic Bar. Annually, a Third Year Sculpture and Environmental Design project installs public works across the city, taking over vacant blocks or freeway underpasses. This department also installed a wind turbine on top of the Newbury tower which not only provides power for that building, but is also a symbol to the city that the School is environmentally aware. I was part of a nine week elective to commemorate the 200-year anniversary of the New Kilpatrick Parish church in Bearsden, a project that had a £5,000 budget. We meet with the Church Elders over many cups of tea and shortbread, had some very interesting conversations within our student group on what religion really meant, and at the end of the project presented our concepts to the Parish. It was a very interesting insight into working on community based projects, and although the Church chose my concept unfortunately it was not completed.

I guess all art schools try to find a balance between teaching conceptual ideas and technical skills, and GSA is firmly on the side of encouraging critical thinking. From the first year the students are encouraged to build their own individual practice and it was interesting to hear the language used by the students, the importance of 'research in their practice'. There is a strong connection between your studio practice and Historical and Critical Studies, with essay subjects chosen to complement your studio work, such as 'How the mis-encene of David Lynch movies influences my painting'. Your major practical work is discussed in group seminars where the other students initially discuss your work as you listen, rather than you introducing your work and the discussion being lead by the framework you set-up. It is an interesting concept as people discuss your work from a fresh perspective. It was also very amusing as the teachers refuse to lead the conversations or place any time limits on each discussion so you sit patiently through the long pauses of silence wondering if you should start speaking, until someone else ventures an option, it also meant that some seminars run until 8pm. Within my Painting and Printmaking major seminar there was a very broad range of work; from sculptures and video to an assemblage of travel mementos that was the influence for their next phase of work.

There is an exciting art scene in Glasgow, two of the four current Turner Prize finalists are from Glasgow and 25% of the Prize nominees since 2005 have been GSA graduates. The open and inquisitive atmosphere of GSA produce some interesting avenues of thought, but I was grateful for my technical training from NAS, and in particular our concentration on drawing, which gives a sound grounding to my art practice; a technical grounding that a lot of the students of GSA said they would like to have had, especially in the first year.

The exchange was a wonderful chance to place myself into a new environment outside of my comfort zone and the immensely stimulating and creative GSA proved a great place for that. It was great to become part of not only the school, with its incredible history and great mix of students, but also the city of Glasgow.



## NEWS IN BRIEF

### WHAT'S NEW IN THE NAS LIBRARY

Peter Morgan recently tore through the new acquisitions and picked out some favourites:

**Titian, Tintoretto & Veronese – Rivals in Renaissance Venice** (759.5/TITI)

Nothing spices up the [annals](#) of art history quite like this threesome's 16th Century rivalry. **Titian, Tintoretto & Veronese** explores the competition, bickering and mutual influences between three of Venice's most important artists. Lovely in design and presentation, the book features countless essays and a substantial catalogue of works of high quality reproduction. An interesting element is the use of a detailed map of 16th Century Venice. The map displays the location of each artist's major public works in the city giving an overall image of an artistic turf war. Titian, Tintoretto & Veronese paints a vibrant and highly detailed portrait of the cultural life in Venice. Recommended for anyone interested in Renaissance painting, NAS 1st Year students and those who like really good photographic reproductions.

**Marlene Dumas: Measuring your own Grave** (759.9492/DUMA)

Consisting of more visual material than the substantial exhibition it accompanies, **Measuring your own Grave**, is quite the tome. Tracing the works of Marlene Dumas from the early 70's to today, this book offers a catalogue of quality reproductions and source material including news photographs and snapshots. These are combined with essays, which explore the relationship between photographic media and painting to create a book oozing goodness. Definitely one of the best artist monographs I have come across. If you were ever looking for a book with the ability to stop a high calibre bullet – this is it. Just buy your own copy first. Recommended for contemporary portraiture fans.

**Aesthetics: Key Concepts in Philosophy** by Daniel Alan Herwitz (111.85/AEST)

Sitting in Jacques Delaruelle's Aesthetics elective and completely lost? **Aesthetics: Key Concepts in Philosophy** is here to save you. Written by Michigan University's Director for the Humanity's, Daniel Herwitz, the book is specifically targeted to meet the needs of students who are studying this subject for the first time. Herwitz introduces and negotiates through the numerous philosophers such as Hume and Wittgenstein who have engaged with the topic while citing the importance of understanding the topic within the historical overlay; an accessible companion to some difficult ideas. Recommended for anyone studying or interested in Aesthetics. Brand new books to the library will now be placed on display for a week or two before [it](#) can be borrowed. Available for all to see, these books will no longer disappear into the catalogue without being seen. Anyone who is interested in borrowing a new book will be placed on a waiting list and be notified when the embargo period is over.

A reminder that any FONAS members who are currently not a student or staff member at NAS can join the NAS library for an annual payment of only \$36. For the latest news from the Library visit [www.naslibrary.blogspot.com](http://www.naslibrary.blogspot.com) or to search its database visit <http://tafecat.tafensw.edu.au>

### ST VINCENT'S XAVIER ART SPACE

Friends of the National Art School and the St Vincent's Campus Art Committee are pleased to announce that the 2010 applications for exhibitions in the Xavier Art Space are now open. For a number of years now, FONAS has been working in partnership with St Vincent's Hospital. It is a partnership which not only enlivens and enriches the hospital's art space, but also provides established and up and coming artists with the opportunity to exhibit their work in a unique and publicly visible

space. The Xavier Art Space is perfect for artists who are looking to widen their area of artistic exposure; with thousands of people (including doctors and patients) passing through Xavier Art Space every year, artwork sales are generally quite high. Whether an experienced artist looking for an exhibition space or an NAS alumnus planning your first solo exhibition, the Xavier Art Space is definitely one worth applying for.

#### Applications due: 5th December

The available dates for both levels 3 & 4 include:-

Monday 17 April – Thursday 20 May 2010

Monday 22 May – Thursday 17 June 2010

Monday 19 June – Thursday 22 July 2010

### ONSLOW STORRIER NATIONAL ART SCHOOL RESIDENCY AT LA CITÉ INTERNATIONALE DES ARTS, PARIS FOR 2010

The Friends of the National Art School Committee wish to congratulate the four recipients of the Onslow Storrier National Art School Residency at la Cité Internationale des Arts, Paris for 2010.

Catherine Brophy, Todd Fuller, Guy Peppin and Agnes Tyson.

### FONAS TOM BASS SCULPTURE SCHOOL SCHOLARSHIP

The Friends of the National Art School offers its warmest congratulations to Ginni Vecerina (BFA honours graduate) and Sophie Cape (2nd year NAS student) who won the FoNAS Tom Bass Sculpture School Scholarship.

### BRETT WHITELEY TRAVELING SCHOLARSHIP

Congratulations also to Nicole Kelly, current National Art School Honours student, who recently won the prestigious Brett Whiteley Traveling Scholarship.



Honours Student Nicole Kelly, winner of the Brett Whiteley Traveling Scholarship

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### DATES FOR THE DIARY

#### NAS HONOURS SHOW

Opens Thursday 22nd October - Show runs til 3rd November

#### NAS DEGREE SHOW

Opens Thursday 3rd November - Show runs til 15th December

#### NAS THEATRE SOCIETY'S PRODUCTION

of 'Our Country's Good' 23rd - 28th November

#### THE PLATE SHOW FONAS annual fundraiser

Wednesday 4th November

Viewing from 3 pm, auction begins 6 pm

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## DIRECTOR'S MESSAGE

Since the last FONAS newsletter, much has happened both behind the scenes and on the public stage for the National Art School. I am pleased to report that we are gradually, and with the strong support of our Board, beginning to achieve the milestones we have identified are necessary to establish the new fully independent entity. Steadily and surely we are achieving the separation from the Department of Education and Training to meet our objective of full independence. The new constitution has been developed, the registration and accreditation applications submitted, and we have begun to consolidate our plans for the future. This is an exciting and critical phase for the School.

Meanwhile, we have held our first campus Open Day for potential students, which was well attended despite being on the day of the extraordinary dust storm; and [will be opening](#) the campus again to the wider community by participating in The Big Draw scheme as part of the Campaign for Drawing and Draw Australia. Everyone [coming](#) to the National Art School on that day [will be](#) able to participate in drawing activities with artists, students and lecturers of the National Art School. The HSC Intensive Studio Practice Program also [culminates on that day](#) and the work produced by the school children participating [will be on show from 5pm](#). We look forward to participating more fully with the wider community and to [introducing](#) more people to the very special qualities of the National Art School.

Meanwhile, the students and staff have been incredibly busy with an impressive range of exhibitions, prestigious awards, and presentations. These include, amongst many other significant achievements, Todd Fuller winning the Lloyd Rees [Drawing](#) Prize; Matilda Michell winning the Waterhouse Natural History Art Prize 2009 and Nicole Kelly, the Brett Whiteley Travelling Scholarship. The Blake Prize 2009, organised collaboratively with The Blake Society, was accompanied by a range of education events held in the Gallery and in association with the Art Gallery of New South Wales Education Department. We are also delighted to have two of our three nominated projects selected for the Taylor Square Public Art Project and Dale Miles will soon be working at the School to fabricate his piece Underworld, which will be installed on Taylor Square from

## NAS STUDENT ADVISORY COMMITTEE

Recently our members and representatives were rewarded with a long-term issue gaining resolution; it appears our proposed re-vamp of the mezzanine level and ex-nasa office in Building Five is coming to fruition. The currently unused, large office has brilliant natural light and a lot of potential, we couldn't help notice this could be serving the student body. A decorating scheme has been decided on and a plan is well in motion to bring the area to life in a manner that is not only funky and fabulous but also comfortable and sensible, allowing our students an environment beside their studio to relate to their peers, relax and socialize. We imagine the space will be particularly useful to first years; [who](#) without studios of their own [don't](#) have a space; a fact painfully obvious on days when it rains. This will be a perfect location for small student events and gatherings as well as meetings and just a nice place to hang after a long day in the studio. Watch the space in Building Five as things are sure to happen very shortly!

Our committee has also undergone a recent change in structure; two new chairs have been elected to act in the role.

February 2010 to coincide with Mardi Gras; Annie Kennedy's work, Camp Stonewall, will be installed from September. Two members of staff, Margaret Roberts and Lorraine Kypiotis, will present papers at the International Association of Independent Art Schools conference in Falmouth, UK; while Ian Grieg and I gave papers at the recent ACUADS conference in Brisbane. The reach and presence of the National Art School was also extended through the exhibition and education program of the Jerwood Drawing Prize in London, which I continue to direct, and it was rewarding to have a number of visitors from Sydney at the awards announcement in September, and throughout the education program.

While we are deep in the transition, separation and establishment of the new independent entity, I am keen that we continue to make a difference in the public sphere and to raise the profile of the School through its areas of excellence. Therefore, I am very delighted to announce that FONAS and NAS are discussing the establishment of a Study Centre for Drawing and residential accommodation for our International and Interstate Visiting Artists Program. The Study Centre would enable the School to promote, explore and examine the role of drawing in contemporary art practices, and would include an exhibition space, studio space, study resources and office space for visiting researchers and the administration of the Centre and associated projects in drawing. The expansion of the Visiting Artists program, supported by residential accommodation would enable us to consolidate the existing program and enhance our attractiveness to visiting artists, who will be supported by external grants and sponsors. The Visiting Artists would crucially introduce new models of practice and scholarship to the community and the academic programs of the National Art School in support of the 'atelier model'. We hope to be announcing further news of this project in the near future.

Thank you all for your support, which you have made tangible in so many ways.

**ANITA TAYLOR**

Director

The two new Chairs are Andy Sussman (Second Year Photography) and Sandy Blim (Second Year Sculpture), who together will strive to ensure students' voices are heard by the right ears within our community. I cannot encourage the community enough to support not only team Sandy and Andy (it just rolls off the tongue) but the entire committee, as they endeavor to improve the life of our students. I wish them and our entire student representatives the best in all their future activities as I near a possible end to my degree.

The Student Advisory Committee continues to gain new members with new ideas and energies, which add to our efforts, but we always need new representatives from the student body to help shape and mould our changing community. It truly is a great time to be at the National Art School and I am excited about the initiatives and activities just around the corner for our institute.

Todd Fuller

# NAS PUBLIC PROGRAMS

All NAS Public Programs are endorsed by the NSW Institute of Teachers



Photos by Ella Dreyfus

## SUMMER SCHOOL, 2010

<b>Drawing</b>	
Starting Drawing	Deborah Marks
Describing the Body	David Fairbairn
Drawings from the Zoo	Pamela Vaughan
Pattern and Process	Sue Pedley
Insecta Botanica Exotica	Suzanne Archer
The Harbour Landscape	Victoria Peel
Drawing with Confidence	Maryanne Wick
Creating a Body of Work	Cath Brophy
<b>Painting</b>	
Starting Painting	Anthony Cahill
Master Painting	Roger Crawford
Assemblage and Mixed Media	Kerrie Lester
Painting by Chance	Eric Niebuhr
Exploring the Flesh	Kim Spooner
Masterpieces from the National Gallery London	Michelle Hiscock
<b>Ceramics</b>	
A Week on the Wheel	Cameron William
Mug Shots	Jenny Orchard
<b>Sculpture</b>	
Welding Workshop	David Horton
Transforming the Figure	Clara Hali
<b>Photography</b>	
Black and White Photography	Stephanie Valentin
Photoshop Workshop	David Wills
Digital Photography	Maureen Burns
<b>Printmaking</b>	
Introducing 4 Print Process	Andrew Totman
Lithography	Peter Lancaster

## SEMESTER 1, 2010 SPECIAL NEW COURSES

*Art for Teens* An exciting range of courses suitable for High School students in years 9 – 12

<b>Drawing</b>	Pamela Vaughan
<b>Ceramics</b>	Linda Seiffert
<b>Sculpture</b>	Caz Haswell
<b>Printmaking</b>	Scott Clement
<b>Body of Work</b>	Cath Brophy
<b>Residential Master Classes in Landscape Studies</b>	
<b>Bundanon Residential Artists' Camp – 5 days</b>	Charles Cooper
<b>Western MacDonnell Ranges Residential Artists' Camp – 12 days</b>	Charles Cooper
<b>2 Days on the Point</b>	
A weekend of artmaking on Sydney Harbour at Ballast Pt and Dawes Pt	
<b>2 Days on the Point – Drawing</b>	Jeff Rigby
<b>2 Days on the Point – Drawing</b>	Denis Clark
<b>2 Days on the Point – Painting</b>	Suzanne Archer
<b>2 Days on the Point – Painting</b>	Joe Frost
<b>2 Days on the Point – Printmaking</b>	Andrew Totman
<b>Drawing</b>	
Life Drawing (Mondays)	Deborah Marks
Life Drawing (Saturdays)	Anthony Cahill
Observational Drawing	Pamela Vaughan
Drawing in Watercolour	Graham Marchant
Experiments with Collage	David Horton
Experiments on Paper	Cath Brophy
The Sketchbook	Pollyxenia Joannou
From Seascapes to Landscapes	Rachel Fairfax
<b>Painting</b>	
Painting 1	Anthony Cahill
Painting 2	Eric Niebuhr
Painting Towards Abstraction	Craig Waddell
Painting Master Class 1	Kim Spooner
Painting Master Class 2	Roger Crawford
Understanding Oil Painting	Michelle Hiscock
Painting from Photoshop	Eric Niebuhr
<b>Ceramics</b>	
Wheelforming with Stoneware and Porcelain	Tania Rollond
Casting Objects of Desire	Somchai Chareon
<b>Sculpture</b>	
Paper Pulp Sculpture	Tim Kyle
Welding Workshop 1	David Horton
Welding Workshop 2	David Horton
Sculptural Bronze Casting	Clara Hali
Sculpting in Wood	Kate Stehr
<b>Photography</b>	
Black and White Photography (Tuesday)	Marie Green
B/W Fine Art Photography (Saturday)	Stephanie Valentin
Digital Photography	Steven Cavanagh
<b>Printmaking</b>	
Lino and Woodblock Printing	Barbie Kjar
Etching	Andrew Totman
Introducing 5 Print Process	Andrew Totman
<b>Thinking About Art</b>	
Art in Public Places	Sue Callanan
Deciphering Contemporary Art	Craig Judd
Beauty and Aesthetics	Jacqueline Millner
Are you Ready	Therese Kenyon
View Art/Talk Art	Isobel Johnston

# PARIS STUDIO REPORT

KIM SPOONER

NAS Painting and Drawing department staff member, Kim Spooner, reports on her Storrier Onslow National Art School residency at the Cité Internationale des Arts.

After following Charles Cooper's directions I arrived by bus from Charles de Gaulle at the Old Paris Opera. The bus had wound through the streets of Montmartre and I was already over excited by the scenes of archetypal Parisienne buildings and cafes. The view of the Opera facade was exquisite and I felt quite giddy. My suitcase was heavy with prepared panels and clothing. I was on a strict budget and had all I thought I needed to bunker down at the Cite if Paris proved too expensive.

Paris was busy and the traffic chaotic when I hailed a taxi to bring me past the Louvre and along the Seine to the front door of the Cite. I was conscious of how ordinary an event the arrival of another Resident would be to the staff at Reception, but nevertheless I know I beamed with joy and had a permanent smile plastered on my face.

The studio itself is wonderful. I'd had descriptions by previous Residents, but I felt none were generous enough. It is quite roomy, very comfortable, laid well and private. The 67 stairs did nothing to inspire me despite earnest attempts to appreciate their age and significance.

Almost immediately I re-arranged furniture to set a work area that I maintained my entire stay. As I'd arrived early afternoon I was keen to get outside and see a little of Paris in the daylight. The silver skies of early autumn were truly gorgeous, the greys and pale ochres of the buildings and the bright colours of shopfronts and clothing, perfect. I found a supermarket, bought some towels, basic food, a half bottle of French Champagne and some Pringles. I spent the evening looking out the window at the spires of the Notre Dame smiling. The sound of a cello wafted across the courtyard and it was at once both too much and perfectly right.

My first full day was spent looking for art supplies and subjects to paint. I had cleared any pretension of what I intended to do in Paris long before I arrived. I had no expectation of anything and yet all I wanted to do was start painting. Within 48 hours I was and for the first six weeks of my Residency I sat at the table and painted for up to 16 hours a day, drank French wine and listened to Bob Dylan through my ipod. Every so often I pestered myself about the need to see the paintings I felt I needed to view, but I knew they weren't going anywhere and suspected my painting frenzy may subside with time.

Whenever I needed art supplies I'd head in the direction I needed: to Charbonnel and Sennelier on the left bank and always got lost and came upon great buildings. I was surprised that I felt more attracted to the interiors of small cathedrals than anything and was entranced by the posturing of statues particularly the Madonnas and slain Christ figures. I thought about cities possessing gender and felt that Paris was very feminine and a mother at that. I became conscious

of how much I looked up in Paris, at the small gestural figures perched on columns and also how little symbols of the jolie are celebrated. It influenced the work I was doing and still does. I began formulating triptychs of maternal references and sacrificial child symbols with a sense of altar piece that referred to my Catholic schooling and associated rituals of my childhood.

My time in Paris was affected by a serious accident my youngest daughter suffered and which resulted in me flying to Prague to attend her. Her sister and I spent a month by her bedside in intensive care before being medically repatriated back to Australia. While in Prague it was necessary to find fresh vegetables and various things and in the process of doing so I became profoundly affected by the symbolism of Czech religious icons and public sculpture and their converse sensibility to Paris.

After settling my injured daughter in Sydney I headed back to Paris to collect my belongings which were as I'd left them the night of the accident. I spent another 16 days wandering Paris crying like a Picasso. I saw as many paintings as I could, gathered as much reference material as possible and tried to collect myself.

It took a few months after returning home, and it's been an extraordinary 12 months, but within a short time I'd gotten back into the 22 paintings I'd started in Paris as well as a series inspired by Prague. I'm quite certain I am painting my best work since being in Paris.

Art is a wonderful gift and making it can take your head anywhere. My Residency was a great success in every respect. My recollection of the City and all the paintings, buildings and scenes that I saw are crystal clear in my mind. The effect of the opportunities that were availed is real and positive.

I am extremely grateful to the panel who selected me for the Residency and most profoundly to Tim Storrier and Annette Onslow for their generosity. On a personal note I'd like to thank Bernadette Mansfield and Michael Burfield for their warmth and support.



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## SPONSORS/SUPPORTERS



# MEMBER PROFILE

## TIMOTHY PRESTON

Timothy graduated from NAS in 1994 and has been painting and exhibiting regularly since. He has been a finalist in the Waverley Art Prize, the Blake Prize, the Metro 5 Art Award and the Mosman Art Prize. Since 2002 Timothy has been working out of Lennox Street Studios, Newtown. He will be exhibiting his most recent body of paintings this November at Hardware Gallery, Enmore.

### ARTIST STATEMENT

For me, painting is a vehicle for exploring often-intangible ideas that have a direct impact on my world. I use art as a means of opening the door to the possibility of things that otherwise would not be considered, or explored as deeply. My painting has gone from colour field abstraction, to symbolic abstraction, to representation. All of these are means to deal with subjects that are emotively charged and often metaphysical and intangible. Most recently, the birth of my second child has led me to embark on a symbolic exploration of notions of god.

Timothy Preston's exhibiton 'Away With God' opens Thursday November 26, 6-8pm and runs November 26 - December 12. Hardware Gallery, 263 Enmore Road, Enmore [www.hardwaregallery.com.au](http://www.hardwaregallery.com.au)



Arcadian Folly, Oil on Canvas, 120 x 150cm

# FONAS COMMITTEE

President	Bernadette Mansfield
Vice Presidents	Adrian Farrow, Diane Vukelic
Treasurer	Michael Burfield
Secretary	vacant
Members	Jennifer Stuckey-Clarke Wendy Thurgate
Administrator	Peter Morgan
Assistant Administrator	Matilda Mitchell
Sub Committee	Mark Broadbent, Anastatia Robson, Sophie Cape
Volunteers	Liz Shreeve, Sasanki Tennakoon Leigh MacRitchie, Rebecca Gallo

FONAS endeavours to formalise sub committees and volunteers to be involved at a responsible level in all areas of operation. If you are interested in assisting, phone the Administrator on (02) 9339 8635.

FONAS was established in 1994 is an independent, not-for-profit charity with a charter to support the National Art School and its traditional model of art education. FONAS continues in this role and in doing so provides invaluable support to the students, staff and graduates of NAS, while also involving the broader community in the support of this national cultural centre. Its objective is to raise funds or to receive gifts in order to support NAS and to fund scholarships and awards for students, graduates and staff. All donations are tax deductible.

FONAS gratefully acknowledges the generosity of our members and donors, we thank you for your support.

### JOIN FONAS

(02) 9339 8635 [fonas@det.nsw.edu.au](mailto:fonas@det.nsw.edu.au) [www.fonas.com.au](http://www.fonas.com.au)

# PLATE AUCTION

WEDNESDAY  
4TH NOVEMBER  
6-9PM  
CELL BLOCK THEATRE  
NATIONAL ART SCHOOL  
DARLINGHURST

