



PREMIER'S MESSAGE

The Premier and Minister for the Arts, Nathan Rees announced at the 2009 Graduation ceremony on Thursday 21 May, the appointment of six directors who will form the board of the newly-independent National Art School. And also presentation of a National Art School Fellowship to one of Australia's best-known sculptors and NAS graduate, Bert Flugelman.

"This is a historic day for the National Art School which fought for and has achieved independence – you have new leadership, a new structure and a future that is assured. The members of the board, approved by the NSW Cabinet this week, have enormous knowledge and experience in arts, finance, education and heritage.

The chair will be one of the State's most gifted and experienced cultural leaders, Peter Watts AM, who for 27 years was the Director of the Historic Houses Trust of NSW. Joining him will be Mark Tedeschi QC, Sandra Yates AO, Hon. John Aquilina MP, the Director General of the Department of Arts, Sport and Recreation Carol Mills and Mr Peter Riordan, the Deputy Director General of the Department of Education and Training.

One of the board's earliest tasks will be guiding the school in its transition with the help of a strong business plan," he added. The three year appointments take effect from 1 June 2009. Under the new arrangement, the National Art School is no longer overseen by the NSW Department of Education and Training.

Presenting the fellowship to Mr Bert Flugelman, the Premier said Mr Flugelman had made an enormous contribution to the visual arts in Australia and had been a great teacher and mentor to young sculptors. He had also shown unwavering support for the National Art School."



Clockwise from front left - John Olsen, Simon Cooper, Peter Watts & Bert Flugelman

GRADUATION 2009 AWARDS

THE FELLOWSHIP OF THE NATIONAL ART SCHOOL Dr Hebert Flugelman AM, Hon, DLitt UNSW, DCA (Hon) Uni Woll.

THE NATIONAL ART SCHOOL AWARD FOR OUTSTANDING ACADEMIC ACHIEVEMENT

BACHELOR OF FINE ART Matilda Eleanor Michell

BACHELOR OF FINE ART HONOURS Justin Anthony Cooper

FONAS COVER AWARD

LAUREN MURPHY 'MOUSE'

Lauren completed Honours in Printmaking at the National Art School in 2007. She won the Akky Von Ogtrop Printmaking Award twice and was awarded an exhibition at the Australian Galleries. Still only in her early twenties, Lauren has exhibited both interstate and internationally including at the Hon Jun Arts Centre in Seoul, South Korea. In 2008 she undertook the Storrier Onslow National Art School Studio Residency at La Cité Internationale des Arts in Paris, where she produced a substantial body of work inspired by her visits to Natural History and Pathology Museums as well as found objects. She is currently studying Art Education at the College of Fine Arts.

The focus of my exploration is the effects of decay in relation to the death and decomposition of once living objects - petrified animals that have become still life, and to explore that transience through the etching process. The works represent various animal forms in the contorted postures that follow death, revealing on closer examination the beauty and intrigue of these grotesque carcasses. I sought to render the dried and papery skin and fragile bones of the animals with both the sensitivity and starkness they possess.

I intentionally focused on creatures that were long deceased, dried, in the process of putrefaction, to create images that evoke time - to record late moments in the process of decay rather than 'fleeting moments of life'. To acknowledge decline and decay has the possibility to evoke reflection and contemplation of one's own inevitable mortality and fragility. To me, animal remains are a reference to life and the irrefutable factualness of death. The animal forms are crushed, distorted and frail - on the edge of existence, dead, but still present.

I have deliberately used an observed, detailed aesthetic approach to portray the stark materiality of the decomposing animal body - and to create a contrast between the confronting subject matter (seen by many as repulsive and shocking), and the enticing nature of the renderings (detailed images that generally invite closer examination). This will hopefully enable the viewer to contemplate and be challenged by the dichotomy of their personal perceptions of beauty and its opposite. The carcasses are overtly and centrally exposed with amorphous backgrounds, to enhance the physical presence of a single subject. Etching, with its dual expressive qualities of discipline and unpredictability, proved ideal for this body of work.

fonas

Editor

Anastatia Robson

Production Coordinator & Administrator

Peter Morgan

Matilda Michell

Design & Layout

Sophie Cape

Proofreader

Rebecca Gallo

Printed by Queensland Trade Print

www.qldtradeprint.com.au

Advertising rates

Peter Morgan (02) 9339 8635

Friends of the National Art School

c/o National Art School

Darlinghurst NSW 2010

(02) 9339 8635

www.fonas.com.au

CONTENTS

Premier's Message	2
Graduation Awards	2
FONAS Cover Award	2
President's Message	3
New Members	3
New NAS Board Members	4
NAS Director's Message	5
Exhibitions at NAS Gallery	5
Guy Maestri	6
Xavier Art Space & Sydney Children's Hospital	7
News in Brief	7
A Glimpse of Sicily's Architecture	8
NAS Student Advisory Committee	8
Guide to Photographing Artwork	9
NAS Public Programs	10
Paris Studio Conference	10
Paris Studio Report	11
Member Profile	Back Cover

PRESIDENT'S MESSAGE

Dear Friends of the National Art School,

For those of you who have not been able to visit the campus since the NSW Premier Nathan Rees formally announced the independence of the School, I want to try and impress upon you the newly charged energy and hope that has replaced the anxiety, confusion and depression of recent years. This magnificent place, that so many of you have fought gallantly to defend, has been offered a future. A future that requires the same support and commitment to battle that you have always been so willing to give.

Under the new leadership of Anita Taylor and the stewardship of a new Board, the National Art School has everything in place to gain true independence and, therefore, secure its future absolutely.

- On your behalf I recently met with Anita and the newly appointed Chair of the NAS Board, Peter Watts. I have concluded the following:
- This School has the potential to become a leader in the fields of Art, Art Research and Art History and Theory. Not just nationally, but internationally.
- This School has the potential to broaden its horizons and enrol more students – at graduate and post graduate level – from every State to become a truly NATIONAL School.
- This School has the potential to make its mark on the international stage by building reciprocal relationships with Art Schools around the globe.
- This School has the potential to develop a campus that facilitates students and staff to meet and socialise. A campus where conversation and discussion is fostered; where views and opinions are exchanged in a convivial atmosphere, to give this place a pulse.
- This School has the potential to put all the division and hostility of the previous years of uncertainty behind us, and move onto a brighter, more generous, successful future.

Dear Friends, all this is possible. We must give Anita Taylor and our new Board – Peter Watts, Sandra Yates, Mark Tedeschi, Carol Mills, John Aquilina and Peter Riordan – our unequivocal support.

We must continue to support the National Art School as we actively seek Commonwealth Funding. Our organisation – the wonderful Friends of the National Art School – has achieved so much since a group of extraordinary people decided to make a stand and FONAS was founded. You, our loyal and passionate members, can still make a difference. Your voices and lobbying are still needed as we enter the most important phase in the history of the National Art School.

The vision for the future is being guided by expert hands. On your behalf I wish to extend ours to theirs.

Warmest regards
BERNADETTE MANSFIELD

NEW MEMBERS

A warm welcome to the following people who have recently joined FONAS: Gwynne Debnam, Tom Mellor, Paul Caggegi, Cecile Wise, Ysabel Darling, Joolie Green, Michelle Hiscock, Eliza Hos, Daniel Tanner, Lorraine Eves, Cameron Sykes, Paul McKenzie, Vicki Parish, Colleen Pettiford, Raoul Odell-Moore, Edwin Longhurst, Susan Foster, Alison Johnson, Sarah Enright, Laura Courtney, David Welch, Cathy Weiszmann, Julie Clarke, Barbara Cohen, Linda Londish, Adrian Sularyo, Lisa Walsh, Brian Marland, Cecelia Francesca Charlesworth, James Shirlaw, Aleta Lederwasch, Dietmar Lederwasch, Sabrina Thompson, Christine Kelly, Diana Loges, John Robert Buttler, Luke Goodeve, Jan Handel, Michael Thenson, Fraser McCrudden, Lew Palaitis, Jo Meisner, Gabriella Kennard, Hannah Bruce, Lusia Swinfield, Nicky Ginsberg, Dale Miles, Janusz Niewczas, Ian McGilvray, Robyn Davidson, D. Woods, Paula Bloch, Ella Dupree, Leeka Gruzdeff, Robyn Flowers, Lindy Jeremy. 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

NEW NATIONAL ART SCHOOL BOARD MEMBERS

STATEMENT FROM MR PETER WATTS AM, CHAIR

Firstly let me offer huge congratulations and thanks to FONAS and all its supporters for its dedicated work over so many years to give the National Art School its independence. With the establishment of the Company – the National Art School Limited – the School can now say that it is truly independent. It has been a long and tough struggle and I am well aware that there are huge expectations on the Board to fulfil all of your dreams.

For my part the work now begins. There is much to do, but I am confident that we have the skills and enthusiasm on the Board, an outstanding new Director, a talented and committed staff, a vibrant student body and the support of many, not least of which is FONAS. We also have the added benefit of a long and distinguished history and some fine traditions. With all of us working together we can build on the already great reputation the School enjoys and enhance it even further. There could be no more worthy goal.

To be frank the task facing the Board is daunting, but exhilarating at the same time. We need to develop a new vision for NAS, put proper governance arrangements in place, separate ourselves from the Department of Education and Training, deal with registration and accreditation issues, establish new procedures and a structure that takes account of our new circumstance, sort out the financial arrangements, develop a long term master plan of the site, set up appropriate fundraising strategies and much more.

NATIONAL ARTS SCHOOL BOARD

CHAIR - MR PETER WATTS AM

Appointed the first Director of the Historic Houses Trust of New South Wales in 1981, a position he held until 2008. During his leadership, the Historic Houses Trust developed outstanding collections and an enviable reputation for the quality of its conservation and presentation, historic gardens, museum practice and cultural heritage management.

Mr Watts graduated in Architecture from the University of Melbourne and Landscape Design from the Royal Melbourne Institute of Technology. He is the author of *The Gardens of Edna Walling* (1981) and *Historic Gardens of Victoria* (1983), and co-author of *An Exquisite Eye: The Drawings of Ferdinand Bauer*.

THE HON JOHN AQUILINA MP

The Member for Riverstone, his parliamentary career has included NSW Leader of the House in the Legislative Assembly (2007-2008), NSW Parliamentary Secretary Assisting the Premier (2007-2008), Speaker of the Legislative Assembly (2003-2007), NSW Minister for Land and Water Conservation (2001-2003), Minister for Fair Trading (2001-2003), Minister for Education and Training (1995-2001) and Minister Assisting the Premier on Youth Affairs (1995-1999).

MR MARK TEDESCHI QC

A Senior Crown Prosecutor, New South Wales since 1997 and President, Australian Association of Crown Prosecutors since 1999. He is also Professional Fellow, Centre for Transnational Crime Prevention at the University of Wollongong. Mr Tedeschi has a strong link to the arts, he is a recognised photographer with many exhibitions to his credit, and has been a pivotal

All this will take time and I seek your patience while we work through these issues in some logical order. At the same time I want the School to feel and see that there has been change and in that respect I have discussed with the Director and the President of FONAS what we might do, if only symbolically, to signal to everyone that change is apace.

For my part I have spent a lifetime working in organisations where there have been strong membership groups. They are vital to every institution involved in cultural pursuits and I was delighted to discover that FONAS has such a large membership base and assists the school in so many ways. I have always believed that the primary value of a members organisation is to be an important lobby group for when the times get tough. FONAS has more than proven its worth in that respect in recent years!

I already feel well connected to NAS. I know a number of past and present staff and students, and have attended many events at NAS. Indeed it is surprising how wide the NAS tentacles reach. So many people I know turn out to have some association with NAS and without exception all of them love the place. I look forward to working with you all to take the School into a new and exciting era.

PETER WATTS

member of the committee of the Friends of the National Art School. With Mark's new appointment to the National Art School Board he has resigned from the FONAS Committee.

MS SANDRA YATES AO

An Australian-based company director, with professional involvement in business, education, and the arts. A past Chair of the NSW TAFE Commission Board, the National Art School Taskforce and Saatchi & Saatchi Australia. She currently Chairs the Sydney Writer's Festival, and in addition Books Alive, on behalf of the Australia Council for the Arts. Ms Yates is also the Managing Director of her family company, The Demeter Group Pty Ltd. She is a former member of the NSW Major Events Board and of the Taronga Foundation.

MS CAROL MILLS

The Director-General of the Department of the Arts, Sport and Recreation, and former Deputy Director-General of the Department of Ageing, Disability and Home Care. Ms Mills is also a former head of disability programs for Northern Sydney region with the Department of Education and Training, and a former Deputy Director-General of the NSW Department of Housing.

MR PETER RIORDAN

The Deputy Director-General, Workforce Management and Systems Improvement of the Department of Education and Training. He has extensive experience in industrial relations and a broad range of public sector experience.

NAS DIRECTOR'S MESSAGE

It is now two months since I arrived in Sydney, from The Centre for Drawing, a research centre of the University of the Arts London, and the time has certainly been flying by! It has been a busy, exhilarating and exciting phase, both for me personally, and for the National Art School. I am delighted to be here, and am privileged to be leading the School as we negotiate the way forward into the next phase of our history.

The 2009 Graduation Ceremony, held on 21 May, was an historic occasion for the National Art School, and one that the staff, graduates, their families and supporters, and especially the members of FONAS in the audience, will remember for some time to come. This event was not just the annual celebration of student achievement and the marking of the progression to professional life or further study for our graduates, but also the moment when the announced independence seemed palpable for the first time. Attendance at the event, by the Premier and Minister for the Arts, the Hon. Nathan Rees and the Minister for Education, the Hon. Verity Firth was unprecedented and the words of the Premier, as he announced the members of the new Board were unambiguous:

'And just so there is no mistake, let me make it perfectly clear: Your long struggle is over. The National Art School is independent. Job done...mission accomplished!'

As the Premier also stated, 'independence would not have been won without the efforts and sacrifices of many wonderful people'. The support that the National Art School receives from FONAS is extraordinary and this support and passion for the National Art School has played an immeasurable part in the achievement towards its independence. I look forward to developing this special relationship, to meeting you all, and to working with the FONAS committee to enhance the knowledge

EXHIBITIONS AT NAS GALLERY

AUSTRALIAN CERAMICS TRIENNALE

16 JULY – 20 JULY 2009

These exhibitions are organised in partnership with the Australian Ceramics Triennale (formerly the National Ceramics Conference), to be held in Sydney at the National Art School. The focus of this international event, 'Facing the Future', will be the relationship between contemporary ceramic practice and the emergence of diverse social, cultural and technological global forces. To view speakers, papers, program, exhibitions and activities associated with this event please visit the website www.australianceramicstriennale.com

ALAN PEASCOD; INFLUENCES AND DIALOGUE

8 JULY – 15 AUGUST 2009

Influences & Dialogue is an investigation of traditions and techniques, creative interaction and influence over three decades, centering on Peascod's vast, stylistically varied and technologically brilliant career. Alan Peascod (1943 – 2007) was one of Australia's most critically acclaimed ceramic artists, and is remembered as a leader in the development of original tactile glaze surfaces, including reduced and resinate lustre and dry glazes. As Graham Oldroyd writes in his catalogue essay accompanying the exhibition, Peascod was "constantly in pursuit of perfection...which often led him to create objects

and understanding of the value of the National Art School in the history, and the future, of art education in Australia.

Far from the end of the campaign, this is the new beginning of the next stage in achieving our aspirations. As you will appreciate, there is much to do behind the scenes in preparing for the transition to independence from the Department of Education and Training, as Peter Watts, the new Chair of the Board has indicated. I trust you will continue to feel confident that the National Art School is well supported and appointed to achieve its goals, as the pre-eminent education provider for the visual arts.

The National Art School is fortunate to have such a fabulous network of alumni and supporters, all of whom have terrific stories to reminisce and memories to relate about the School. I very much look forward to reciprocating the warm welcome you have all extended towards me, and to facilitating the continuation and strengthening of the relationship between FONAS and the School.

ANITA TAYLOR



Left to Right - John Olsen, the Hon. Verity Firth MP, Bert Flugelman, the Hon. Nathan Rees MP & Anita Taylor

of a sublime quality - objects which were as close to a state of ceramic 'dreaming' as any of the great master potters have achieved".

Peascod trained as a ceramic artist at the National Art School, graduating in 1965. He became an influential teacher, mentor and friend to many in the ceramics community, both within Australia and internationally. This exhibition celebrates his own beautiful and restlessly inventive work and also includes a selection of his ink drawings and notebooks. These are displayed alongside work by Elizabeth Charles, Simone Fraser, John Kuczwal and Graham Oldroyd, each of whom worked with, and were influenced by Peascod. This exhibition is organised in connection with Wollongong City Gallery.

LINK: KOREAN CERAMICS EXCHANGE PROJECT

8 JULY - 15 AUGUST 2009

This exhibition is the culmination of the exchange between the National Art School Ceramics Department and Kongju National University, Seoul. Initiated by Bill Samuels (former Head of Ceramics, NAS) and Hae Sin Ro (Professor at Kongju National University) the exhibition presents work of practising artists who lecture at both institutions.

NAS Gallery open Monday – Saturday 10am – 4pm
02 9339 8686 nasgallery@det.nsw.edu.au

GUY MAESTRI

Graduating from the National Art School with Honours in 2002, Guy Maestri made his presence in the art world felt in March when he was awarded the 2009 Archibald Prize for his portrait of the blind Aboriginal musician Geoffrey Gurrumul Yunupingu. Born in 1974, Guy studied at various art institutes around Sydney including Julian Ashton before attending the National Art School. He is currently represented by Tim Olsen Gallery in Woollahra, where he has held annual solo shows since 2004.

The Archibald is known for being a completely life changing award. As an artist, how have you handled being thrown into the media spotlight?

The first two weeks were intense; I couldn't eat or sleep properly. Although I ate more finger food than I have ever eaten in my life. Everything has gone back to normal now which is nice; I'm back in the studio. It has been a real confidence boost but I also feel a lot of pressure to produce the goods as there will be increased focus on my next show.

What made you decide to paint Geoffrey for the Archibald? I saw Geoffrey play at the Peats Ridge Music Festival over New Years. He was incredible, a seriously inspirational human being. I think that's why the portrait was successful, there was a real emotional engagement with the subject. I wanted to honour the man, not just show how well I could paint.

Briefly describe the process for painting the portrait.

I built the painting up using a lot of glazes. It's all transparent, there is no white. The light is just the ground coming through. I had never painted in this way before. I approached the painting in this way as a response to the sitter. I usually paint loud, messy portraits.

What does Geoffrey think of the portrait?

I sent a photo of it to Geoffrey's family so they could see it and describe it to him, I think they liked it. It is strange to think that he will never see it. I often wonder what concept he could have of a painting of himself.

Natural flora & fauna elements feature heavily in your work. What importance does ecology hold for you and your practise?

I grew up in the country, it's just what I'm aware of, what I read about. It's impossible not to incorporate it into my work.

When did you decide to become an artist?

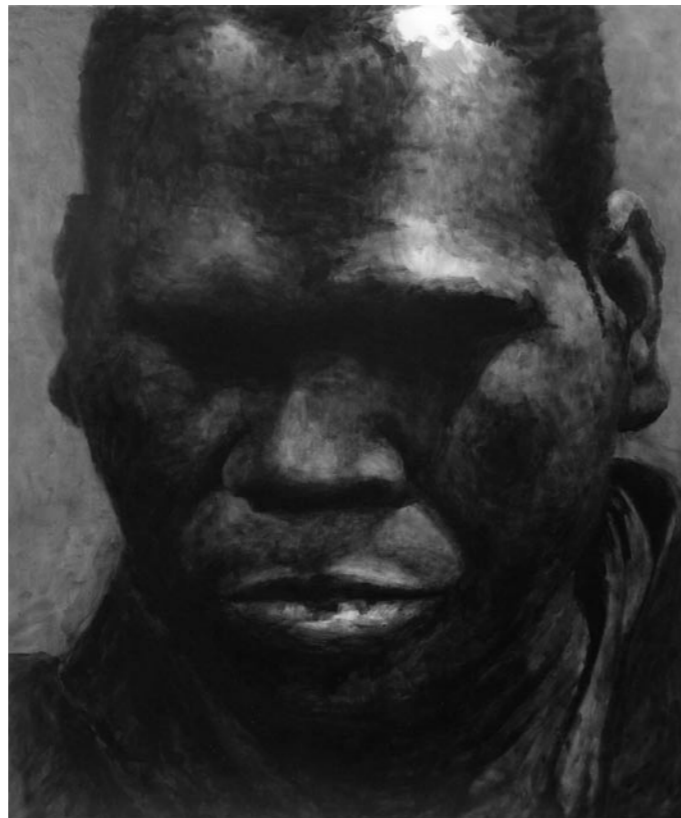
I quit my job in '95 and set about being an "artist". Five years later I realized that I was completely uneducated and booked into NAS. Thank Christ! I don't really call myself an artist, I know this sounds conceited, but I think I'm still just a painter at this stage. Give me a few more years...

How has your time at NAS most affected your art practice?

In every way. It was such an all-encompassing education. I think it was fortunate that I didn't go till I was 25, because I was really focused on being there, I wasn't there to waste time. If I had gone to NAS straight out of school I don't think I would have been ready.

How did you handle the transition from art school to self-directed practice?

I was really lucky to get picked up by a gallery whilst still in my



Geoffrey Gurrumul Yunupingu, Oil on Linen, 200 x 168cm, 2009

honours year, so I had an immediate focus to carry on with. Whether that is the case or not, I think its important to get into a studio complex if you can so you still have a bit of community and some peers around to talk things over with. This is still very important to me, I spent a year alone in a studio and it was far too isolated. I definitely need someone around to bounce ideas off.

With arguably Australia's most prominent art prize under your belt, what's the next step for Guy Maestri?

I'm working on a show for October this year. But this whole thing has given me the confidence to pursue ideas that I probably wouldn't have had the balls to in the past. It has kick-started a sizeable shift in my work which is exciting and terrifying... but basically more painting.

CV IN A SNAPSHOT

Bachelor of Fine Art Honours (Painting), National Art School, 2002

AWARDS & GRANTS

Winner, Archibald Prize 2009 - William Fletcher Fellowship, 2003 - Paris Residency Award NAS, 2003 - Highly Commended, Brett Whiteley Travelling Art Scholarship, 2002 & 2003 - People's Choice Award, Salon Des Refuses, 2001.

EXHIBITIONS

'Natural Selection', Tim Olsen Gallery, 2008 (solo) - Dobell Prize for Drawing, 2007 - Cat Street Gallery, Hong Kong, 2006 (solo) - Melbourne Art Fair 2006 - Young Artists, Mary Place Gallery, Sydney, 2003 - Salon Des Refuses, SH Erwin Galley, 2002 - New York Studio Exchange, NYC, 2001.

XAVIER ART SPACE & SYDNEY CHILDREN'S HOSPITAL EXHIBITIONS

Louise Beck's exhibition 'Glass' at the Xavier Art Space was a shimmering, surreal portrait of Sydney. Her canvases were in demand with over \$3000 in sales during its 4 weeks on display. Exhibitors have experienced higher sales than usual despite the Global Financial Crisis and we are informed that the artworks continue to enthral patients, visitors and staff alike. There were also quite a few red dots flying onto walls at Marianne Cara and Michelle Donald's opening in May. Their opening drew quite a crowd, including staff and students from the Islamic High School where Marianne is the Head Teacher of Visual Art.

The Sydney Children's Hospital Art Space sees tens of thousands of visitors, patients and staff walking past their walls annually. The work of Kath Cowen and Carol Neville definitely slowed the stride and caught the eye of many. The young patients found Carol's teddy bears impossible to resist, while Kath's abstract forms sparked imaginations.

NEWS IN BRIEF

STORRIER ONSLOW NATIONAL ART SCHOOL STUDIO RESIDENCY

Applications for the 2010 Storrier Onslow National Art School Paris Studio Residency at La Cité Internationale des Arts are now open until Thursday 30 July 2009. This residency is open to all successfully completed final year students, recent graduates (within 5 years) and NAS teaching and academic staff. A unique opportunity to not only situate yourself on the Right Bank overlooking the river Seine for 3 months, but to also meet the other artists within the Cité's international art community.

FONAS is delighted to offer any successful 2010 applicants, who are members of FONAS, travel grants towards the cost of return economy airfares to Paris. Applicants are required to demonstrate that their artistic practice will benefit by undertaking the residency and that they have the financial capacity to meet all costs associated with living in Paris for the residency duration.

Applications are available from outside the FONAS office within Building 5 at National Art School. If outside the Sydney area contact the office at fonas@det.nsw.edu.au

BLAKE PRIZE ANNOUNCES NEW CATEGORY

The Blake Society has teamed up with the Maritime Union of Australia (MUA) to award a \$5,000 Blake Prize for Human Justice. This new award category will acknowledge and promote the work of artists that have addressed issues of human justice. The MUA's Paddy Crumlin says, "The MUA has a long history of supporting social justice and human rights for communities both in Australia and internationally. As part of this tradition, the MUA has worked with artists and filmmakers since the 1950s to challenge the perceptions we have about the Society in which we live".

The Blake Prize will open at the NAS Gallery Thursday 3 September 2009.

STILL TO COME IN 2009

XAVIER ART SPACE

20th July – 20th August

Jennifer Johnson & Discarded Beauty Group Show

24th August – 17th September

NAS Drawing Week Prize winners & Joanne Katsiaris

SYDNEY CHILDREN'S HOSPITAL ART SPACE

30th July – 4th October

Christina Puth & Louise Beck

6th October – 26th November

Anna Russell & Rebekah Honeyman

If you are interested in applying for either the Xavier Art Space or SCH Art Space applications will be available towards the end of the year.

PORTIA GEACH MEMORIAL AWARD 2009

The Portia Geach has a strong history with Alumni and teaching staff of NAS, including: 1965 Jean Appleton, 1969 Vaikē Liibus, 1972 Elisabeth Cummings, 1973 Sylvia Tiarks, 1976 Jocelyn Maughan, 1977 Ena Joyce, 1983 & 1984 Margaret Woodward, 1988 Margaret Ackland, 1995 & 2003 Wendy Sharpe, 1999 Kim Spooner, 2000 Nancy Borlase, 2002 Vicki Varvaressos, 2006 Lucy Culliton.

The 2009 Award for the best portraits painted from life of a man or woman distinguished in Art, Letters or the Sciences by any female artist resident in Australia close Friday 28 August.

www.trust.com.au

THE MANNING ART PRIZE

Entries for the biennial Manning Art Prize closes Friday 14 August 2009. Ther prize of \$10,000, donated by the Friends of the Manning Regional Art Gallery to the Greater Taree City Art collection. From the remaining entries, three non-acquisitive 2D awards of \$1,000 and two 3D awards of \$1,000 will be selected. The award will be judged by Reg Richardson AM. E-mail: taree.manning.gallery@gtcc.nsw.gov.au

MOSMAN ART PRIZE

The \$20,000 acquisitive painting prize is Australia's longest running and most prestigious municipal art prize. Entries close Monday 27 July 2009. www.mosman.nsw.gov.au

WOOLHARA SMALL SCULPTURE AWARD

The Woollahra Small Sculpture Prize is the first and only national award for an original, freestanding, small sculpture of up to 80cm in any dimension. There is an acquisitive award of \$10,000, Special Commendation non-acquisitive award of \$2,000 and The Viewers' Choice a non-acquisitive award of \$1,000. The judges for 2009 are Geoffrey Cassidy, Director of Artbank, and Neil and Diane Balnaves, Balnaves Foundation. Entries close on Friday 14 August 2009.

www.sculptureprize.woollahra.nsw.gov.au

A GLIMPSE OF SICILY'S ARCHITECTURAL HERITAGE

Judith Miller, former Editor of the FONAS Newsletter, reports on her trip through Sicily.

Unexpectedly this year I was persuaded to join a guided tour through Sicily – a place I knew little about and had never thought of visiting. Pre-travel research revealed that the island had been settled and fought over for many centuries, with ruins of temples, theatres and fortifications marking the rise and decline of successive empires. Early Christian times brought a flowering of Byzantine art and Arab-Norman architecture. Churches, monasteries and cathedrals were built, some of them on the sites of earlier Grecian ruins.

Our visit is to take in several towns and cities around Sicily, with beautiful names that still haunt me: Siracusa, Selinunte, Cefalu, Agrigento, Palermo – as well as Lipari in the Aeolian Islands. Our first stop was Ortygia, where we arrive after a 2-hour drive from Catania airport. Ortygia is an island, part of the city of Siracusa (Syracuse) and joined to it by a bridge. A short walk from our hotel is the Duomo (cathedral), bordered at the front and one side by a pedestrian precinct. Built of sandstone, the Duomo has a Baroque facade but incorporates columns from the Greek temple of Athena that once stood on its site.

The most extensive archaeological site in Sicily has been established in Siracusa: the Neapolis archaeological park. It incorporates a vast Greek theatre, stone quarries, the foundations of a huge sacrificial altar and a Roman amphitheatre. We arrive there in early Spring, when the usually dry landscape is lush and green from plentiful rain. As we walk along a path below towering sandstone cliffs, it is sobering to learn that these were former quarries (latomie) where slaves who had to work down from the top, mainly in the dark, extracted the stone manually. We enter a cavern known as the Ear of Dionysius, where the acoustics seem to have given rise to the legend that the tyrant Dionysius could hear whispered conversations from far below and thus learn about pending plots against him. However, the acoustics in the Ear have a practical use: the area forms a 'soundbox' that allows the voices of actors in the Greek theatre above to carry throughout the auditorium. In the summers of even-numbered years, this theatre comes to life as classical Greek drama is again performed before a present-day audience. Down the hill from the Greek theatre we are shown the foundations of a huge sacrificial altar, where up to 400 bulls at a time could be put to death as offerings to the gods.

NAS STUDENT ADVISORY COMMITTEE

An update from Todd Fuller, third year Sculpture Student and Chair of the Student Advisory Committee.

The Student Advisory Committee has been re-invigorated this year with a fresh batch of enthusiastic and vocal representatives. We have been encouraged by the same news and changes that have excited people across the entire school community, including the welcoming of a new Director. Her openness and willingness to listen directly to the students, with regards to our needs and concerns, has been extremely satisfying. We have been invited to speak about our school and how to improve our student life on multiple occasions. We have intensely discussed channels of communication within the school and feel assured, as with other aspects of the school that are in need of improvement such as student spaces, that a solution is on the way.

In the quiet Spring sunshine with small green lizards chasing each other among the stones, it was hard to imagine such carnage.

As we travel through Sicily, we see fewer ancient temples and many more Christian churches and cathedrals. These mainly exemplify the two great periods of Christian art and architecture in Sicily: the Byzantine era and the Baroque. I quickly have a surfeit of Baroque opulence, but am entranced by the abundance of mosaics in earlier buildings. The Arab-Norman Cathedral of Monreale, 8 km out of Palermo, is a world-famous example. Founded in 1172 by the Norman King William II ('the Good'), the cathedral is built to the plan of a Latin cross. The adjoining cloisters have more than 200 columns supporting Arab-inspired arches. Many columns are faced with mosaics in geometric patterns, and all capitals are intricately carved.

Inside the cathedral it is the extensive series of narrative mosaics on the walls that captures my imagination. These feature scenes from the Bible and, though they are stylised, it seems as if the designer hugely enjoyed his task. I am used to mosaics of narrative art being calm and serene, but those at Monreale are alive with movement. Christ evicts traders from the temple with such force that an overturned table is distorted and money sent flying; sailors caught in a storm ride huge rolling waves; and the Christ-child on Mary's lap kicks in exuberance.

The sound of metal ringing against stone draws me to a corner where a small crowd has gathered to watch two men absorbed in their work. One, in Western work clothes, is cleaning and sanding small tiles. The other, in traditional Muslim cap and jacket, crouches over the mosaic floor. It is he who is cutting and shaping tesserae from the cleaned tiles to repair missing sections of the pattern. I am doubly happy: I have seen a free demonstration of the process of laying mosaics and evidence that – despite current hostilities – Christian and Muslim can work in harmony together, as they did when the cathedral was built.



Laying Mosaics at Monreale

The Committee is committed to strengthening the community spirit of the National Art School, demonstrated recently with the formation of a NAS Ball Committee and the delegation of a soccer team manager in anticipation of the annual matches against COFA and SCA.

The Committee continues to meet one Thursday a month at 12.30pm. It's a great chance for students to voice concerns or raise questions within a formal context ensuring the student's issues and ideas are directed to the relevant groups or individuals.

We encourage all students to come along and take an interest in our school. Notices are posted prior to meetings but should you wish to be notified directly please e-mail todd_fuller@hotmail.com

A ROUGH GUIDE TO PHOTOGRAPHING ARTWORKS

Peter Morgan, Photography Graduate and FONAS Administrator outlines how to document your work.

"A bad image of a good work is just as unhelpful as a good image of a bad work" Christine Morrow, Curator of Public Programs, Museum of Contemporary Art, Sydney. As an artist the documentation of your work is critical. The presentation of artwork reflects upon your artistic professionalism and the quality of your practice. As someone who regularly deals with application forms and also photographs artists' work, I have put together the following basic guide focusing mainly on two-dimensional art. What you'll need:

- a good digital camera
- tripod
- decent lighting (well lit room or lighting units)
- remote shutter release (optional)
- grey card (optional)
- editing software

THE CAMERA

Unless you are stuck in the 1980's, forget film. Digital photography is the most efficient way of documenting your artwork. It will save you time, money and quite a bit of effort. The ideal cameras to use when documenting work are digital single lens reflexes (DSLRs). The important benefits of these cameras are the ability to interchange lenses and to manually control the aperture size and shutter speed. The ability to focus the lens manually is also an indispensable quality for documenting artwork as many auto-focusing sensors tend to have minds of their own.

THE SHOOT

Important things to remember when photographing your artwork:

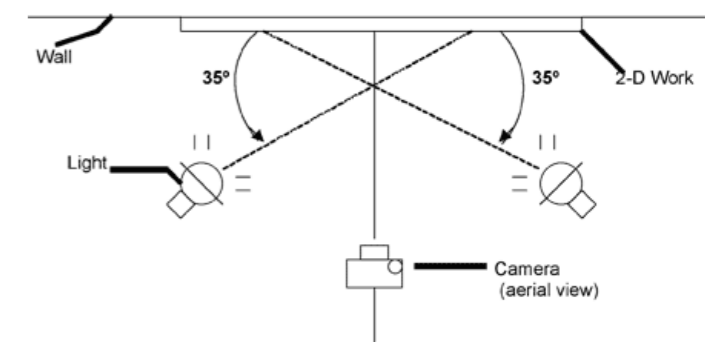
- 1. KEEP IT LEVEL** - When attaching, hanging or leaning your work against the wall or flat surface ensure that it is level. Use Blue-Tack and even pins (carefully) if necessary. Work can also be photographed flat on the ground from above.
- 2. JPEGS** – Set your camera to the highest quality JPEG image setting (fine) and size (large). This ensures you will have large quality images to work with later down the track. See settings menu on your camera.
- 3. ISO** – The film speed of old. Most digital camera can now achieve between 50 & 3200 ISO. In a nutshell using a lower ISO equals more detail. Most cameras have auto ISO but it can be changed in the camera's menu.
- 4. KEEP IT STEADY** – Make sure your camera and tripod are level with your work. The lens should be in line with the centre of the artwork.
- 5. FOCUS** – The most important and overlooked quality in artwork documentation. Most problems with images can be fixed during editing except this. I have seen many applications with poorly focused images and it's not pretty. It is worth spending the extra time when taking your photographs to get it exact. Still having trouble? Experiment with your focal adjustments and take as many shots as your memory card will allow.
- 6. LIGHTING** – It is really important to get your lighting even. To get a balanced light, face two lights (one on each side) at a 30 to 45 degree angle from your artwork. Using two flash lighting is ideal. Care will need to be taken when photographing gloss surfaces to reduce any unsightly reflections. Flashes and other lights can be bounced or defused using bought or homemade equipment such as wax/tissue

paper filters. Be careful as globes can become extremely hot.

7. SELF TIMER – If you don't have a remote shutter release use your camera's self-timer function to avoid camera shake.

8. GREY CARD – If you have access to an 18% grey card – use it. It will help you achieve accurate in camera light meter readings. Place the card against the artwork, grey side facing out, and then place the camera so the card fills the entire frame. Use this light meter reading when you shoot. If you don't have access to a grey card don't stress, it is not essential.

9. BRACKETING – As well as shooting on the correct light reading, shoot slightly under and over exposure shots to give you a good range.



THE EDITING

One of the great benefits of working with digital is the speed and ease with which you can edit your images. This is particularly useful if you are an amateur photographer and want to make your images really pop but don't yet have the skills to achieve the effects in-camera. You'll want to use a decent editing program. Adobe PhotoShop is recommended as it is a well-used and trusted program, but it also costs an arm and a leg. Free editing programs such as Picasa can be downloaded from the Internet. These programs will allow you to edit, organise and upload your photographs onto the web. Many digital cameras also will come with their own rudimentary editing programs. When editing your photographs it is important to -

- Adjust your exposure (brightness)
- Adjust your colour and white balances. These balances can often be thrown out depending on the light source you have used to light your work. New digital cameras have inbuilt devices to compensate for the white balance (which can be set manually or digitally) but they can be unreliable.
- Crop the image - if necessary. Keep it simple - have only your artwork in the image. No grubby edges, frames (unless integral), pins or sections of your studio walls. Keep the image crisp and to the point.
- Resize your image. Depending on what size and quality jpegs you were shooting onto you will probably want to resize to suit your needs. I would recommend having one copy which is small in size (resolution) for e-mail, and keeping the original file.
- Label your files clearly. When saving your images it is important they are labeled properly to avoid confusion. Many award or residency applications will specify how files should be labeled otherwise [your name]_[title of work]_[year of work]. jpeg is a good rule.
- Back up your work. Catalogue your work along with artist statement and proposals and burn them onto CDs or DVDs. Don't bother backing up USB memory sticks as they can prove unreliable.

NAS PUBLIC PROGRAMS 2009

SEMESTER 2

COURSES BEGIN 27TH JULY 2009

Early bird 10% discount for enrolment before 19th June.

FONAS members receive 10% discount.

Painting From Photoshop Eric Niebuhr
Painting Master Class 1 Kim Spooner
Painting Master Class 2 Roger Crawford
Painting in Watercolour Gina Bruce
Understanding Oil Painting Michelle Hiscock
Wheelforming with Stoneware and Porcelain Tania Rollond
Raku Don Court
Welding Workshop Stage 1 Dave Horton
Welding Workshop Stage 2 Dave Horton
Sculpting in Wood Kate Stehr
Sculptural Bronze Casting Clara Hali
Black and White Fine Art Photography Ella Dreyfus
Digital Photography Steven Cavanagh
Etching Andrew Totman
Introducing 4 Print Processes Andrew Totman
Water-based Screen Printing Scott Clement
Hill End Residential Artists' Camp Suzanne Archer
2 Days on the Island - Drawing Jeff Rigby
2 Days on the Island - Drawing Victoria Peel
2 Days on the Island - Painting Kim Spooner
2 Days on the Island - Painting Joe Frost
2 Days on the Island - Photography Ella Dreyfus
Thinking About Art Hill, Allen, Delaruelle, McDonald
Are You Ready? How to approach a Gallery Therese Kenyon
View Art/Talk Art - Gallery Openings Isobel Johnston
Deciphering Contemporary Art Craig Judd

Contact us for a brochure and full course details:
Mon – Fri, 9am – 5pm, Building 22, National Art School

PARIS STUDIO CONFERENCE

Michael Burfield, FONAS Committee Treasurer, reports on La Cité Internationale des Arts Conference. The fully translated transcript of the conference is available from the FONAS office upon request.

The fire in the Chunnel was not a good sign. It had reduced the Eurostar departures from the magnificent St Pancras terminus to a trickle. Reservations were rendered meaningless, people and luggage clogged the concourse and the café wasn't coping. There were queues for everything. Vast crowds filed slowly past as the trains were filled on a first-come first-served basis, the schedule in tatters. The scene resembled Dunkirk 1940, a wartime jauntiness animating the crowd, a "mustn't grumble" attitude pervasive. However, the prospect of a journey of indeterminate length on a high speed death train careening through a burnt-out tunnel many fathoms beneath the English Channel filled me with a certain ennui.

For the first time La Cité Internationale des Arts was holding a conference of leaseholders over two days in October 2008. The programme included a review of the achievements and milestones of La Cité since its 1965 inception. Future goals and objectives were workshoped by over 100 delegates from 36 countries, who networked furiously with one another during the breaks.



Photo: Ella Dreyfus

NEWS FLASH: NATIONAL ART SCHOOL SHORT COURSES FULLY ENDORSED

All NAS short courses and public programs have recently received full endorsement with the NSW Institute of Teachers. We are now an endorsed provider of Institute Registered professional development for the maintenance of accreditation at professional competence and elements 1, 5, 6 and 7 of the Professional Teaching Standards. This is great news for all NSW visual arts school teachers.

Tel 02 9339 8745 Email nas.publicprograms@det.nsw.edu.au
Website www.nas.edu.au/CoursesShort.htm

The Mayor of Paris, M. Bertrand Delanoë, held a lunchtime reception in the extraordinary salons of the Hôtel de Ville de Paris; all stucco, gilt, parquet and mirrors. An evening reception at the bizarre Maison de la Chasse was hosted by Mme. Simone Brunau, Honorary President of la Cité: all stuffed grizzlies and light fixtures fashioned from deer antlers.

Built on land donated by the City of Paris, the accommodation of the main modernist block of la Cité is now augmented by a collection of medieval buildings – over 300 studios in total. I was accommodated in an old studio found at the top of a twisting stone staircase that unwound from a remote corner of a cobbled courtyard beneath a ragged patch of sky. Three large south facing windows fronted the Seine, visible through a tracery of autumnal leaves and a lone, fluttering tricolore. Down below was a rack of Velibé, a popular citywide bike-hire initiative; unfortunately most of the bikes now rattle around the streets of Bucharest, having been stolen en masse and trucked east.

The last day of the conference coincided with Nuit Blanche, an all-night celebration of the Arts at sites across Paris, where artists of all persuasions took possession of the city. The Eiffel Tower was transformed by a blaze of Yves Klein blue lights for the event. It was a fitting end, refocusing on the artists and their contribution to the fabric and cultural legacy of this vibrant city.

PARIS STUDIO REPORT

CATHERINE BAILEY

NAS Honours Graduate in Painting reports on her Storrier Onslow National Art School residency at the Cité Internationale des Arts.

Arriving back from Paris, one of my landlords, who looked like she'd been in a tumble-drying accident as she had shrunk while I had been away said, "So did you learn anything in Paris?" I had laryngitis at the time, which essentially saved her from this reply that you, my friends, have the good or bad fortune to read.

I feel really grateful for my time at the Storrier Onslow National Art School studio, and would like to thank Friends of the National Art School and NAS for making the trip possible. I was fortunate to paint and write for three months in an environment surrounded by other people doing the same thing. It was amazing being able to develop your own schedule, without the need to juggle other work in order to survive.

As mentioned in the Spring 2008 FONAS Newsletter by Duncan Wilson (Nov 2007 - Jan 2008 resident), one of the most exciting things was meeting the other residents. Artists, musicians, filmmakers and writers from Australia and all over the world surround you. And time spent with these individuals can be a tonic and inspiration, humbling experience or occasionally a disappointment. I must have been a terminal pain in the butt to some, as I asked questions like; how do you overcome blocks, what inspires you, who or what are your influences, what advice do you have, how do you combine this or that, and what is contemporary art? Why do you do it? How do you work? Tell me about your materials? What is your schedule? What I particularly loved about the mid-career European artists is how damn professional they are, with their slick art portfolios, personalised art books and savvy websites. It gave me a sense of how seriously they take themselves and how seriously the Europeans take their artists. About week 6 these questions lead to a crisis of confidence, which in retrospect was a positive thing, but appalling for anyone who had to listen. Actually, it was great to have a crisis of confidence amongst artists because they are so bloody supportive.

I felt invigorated by the artists I met and left Paris with a renewed sense of inspiration. The Cité des Arts is a totally humbling experience and one of the reasons why is Martin Harrison. Martin is an Australian poet, author of *Wild Bees*, who has an incredible way of capturing the essence of Australia. Choreographer Clare Dyson whose heart, intellect and charisma were a tonic, gave a mesmerising performance whilst she was at the Cité in August. See Clare's blog at www.claredysonindustries.com. Then there is the talented Tricky Walsh and Mish Mijers, who have been working in Tasmania for about 10 years. Their work is witty, lyrical and truly innovative. I saw one art installation that was powered by potatoes; I have not seen contemporary work like it. There were many more such talented Australians such as conceptual artists Owen Leong and David Burrows and an International artist Tania Mars.

SPONSORS/SUPPORTERS



Courtyard at La Cité Internationale des Arts

While I was there I wrote some emails, which I have made into a Paris blog, describing the studio and life abroad, at www.catbailey.com. Some previous NAS Students and FONAS members, Marianne Cara, Yana Myronenko, Viruch Pikhuntod, Anna Russell and I, have an exhibition on the theme of camouflage. My installation, 'Camouflage Diary' is about the surprising repercussions of the Paris Residency. Opening Friday, 17 July 2009, at Project Contemporary Art Space in Wollongong. Sculptor and previous NAS student Randall Sinnamon who exhibits at Robin Gibson, will be opening the show. For further details please visit www.camouflage.net.au

MEMBER PROFILE

NICHOLAS

Nicholas is currently undertaking Honours in Printmaking at NAS. He had his first solo exhibition of paintings and prints this year at Hardware Gallery in Enmore. He has exhibited locally and internationally, including at the Han Jun Arts Centre in Korea, and was awarded the Von Ogtrop Printmaking award in 2007.

ARTISTS STATEMENT

The 1920s has become a bastion of inspiration for my work, which deals with emotions, human interactions and the reappropriation of history. Berlin between the wars was a social haven where people came together to escape reality. With its "live for the moment" attitude and lack of censorship laws, the German capital became an epicentre for the arts and science. An abundance of courageous, influential and eccentric figures arose out of this climate, and they are an ongoing source of inspiration for my work. These include personalities Marlene Dietrich, Anita Berber and George Grosz – all enormous influences in one way or another.

Although I have heavily emersed myself in 1920s Berlin, for both my recent exhibition of paintings and for my printmaking studies, my interest in portraiture and human tendencies goes beyond this particular time and place. The people around me, and what I read in their faces and their interactions are inspirations, and I will continue to base my practice around this fascination.

FONAS COMMITTEE

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

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 www.fonas.com.au



Volkmar Glaser, Dresden 1924, Oil On Board, 42 x 23cm, 2009

AR
AUSTRALIAN ART REVIEW

GET YOUR ART FIX 3 WAYS



1. Australian Art Review is a quarterly magazine with compelling articles and striking images. Not overcrowded with ads, it is printed, produced and written entirely in Australia by knowledgeable art writers. You can subscribe by going to I-Subscribe or through the magazine's website or simply pick up a copy at larger newsagents, art museums and bookshops.

2. The Australian Art Review website, www.artreview.com.au, has information on art events as they unfold, current and forthcoming exhibitions, and art book releases. We can also feature material that magazine deadlines couldn't accommodate.

3. Facebook. We've just started our Facebook page but you'll see it get a whole lot bigger and better with your help. There are snippets and exposés of opening nights and events, discussion and opinion, and a peek at overlooked media. You can find it by going to our website www.artreview.com.au and clicking onto Facebook or go to:- www.facebook.com/pages/Australia-Art-Review/53745559673.