THE AUSTRALIAN NATIONAL UNIVERSITY

SCHOOL OF ART

A HISTORY OF THE FIRST 65 YEARS

MICHAEL AGOSTINO

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Front cover: ANU School of Art (1992–), formerly Canberra High School, 1938–1968
(architect Cuthbert Whitley) and Canberra School of Art, 1976–1992.

Sculpture: Torrii, welded steel, Michael Le Grand, 1999.

Photo: Peter Fitzpatrick, 2006.

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STUDENT ARTWORKS TOP TO BOTTOM: Sandra Flora Falconer, *Flora* (detail), 2003, computer-generated painting, LED print; Nicolette Benjamin-Black, *Seeker of Smooth Things* (detail), 2000, oil on canvas; Katharine Campbell, *Untitled* (detail), 2000, mixed media.

<i>Foreword – Peter Karmel</i>	VII
<i>From the Vice Chancellor – Ian Chubb</i>	VIII
<i>A Personal View – David Williams</i>	IX
<i>Introduction & Acknowledgements: Michael Agostino</i>	XI
<i>Timeline</i>	XIII

PART ONE: ORIGINS AND EVOLUTION

CHAPTER 1 BEGINNINGS IN THE CANBERRA TECHNICAL COLLEGE: 1940s	3
3 Early days of Canberra Technical College 5 The first art classes	
CHAPTER 2 GENESIS OF AN ART SCHOOL	8
8 The 1950s: A School of Arts and Crafts 9 The early 1960s: A School of Art	
10 Donald Brook 12 The late 1960s and move to old Canberra High School	
CHAPTER 3 PATH TO AUTONOMY: 1976	16
16 Early steps towards separation 17 The 1970s and the Gilmour Report	
20 Autonomy at last 22 Organisation of the Canberra School of Art	
23 Sir Richard Kingsland	
CHAPTER 4 THE SELLBACH YEARS	25
25 Transitional period 26 Udo Sellbach's appointment 26 Sellbach's background	
27 The early years of the Canberra School of Art 30 First staff exhibition: 1979	
31 Building program 33 Sellbach's departure and legacy	
CHAPTER 5 MERGER 1: CANBERRA INSTITUTE OF THE ARTS (CITA): 1988	36
36 Early overtures 37 Arrival of David Williams 37 Merger of Canberra	
School of Art and Canberra School of Music 39 Organisation of CITA	
40 Joint administration building for CITA 41 Significant achievements by the School	
of Art in the 1980s 42 Merger mania	
CHAPTER 6 MERGER 2: CITA WITH THE ANU (ITA): 1992	43
43 Proposal for amalgamation 46 Affiliation of CITA with the ANU	
47 Merger with the ANU 48 Some reflections for the School of Art	

CHAPTER 7	SCHOOL OF ART & THE AUSTRALIAN NATIONAL UNIVERSITY
49	The School of Art in a University setting 55 Graduate program
57	Australian Centre for the Arts and Technology (ACAT) 58 Funding arrangements

CHAPTER 8 OUTREACH

61	School of Art Gallery and exhibition program 61 Art Forum (Public lectures) program
62	Artists-in-residence 62 International student exchange program
63	The School of Art collection 64 ANU International Sculpture Park 64 Emerging Artists Support Scheme (EASS)
65	Visual Arts Access (VAA)/Open Art 66 DOMAIN
66	ANU Foundation for the Visual Arts 67 Australian Council of University Art and Design Schools (ACUADS)
67	Student Services: Union, Café and Art Supply Shop

CHAPTER 9 THE FUTURE

PART TWO: WORKSHOPS AND OTHER PROFILES

CHAPTER 10 ART THEORY

75	Early development 75 The first decade in the Canberra School of Art 76 The next twenty years
78	Visiting academics 79 Art Theory today 79 Public programs

CHAPTER 11 CERAMICS

81	Beginnings and growth 86 Ceramics in the School of Art 90 Ceramics today
----	--

CHAPTER 12 FOUNDATION/CORE STUDIES

93	Beginnings 93 The next twenty years 97 Core Studies today
----	---

CHAPTER 13 GALLERY

99	Beginnings 100 The next decade 103 Recent developments
104	The Gallery today

CHAPTER 14 GLASS

105	Beginnings 105 The Moje era 108 The next twenty years
111	Glass Workshop today

CHAPTER 15 GOLD AND SILVERSMITHING

113	Beginnings 113 The next twenty years 117 Gold and Silversmithing today
-----	--

CHAPTER 16 GRAPHIC INVESTIGATION

119	Beginnings and early growth 120 Artists' Books 122 Petr Herel
-----	---

CHAPTER 17 LEATHER

127	Beginnings 128 The next decade 130 Visiting artists
-----	---

CHAPTER 18 LIBRARY

133	Beginnings 133 The new Library 134 Staffing 135 Institute Library
135	Library collection and technology 137 Library programs 138 The Library today

CHAPTER 19 PAINTING

141	Painting at the Canberra Technical college 143 Move to Acton 144 The Painting Workshop: the first decade
145	The next decade 147 The last decade 148 Painting today

49

61

69

75

81

93

99

105

113

119

127

133

141

STUDENT ARTWORKS TOP TO BOTTOM: Stephanie Jones, *Sugar Town (Summer Fabric)*, 2004, bubblegum tape, sweets, royal icing, acrylic paint and textured wallpaper; Kim Johnston, *Prototype form: Piano Bench*, 2005, Tasmanian blackwood, spotted gum; Tim Spellman, *Fubscope 2000 OK!* (detail), 2000, brick pieces, sand; Aki Nishiumi, *Untitled* from *Cross-Cultureseries* (detail), 2003, c-type photograph.

CHAPTER 20	PHOTOMEDIA	151
151	Beginnings at the Canberra Technical College	151
153	The first decade	153
157	The next twenty years	157
157	Photomedia today	157
CHAPTER 21	PRINTMAKING / PRINTMEDIA	159
159	Beginnings at the Canberra Technical College	159
162	Printmaking Workshop	162
162	The next twenty years	162
164	International connections	164
166	Printmedia and Drawing Workshop	166
166	Papermaking	166
167	Significant achievements	167
167	Visiting Artists	167
168	PM&D today	168
CHAPTER 22	SCULPTURE	171
171	Sculpture at the Canberra Technical College	171
172	Move to Acton	172
174	Sculpture Workshop: the first decade	174
177	The next twenty years	177
178	Technical Assistance	178
182	Visiting artists	182
182	Sculpture today	182
CHAPTER 23	STUDIOS	185
185	Edition and Artist Book Studio	185
189	Computer Art Studio	189
193	Environment Studio	193
196	Video Art – a Virtual Studio	196
CHAPTER 24	TEXTILES	199
199	Beginnings	199
199	Textiles in the school of art: the first decade	199
201	The next decade	201
205	Exhibitions and events	205
206	Textiles today	206
CHAPTER 25	WOOD / FURNITURE	209
209	Beginnings	209
210	The next twenty years	210
213	Furniture Workshop today	213

PART THREE: APPENDICES

A.	Selected CSA Councils: 1977, 1979, 1982 & 1987	217
B.	Institute of the Arts Board Members, 1988–2002	218
C.	CSA Staffing, 1977	219
D.	CSA Senior Academic Staff, 1965–2008	220
E.	CSA Academic Staff, 1977–2008	222
F.	General Staff, 1982–2008	225
G.	Visiting Artists, 1987–2008	228
H.	School of Art Annual Lecturers, 1985–2008	235
I.	School of Art Visiting Fellows	235
J.	Graduates, 1978–2008	237
K.	Prizes, Awards & Scholarships 1988–2008	254
L.	University Medals in Visual Arts	263

<i>Glossary of Acronyms</i>	264
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<i>Select Bibliography</i>	265
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<i>Index</i>	267
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Noel Counihan
July 10, 1981.

THE SCHOOL OF ART VISITING ARTISTS' BOOKS

From 1981, each visiting artist to the School was asked to make a contribution to a Visitor's Book. At last count there were 10 books in the School's collection.

With the exception of the first book, from 1986 all of the volumes have been hand-made by staff or alumni of the School and include paper made in the School's papermaking facility.

Throughout this volume, pages from the books are featured. The collection is now archived in the ANU Special Collections Unit at Menzies Library. For a complete list of Visiting Artists, see Appendix G.

LEFT: Visiting Artists' Book entry by printmaker, graphic artist and member of the original School Council, Noel Counihan, 1981.

EMERITUS PROFESSOR PETER KARMEL AC, CBE

22 May 1922 – 30 December 2008

Executive Chair,

ANU Institute of the Arts, 1988–2003

Vice-Chancellor,

Australian National University, 1982–1987

Chair, Australia Council, 1974–1977

FOR FIFTEEN YEARS, FROM 1988, I WAS FORTUNATE to have a close association with the Canberra School of Art. There was much to admire in the School's work, especially under its only two Directors – Udo Sellbach (1977–1985) and David Williams (1985–2006). Both Directors appointed active artists as staff whose own work and practice shone as exemplars for students and colleagues. The School produced a steady flow of original works from students and staff reflecting the diverse interests of contemporary visual arts in Australia.

Both Directors organised the School as a suite of workshops covering an assortment of artistic disciplines, adjusted from time to time as interests changed. The activities of the workshops resulted in an output of quality art objects in a range of media. The students' own work reached high standards and was eagerly sought by supportive patrons.

The School of Art is now a component of the Australian National University's College of Arts and

Social Sciences. Fortunately it has retained its workshop structure, its employment of active practising artists as teachers and researchers, and its nurture of promising students in its many varied artistic activities.

In recent years the School has enjoyed considerable public support and the work of staff and students is widely appreciated within and beyond the Canberra region. The School of Art has special qualities highly valued and supported by the College of Arts and Social Sciences. Its staff are engaged in research as well as being artists with established reputations whose work is much in demand. Public support for the work of staff and students has never been higher. The special qualities of the School established over the past thirty years should continue to be fostered. The Australian National University has much to gain from the ongoing public interest in the art produced by the School's staff and students and from the philosophy underlying its teaching and research arrangements.

FROM THE VICE CHANCELLOR

ANU WAS ESTABLISHED IN 1946 WITH A formidable responsibility. The University was founded by the federal government to advance the cause of learning and research and expected to work at a level that would allow it to take its place among the great universities of the world.

Although still relatively young, the University has achieved much since its establishment and has confirmed its place as a centre for academic excellence – so continuing the spirit in which it was founded and contributing to the economic, social, cultural and intellectual development of Australia.

The history of the ANU School of Art, although not formally amalgamated into the University until 1992, runs parallel to that of ANU. The School of Art can trace its origins back to the 1940s, and has long been located in Acton on what is now the ANU campus.

The School has built an international reputation as a leader in visual arts, attracting staff and students from around Australia and the world. It has an active exhibition program; regular visits from distinguished national and international artists; overseas student exchange; open art access classes and co-operative arrangements with many other areas of ANU research and teaching.

The presence of the School of Art enriches both the ANU community and the national capital.

This book tells the story of the development of a School of Art fit for Australia's national university and its national capital. From its beginnings as part of the Canberra Technical College in Kingston, today the School of Art stands on the world stage as part of one of Australia's top ranked universities. It continues to play an important role in the teaching of research of Australian visual arts, crafts and design.

PROFESSOR IAN CHUBB AC

Vice-Chancellor, ANU

A PERSONAL VIEW

DAVID WILLIAMS

EMERITUS PROFESSOR DAVID WILLIAMS AM

ANU Research School of Humanities
Chair, ANU Foundation for the Visual Arts
Director, ANU School of Art, October 1985 – June 2006

I WAS PRIVILEGED TO BE THE DIRECTOR OF THE School of Art for twenty years. My appointment in 1985 was initially to the Canberra School of Art. It later became the Australian National University (ANU) School of Art. I succeeded Udo Sellbach who was the founding Director in 1976. It was his vision, which focussed the newly autonomous School on a workshop model of education in a wide range of art and craft disciplines taught by practising professional artists. I shared that vision. At the time, the Canberra School of Art's new Daryl Jackson designed buildings (including library, workshop facilities, art gallery, visiting artist accommodation, art supply shop and café) and teaching programs were considered national benchmarks. Over the years, facilities improved, but my sense of great pride came from the energy of the School and outstanding achievements of the staff and students. It was a great pleasure to work with some of Australia's most distinguished artists with national and international reputations. Their appointments confirmed the high standing of the School and ensured its attraction for talented students from all over Australia and overseas.

Today the School is regarded as a national leader. Its lively community of artists continues to initiate and host major conferences, seminars, workshops and exhibitions which attract national interest and admiration. The warm welcome and hospitality extended to many high profile visiting artists, curators, artists, art historians and VIPs including Ambassadors, Government Ministers, Governors General and Queen Beatrix of the Netherlands, is famous. The friendships, goodwill and networks developed, have

been the basis for the School's extensive International Exchange Program available to staff and students. Experience overseas has opened up opportunities for new ideas, friendships and careers. I'm proud of the very strong community access and participation in the VAA Open Art evening classes assisted by the ACT Government, and very impressed by enthusiastic patrons, business, corporate and arts sector support for scholarships and awards for graduating students. The great success of the Emerging Artists Support Scheme (EASS) is exemplary. EASS began in 1988 as a bicentennial project to complement the landmark International Master Workshops and Symposia held earlier that year.

Managing the many changes experienced over the years was quite a challenge. In 1988, with the advent of ACT self-government came the merger with the Canberra School of Music to form the Canberra Institute of the Arts (CITA). Almost immediately followed the formation of the new CITA Board with Executive Chair Professor Peter Karmel – then recently retired ANU Vice Chancellor – the Institute affiliated with the ANU to conform with the Commonwealth Government's tertiary sector reforms. Full amalgamation with the ANU came in 1992. In 2000 CITA became the National Institute of the Arts (NITA). 1998 saw the Institute in crisis when the ACT Government withdrew part of its funding and a service agreement was established to enable restoration of funding for music and art outreach activities. When Professor Karmel retired in 2004, the Institute merged with the ANU Faculty of Arts, and in June 2006 – at the time of my retirement – was in the process of merging

yet again into the ANU College of the Arts and Social Sciences. Through all these changes, I pay special tribute to Professor Peter Karmel who was behind the wise governance of the Institute together with the ITA Board, its Executive and at various times, Directors of the School of Music John Painter, Bill Hawkey, Nicolette Fraillon, Simone de Haan and John Luxton. In the Art School, I had the pleasure of working with dedicated academic, technical and a very professional general staff, especially deputies Lyle Cullen and Nigel Lendon and personal assistants Mary McKeown and Robin Tindale.

During my time as Director, the School always had the interest and support of University Chancellors Sir Geoffrey Yeend, Dr Peter Baume and Dr Alan Hawke, Pro Chancellors Pauline Griffin and Annabel Bennett, and Vice Chancellors Laurie Nichol, Deane Terrell and Ian Chubb.

Being part of the elite research intensive ANU, has been another challenge. From the outset, recognition of studio practice and creative work as research, and availability of research funding for it has been an issue. Despite the concerted efforts of the creative arts and humanities national body, the matter remains unresolved. Nevertheless, I believe the Schools of Art and Music have enriched the University by bringing to it a diversified range of talented artists and significant artistic achievements. The Schools have added a new

dimension to the University profile enhancing its presence in the Canberra community. The ANU makes a major contribution to the cultural life of Canberra and the nation with its artists and musicians on campus, substantial art collection on display, exhibition programs in the School of Art and Drill Hall Galleries, concerts and recitals in Llewellyn Hall, drama performance in the Arts Centre, activities of visiting artists and musicians, public art and sculpture commissions, the ANU International Sculpture Park, the HC Coombs Creative Arts Fellowships and the ANU Foundation for the Visual Arts. Over the years I have welcomed the opportunity to contribute to the various University committees responsible for the development of these activities, and to the Executive of the Australian Council of University Art and Design Schools (ACUADS), a key advocate for university art and design education and research in Australia. The other national organisation associated with the School is the journal *Art Monthly Australia*. In a mutually beneficial arrangement with home base in the Clock Tower since the early 1990s, *Art Monthly* has used this location to keep in touch with the School's many visitors, student/staff activities and Australia's visual arts in general.

The School of Art – as with the wider University – recruits its students Australia wide and internationally. The School aims at international experience for its

undergraduate and graduate students, standards are international, and in its overseas activities the School has always looked to Asia as much as to Europe and North America. The School has benefited by being embedded in an institution of international distinction. This is evident by the contacts and friendships leading to academic links and possibilities for shared equipment and resources. These have developed formally and informally, with activities ranging from Asian Studies, languages, art history, engineering, environmental studies and physics to computer science. Many students are attracted to ANU study combining a visual arts education with cross-disciplinary interests... perhaps this is the way of the future.

The history of the ANU School of Art is an impressive story. It has been carefully researched and systematically written by Michael Agostino. Earlier work in the mid 1990s by Christine James was a valuable starting point. Michael's approach to the School's archives and interviews with personalities and staff past and present has added an immediacy and life to the story. I express my personal thanks for his dedication to the enormous task he has willingly undertaken over an extended period to document the story of the School of Art in Australia's national capital. Thank you Michael.

I hope readers enjoy the story of the ANU School of Art as it goes from success to success in the future.

INTRODUCTION

MICHAEL AGOSTINO

Photo: Dr Michael Agostino, School of Art Visiting Fellow, with his bronze sculpture of de Quiros (Embassy of Spain commission), 2006.

DR MICHAEL AGOSTINO

Michael Agostino's involvement in art goes back many years. His association with the ANU School of Art in 2004 – initially to review occupational health and safety systems within the school, and subsequently through exposure to bronze casting – led to his pursuit of bronze figurative sculpture and an interest in the history of the School. Before that, Michael had worked for a number of years in medical research, gaining a PhD for his work in transplantation immunology at the John Curtin School of Medical Research in the 1980s. More recently, a career change to law gained him working experience as a government lawyer and in areas of government regulation, including occupational health and safety and gene technology. He continues to follow his interest in writing and sculpture.

¹ FH Ernst Schneider, cited in Martin Andersch, *Symbols, Signs, Letters* (New York: Design Press, 1989), 8.

An artist's mind works differently. He needs good common sense, but his heart, his feelings, are purer and more prolific than his powers of logic. He relies more on his eye than his calculations. His hand is more than just a tool, but a living thing animated and inventive. People of this kind think with their eyes and hands... They are devoted to what is close by, but they lead us to what is distant and unknown. They keep our desire to explore new things young, alive and productive.¹

THE AUSTRALIAN NATIONAL UNIVERSITY School of Art – formerly the Canberra School of Art – has a long history of providing art education in Australia's Capital. The beginning and growth of the School reflects very much that of Canberra as the Federal Capital and its educational needs. From the very first art classes in the early 1940s at the Canberra Technical College, the School gradually evolved, finally gaining independence in 1976 as the Canberra School of Art. With its independence came a new Diploma and Associate Diploma, commenced in 1977 when Udo Sellbach, its founding Director, took up his appointment.

Over the next 30 years the School went through some significant changes, beginning with a refurbishment of the old Canberra High School to make it into a purpose built art school. After detailed planning, a two-year building program costing over \$3 million was completed in 1980. In the years that followed, the School underwent two important amalgamations. The first of these was with the Canberra School of Music, which had been established in 1965, and like the School of Art, was functioning as a unit of the Commonwealth Department of Education. In 1987 the Commonwealth agreed to combine the two Schools and create the Canberra Institute of the Arts under an ACT Ordinance which came into effect in February

1988. The two Schools – and with amalgamation the Institute – operated as colleges of advanced education.

The second significant merger was the Institute's amalgamation with the Australian National University. Following a period of affiliation with the ANU from 1989, formal amalgamation occurred at the beginning of 1992. The Schools of Art and Music were now part of the Institute of the Arts within the ANU. A third component of the Institute was the Australian Centre for the Arts and Technology, which had been established in 1989. In 2000 the Institute changed its name to National Institute of the Arts (NITA) to reflect its greater national role. However, this was not the end of further internal adjustments. In 2004 NITA was merged with the Faculty of Arts, and in 2006 the Faculty became part of the ANU's College of the Arts and Social Sciences.

The beginnings of the School of Art were very humble indeed. For over twenty years, accommodation for the School was in the dilapidated and unheated temporary buildings located near the railway station at Kingston – the Canberra Technical College, Kingston Annexe. As will become apparent, the transition from those early art classes within a country technical college, to a fully fledged art school of national standing, was far from uncomplicated or trouble-free. The School has had its share of growing pains, enrolment

slumps, merger misgivings, funding crises and other vicissitudes along the way.

Irrespective of these changes, however, the School is today recognised as a leading arts educator with around 400 students and offering undergraduate and graduate training in nine art and craft disciplines, including Ceramics, Furniture, Glass, Gold and Silver-smithing, Painting, Sculpture, Textiles, Printmedia and Photomedia. Additional study options are Multimedia, Video Art, Environment and Field Studies, Artists' Books and Papermaking, with the use of computers and multimedia applications being integral parts of the School's overall teaching philosophy. Its awards include the Diploma of Art, Bachelor of Arts (Visual), Honours, several Masters and Doctor of Philosophy degrees. In 2006 the Bachelor and Master of Design Arts (BDA, MDA) were also introduced.

The School boasts a range of sophisticated facilities, teaching and other resources. It aims to give students experience in specific art forms by providing each with a professional studio artist's working environment and an individual workspace. It uses a workshop approach as the basis of a highly specialised teaching program and one reminiscent of the Bauhaus system – the art and architecture school in Germany, which operated from 1919 until its closure in 1933. As the 2006 ANU Undergraduate Handbook explains, 'the principle underlying the operation of each workshop is the establishment of the closest possible resemblance between it and day-to-day professional art activity'.²

Although the School has seen considerable change and adaptation over the past sixty-five years, it has not only survived, but continues to evolve. In part at least, this might be due to the character and personality of the artist as described above by FH Ernst Schneidler, the German typographer, type-designer and calligrapher of the last century.

The story of the Canberra School of Art is a story worth telling.

ACKNOWLEDGEMENTS

This book would not have been possible without the cooperation, assistance and contribution of many people. I would especially like to thank David Williams, Director of the School from October 1985 to June 2006, for his editorial input, encouragement and support throughout this project, and for his foresight over the years in gathering and storing the many useful documents. I am particularly indebted for his tenacity in tracking down – through his impressive network of contacts – the many helpful pieces of information, which have assisted immeasurably in filling some of the archival gaps.

I extend my thanks also to the present Head of School, Gordon Bull and his staff for their support, including access to files, documents and IT services, and for making my stay as Visiting Fellow at the School, a warm and pleasant one.

The late Udo Sellbach, founding Director of the School and prominent artist, made available his time during a period of failing health to discuss those early days of the School. It was largely his vision which laid the foundations for the School, as we know it today.

I thank Irene Hansen and her staff at the School Library for their valuable assistance, Caren Florance for providing the layout, and Sharon Komidar for her work and perseverance in locating and putting together the information for many of the appendices. I am particularly indebted to Christine James for her collection of archival material and her mid 1990s unpublished paper on the history of the School, which provided a valuable starting point for my research.

Thanks must also go to a large group of past and present Heads of Workshop, teachers, technical officers and students who have generously given their time for interviews and informal chats. Thank you all.

Others – some of whom are no longer with the School of Art or the ANU – have provided useful help through administrative support, access to documents and sharing of their first hand personal knowledge through extensive interviews. These include Sue Madden, Robin Tindale, Sir Richard Kingsland and former ANU Vice Chancellors Professors Peter Karmel and Deane Terrell.

The availability of so many wonderful photos has also made the story telling a lot easier and more interesting for both the writer and the reader. Very special thanks, therefore, must go to all who provided photos: many present and former teachers of the School; Rowena Dennis from the *Canberra Times*; Julieanne Paulazzo from the Canberra Institute of Technology; and Rebecca Caterer from the ACT Heritage Library. Photos used without acknowledgement are from the archives of the School of Art, many of which were supplied by David Williams.

Others have made significant funding contributions: the School of Art, ANU Foundation for the Visual Arts, the ANU Vice Chancellor's Office and the ACT Government Community Outreach Program, patron Henry Ergas and Phil Abbott at Goanna Print. Their generous support is appreciated.

² Australian National University, 2006 *Undergraduate Handbook* (Canberra: ANU, 2006), 52.

TIMELINE

MILESTONES FOR THE SCHOOL OF ART ARE SHOWN IN BOLD

- 1927**
- Federal Parliament moved to Canberra
- 1928**
- Classes began at the Canberra Trades School, staffed by NSW teachers and housed within Telopea Park School – enrolment fifty-six in the first week.
 - Canberra Evening Continuation School also began at Telopea Park School.
- 1932**
- Vocational training committee established.
- 1933**
- Several Trades School classes moved to Kingston Workshops – main home of Trades School and later Canberra Technical College; enrolment about 140.
 - Sheep and wool classes commenced.
- 1934**
- First technical staff employed by Trades School.
- 1936**
- March – Vocational Training School opened at Kingston.
 - August – Federal Capital Territory Apprenticeship Ordinance passed, guaranteeing permanency for the fledgling Trades School; enrolment about 180.
- 1938**
- Trades School, Vocational Training School, and sheep and wool classes, collectively referred to as 'Canberra Technical School'.
 - 30 June – Foundation stone of Canberra High School laid by John McEwen, Minister of State for the Interior.
- 1939**
- August – Trades School officially designated Canberra Technical College – enrolment 480.
 - December – War training schemes (mainly for RAAF ground mustering) began.
- 1941**
- Mr J A Danks appointed first Principal of Canberra Technical College, with a full-time teaching staff of nineteen.
 - **Charles Bean, Chair of the Australian War Memorial, proposed to Senator Joseph Collings, Leader of the Opposition, that Canberra be developed as an art centre, and that an art course be established at Canberra Technical College.**
- 1942**
- **First art classes** (Freehand and Model Drawing, and Landscape Painting), advertised in the *Canberra Times*.
- 1943**
- **Art classes continue and Still Life class added.** 1939–45
 - By the end of the War, training schemes resulted in delivering training (112 courses completed) to about 5,500 RAAF personnel.
- 1948**
- **Ceramics class introduced.** Some evidence that there was at least a waiting list in 1947.
- 1949**
- **Art classes for adults and Saturday morning art classes for children started.**
- 1950s**
- Hobby courses and non-vocational courses expand, but slow growth for technical courses – mainly due to lack of accommodation and neglect of the demands for technical education.
- 1957**
- Department of the Interior appointed the Canberra Technical Education Committee – continued until 1967.
- 1959**
- Construction began at Reid (School of Commerce, B Block) to accommodate Canberra Technical College expansion.
- 1961**
- First building at Reid occupied (School of Commerce) – total College enrolment 1,700.
- 1965**
- September – Canberra School of Music established.
- 1966**
- Commonwealth Department of Education and Science established.
 - Administrative Building completed at Reid.
 - **Full-time studies in Stage I Pre Diploma of Art course established, at what by now was referred to as the 'School of Art', Canberra Technical College. Earlier references included 'School of Arts and Crafts'.**
- 1968**
- Canberra Technical College Advisory Council established.
 - December – Canberra High School ceased to operate at the Acton premises; Mr Edward G "Digger" Evans was last Principal.
- 1969**
- First meeting of Canberra Technical College Advisory Council.
 - City Education Centre established at the former Canberra High School. Buildings were utilised by a number of educational agencies, including ACT Scholarships Office, ACT Apprenticeship Board, National Pre-School Association, and the Teaching Resources Centre.
 - **The Canberra Technical College's Schools of Art and Biological Sciences moved to the former Canberra High School site.**
- 1972**
- **School of Art begins servicing the art component of Teachers-in-training at Canberra College of Advanced Education**

1973

- Bruce Technical College Master Plan produced; total enrolment 9,000.
- **Painting Diploma Stage II introduced.**

1974

- Gilmour Report endorsed the Bruce site Master Plan, which was to accommodate a number of Schools from Canberra Technical College, including the School of Art.
- Painting Diploma Stage III introduced.

1975

- Interim ACT TAFE Authority established.
- Canberra Technical College Council established.
- **Commonwealth Government gives approval for the establishment of a Canberra School of Art separate from its association with the Canberra Technical College.**
- **First meeting, CSA Steering Committee..**

1976

- **February – Canberra School of Art commenced functioning in its own right under the supervision of a steering committee.**
- 6 July – Cabinet agreement, Canberra School of Art a separate institution and Mr EG (Ted) Worsley appointed acting Director.
- October – Interim ACT TAFE Authority disbanded and Office of ACT Further Education (OFE) was established, with responsibility for all ACT Further Education Colleges, including the Canberra Schools of Music and Art.

1977

- **January – a governing Council for the Canberra School of Art, chaired by Mr Richard Kingsland CBE, DFC, appointed by the Minister of Education.**
- 3 March – first meeting of the CSA Council
- 10 March – first meeting, CSA Board of Studies
- **April – Udo Sellbach takes up appointment as founding Director.**
- 6 May – Sellbach attends his first CSA Council meeting
- Canberra TAFE, Bruce TAFE, School of Music and School of Art all formerly established as part of the ACT TAFE system. Full-time technical teachers transferred to Commonwealth Teaching Service. Combined enrolments – about 14,000.
- **Accreditation submitted by the Canberra School of Art Council and Diploma of Art course commenced.**
- Tenants other than School of Art vacate premises at old Canberra High School.

1978

- **Associate Diploma of Art course commenced.**

1979

- **First School of Art staff exhibition at Solander Gallery.**
- **Refurbishment of the old high school buildings began at the end of the year.**

1981

- **March – the building program costing \$3 million was completed.** The architects, Daryl Jackson Evan Walker, were awarded the Sir Zelman Cowan Award in 1981 by the Royal Australian Institute of Architects for excellence of design in buildings other than housing.

1983

- Bachelor of Arts (Visual) – a four-year course, and Graduate Diploma of Arts accredited.

1985

- April - Udo Sellbach resigned as Director and Lyle Cullen appointed Acting Director.
- **October – David Williams, former Director of the Australia Council Crafts Board, commenced as Director of the Canberra School of Art.**

1988

- **February – merger of Canberra School of Art with Canberra School of Music to form Canberra Institute of the Arts (CITA) with Professor Karmel as Executive Chair, CITA Board.**
- Bachelor of Arts (Visual) reaccredited.
- April-May – first International Master Workshops and Symposium hosted by the School of Art in ceramics, glass, silversmithing and textiles, with twenty international and thirty Australian artists and crafts people participating.
- April – CITA organised a welcome for the “Back To” Canberra High School visitors for the occasion of its 50 years since its foundation stone was laid.

- July – Minister Dawkins released Policy Statement on Higher Education, and proposed the amalgamation of ANU, CITA and Canberra College of Advanced education.

1989

- Self-government for the ACT.
- **Canberra School of Art and Canberra School of Music cooperate to establish the Australian Centre for the Arts and Technology (ACAT).**
- Affiliation entered into between ANU and CITA, with agreement to proceed to amalgamation.

1990

- Master of Arts (Visual Arts) graduate award introduced.

1992

- **January – formal amalgamation between CITA and ANU.**

1993

- Introduction of Honours program.

1995

- Doctor of Philosophy graduate award introduced.

1998

- Significant funding changes: ACT Government decision to withdraw CITA grant, and the Institute entered into a service-purchasing contract.

1999

- Introduction of three-year undergraduate degree.

2000

- **July – University Council agreed to change name of Institute to National Institute of the Arts (NITA).**

2003

- Professor Peter Karmel announced his retirement as NITA Chair from October.

2004

- **NITA disestablished. Schools of Art and Music, and ACAT (now to become Centre for New Media Arts – CNMA) merged with ANU Faculty of Arts.**

2006

- **January – Faculty of Arts (including School of Art) incorporated into the new ANU College of Arts and Social Sciences – CASS.**
- Bachelor of Design Arts (BDA) and Master of Design Arts (MDA) accredited.
- Thirtieth anniversary of the School of Art.
- **June 30 – retirement of David Williams as Director, and appointment of Gordon Bull as Head of the School of Art.**

PART ONE

ORIGINS AND EVOLUTION

STUDENT ART WORKS, PREVIOUS PAGE

TOP ROW, LEFT TO RIGHT:

Ann McMahon, *Memory #1 – Veil* (detail), 2000, tissue paper, photocopy transfer, cotton.

Hanna Hoyne, *Soulsearchonaut about to be born*, 2004, vinyl, cable, fishing line, paper, glue, wire, paint.

Yuan-Lin Cheng, *Atmosphere*, 2001, digital print from mixed media installation.

CENTRE ROW, LEFT TO RIGHT:

Stuart Reid, *Liberty (A Collectors Chest on Stand)*, 2004, fiddleback sycamore veneer and figure solid sycamore; drawer interior of American black walnut, finished in shellac.

Rachel Kingston, *To Grasp* (detail), 2005, imperial porcelain, human bone ash (donated cremains), once fired to 1265 degrees.

Russell Joyce, *Detail from Self Portrait Series*, 2002, etching on paper.

BOTTOM ROW, LEFT TO RIGHT:

Jack Waring-Dallwitz, *Cutlery*, 2000, stainless steel.

Waratah Lahy, *Crowd*, (installation detail), 2002–6, oil on aluminium beer cans.

April Surgent, *Untitled* (detail), 2003, glass.

Opening of the Telopea Park Trades School, 1928.
National Archives of Australia.

¹ For the early history of the Canberra Technical College, see R Bruce Brown, *Brief History of the Canberra Technical College* (Canberra: 1951, published as Occasional Papers No.14 – Office of ACT Further Education, Dept of Education, Canberra, 1981); NSW Dept Technical Education, “Canberra Technical College: A quarter century of progress”, in *Review of Current Activities of Technical Education*, (Sydney: 1953), 1–6; MV Moore, *50 Years in Canberra* (Canberra: 1978, published as Occasional Papers No.3 – Office of ACT Further Education, Dept of Education, Canberra, 1978); Canberra Institute of Technology, *Canberra Institute of Technology: 1929–1999 – 70 Years of Development and Service* (Canberra: CIT, 1999); Department of Education, *Report of a committee of inquiry into technical education in the ACT* (Gilmour Report) (Canberra: AGPS, 1974).

² NSW Dept Technical Education, “Canberra Technical College: A quarter Century of Progress,” 1.

³ Technical Education Early Need in ACT,” *Canberra Times*, 29 September 1958, State Records NSW, 57/C218E/94453.

⁴ Moore, *50 Years*, 7.

⁵ Some minor discrepancies have been noted in titles. For example, while Brown *Brief History*; Moore, *50 Years*; and CIT, *70 Years*, refer to the ‘Canberra Trades School’, Fenston reports on the ‘Canberra Trade School’, and signs his report over the title of Registrar.

⁶ The first classes were Electrical Fitting, Plumbing and Sheet Metal Work, Fitting and Machining, Trades Drawing, and Dressmaking. It had been planned to begin classes also in Carpentry and Joinery, and in Cookery, but these areas attracted no initial enrolments. Moore, *50 Years*, 7.

⁷ Fenston, “Report of Canberra Trade School 1928,” 2, NAA CP829/1

⁸ Moore, *50 Years*, 7.

EARLY DAYS

WHILE THE SCHOOL OF ART HAS OPERATED as a separate entity only since 1976, its roots go back over a further thirty years, to the 1940s. At that time part-time hobby classes in art were started by the Canberra Technical College, whose own foundation is bound up with the early history of Telopea Park School.¹ The College began in 1928 and was called the Canberra Trades School.

In October 1925, the Secretary of the Federal Capital Commission, Mr CS Daley, reported on the ‘Proposal to Make Provision for Junior Technical Education in Canberra.’² Mr James Nangle, the Superintendent of Technical Education in NSW, visited Canberra later in the year at the invitation of the Commission, and recommended the establishment of trades courses ‘supplementary to the experience gained by the apprentices and journeymen in the workshops

and factories.’³ Following negotiations and planning over the next couple of years, Prime Minister Bruce officially opened the Trades School in May 1928.⁴ Mr Fenston was appointed Sub-Registrar.⁵

It was a shaky start. The opening date had been set for 1 May, but was incorrectly advertised by the *Canberra Times* for 2 May. With only twenty-nine prospective students arriving, classes were held over till the following day. During the remainder of the week enrolments grew to fifty-six.⁶ Things were to get worse. By the end of the year Fenston noted in his report that:

a slump in the building trade ... accounted for a lack of pupils in the carpentry and joinery section, but it is hoped to open the section early next year.⁷

The total annual enrolment for the first two years averaged 105. Progress was further retarded by the onset of the Great Depression in 1929 and the future of the Trades School was for some years to come, far from certain. Writing some fifteen months after the opening of the School to Mr Forbes of the Sydney Technical College – to which the Canberra Trades School was linked – Fenston warned that

attendance at the school is slackening off owing to the horrible atmosphere of uncertainty that is prevailing in the Territory ... things are pretty bad in Canberra, and the Government seems far too busy to worry about the Capital’s future permanent administration.⁸

But despite the grave concerns at the time, the Trades School managed to survive and slowly grew. For the first few years, technical education shared the

facilities and some of the teachers of Telopea Park School, which had opened as a primary school in 1923 but advanced to an Intermediate High School in 1929.

In the same year as the Trades School, the Evening Continuation School was started – also at Telopea Park – to teach matriculation subjects (French, Mathematics, Latin and English) and commercial classes (Type-writing, Shorthand, English and Mathematics). Like the Trades School, its classes too expanded, reflecting the growth of the fledgling Capital. New classes included Motor Maintenance in 1928 (in which K Whitlam – EG Whitlam's father – registered), the Girls Day Class in 1929 (to prepare students to sit Public Service entrance examinations in clerical and typing skills), a Ladies' Motor Maintenance Class in 1930, and the Public Service Board Special Typing Classes in 1932. Mr H Filshie was principal of both Telopea Park School and the Evening Continuation School. Not surprisingly, the roles of the Evening and Trades Schools were frequently blurred.⁹

Within several years, the Trades School began to take over many of the functions of the Evening Continuation School, including the commercial classes. But even modest growth meant that in a relatively short time the Trades School outgrew the available facilities at Telopea Park School. Fortuitously, an assortment of huts – originally built at Duntroon Military College in 1911 – became available when a unit of the Military College moved to Victoria Barracks in Sydney. The huts were moved in 1933 and reassembled behind the Wentworth Avenue Bus Depot in Kingston. The varied assembly of workshops and dormitory style classrooms made of timber and fibro soon became the new campus for the Trades School. Plumbing and Sheetmetal, and Fitting and Machining were the first classes to move to Kingston.

The Depression period affected enrolments significantly, and although class fees were still required, collection had been relaxed in 1930. Students who undertook to pay fees whenever they could were allowed to continue in courses. Further assistance came in 1931 when the Commonwealth Government

established Vocational Training Committees in several districts, including Canberra. The following year the Canberra Committee recommended a reduction of fees by fifty percent as an immediate measure to induce youths to attend. This was approved, and in certain cases fees were dropped completely.¹⁰ The Committee also recommended the early introduction of an Apprenticeship Ordinance. This would remove the opposition by the Trades and Labour Council at the time, who objected to vocational training without apprenticeships. The move would further ensure the continuation of the Trades School.¹¹

In March 1936 a Vocational Training Scheme was set up in Kingston to help school-leavers with poor job prospects during that period. It involved full-time day attendance for unemployed youth. Classes were flexible, allowing students to take leave to undertake any periodic relief work on offer. AD Hope, later to become one of Australia's leading poets, was appointed supervisor of the Vocational Training Classes in 1937. These classes continued until 1940.

In 1933 a Sheep and Wool Class began, catering for boys from Canberra Grammar School. It seems that this may have had some affect on the technical drawing classes, as a teacher of the time noted that 'the grease from the wool is affecting the efficiency of the Drawing Class.'¹² In July 1934 the first technical staff were employed at the Trades School, and with further growth, other classes gradually moved to the Wentworth Avenue site. By 1940 all technical education for the ACT was located in Kingston.

In August 1936 the Federal Capital Territory Apprenticeship Ordinance was passed. At the same time the Minister for the Interior announced the establishment of an Apprenticeship Board, which would declare apprenticeship trades, fix the number of apprentices for each trade and consider applications

View from Kingston Workshops towards Forrest showing crane and cable drums, 1929. *National Archives of Australia*.

⁹ CIT, *70 Years*, 5.

¹⁰ Moore, *50 Years*, 13.

¹¹ NSW Dept Technical Education, "Canberra Technical College: A Quarter Century of Progress," 2.

¹² *Ibid.*, 14

Administration Building, Canberra Technical College, Kingston, 1950s. Photo: Peter Finlay.

for apprenticeships. Twelve trades were initially declared. The expectation was that students would have two years of secondary schooling and a year in the Vocational Training School before becoming apprentices. By the close of 1936 enrolments at the Vocational Training School were forty-five. A great significance of the apprenticeship system, therefore, was that by virtue of the requirement for compulsory attendance by apprentices at trades classes, permanency for the Trades School as an institution was now guaranteed.¹³

Changes in name were also emerging, although some confusion remained. Thus, the name 'Canberra Trades School' was used both locally and by the NSW Branch for some years, even after NSW began phasing out 'Trades School' in 1934 and replaced with 'Technical College'. With increases in enrolments in Canberra, the Technical Education Branch of the NSW Department of Education was considering in 1938 replacing the Trades School with a full technical college.¹⁴ Nonetheless, hybrid names persisted. For example, at the beginning of 1939 the Trades School, the Vocational Training School and the Sheep and Wool Class in Canberra were collectively referred to as the 'Canberra Technical School'.¹⁵ The matter was finally settled in August 1939, when the Department of the Interior officially changed the name to Canberra Technical College.

The status of the College was soon raised and in January 1941 Mr JA Danks was appointed its first Principal, with a staff of nineteen full-time teachers. It was evident even by then that a building program was necessary if the College was to expand. In a memorandum to the Department of the Interior shortly after taking up his appointment, Danks noted that the 'present accommodation is overtaxed... [with] no conveniences for females at the college; this restricts our activities'.¹⁶

It was also decided that year that the appointment of part-time teachers would be made locally without the need for NSW approval. However, the full-time

teachers remained part of the NSW service and this arrangement continued until 1977. Danks stayed only for about a year or so and was recalled to Sydney to aid in the War effort there. He was replaced by Mr SA Broome in 1942, who remained Principal until 1946.

With the beginning of World War II the Canberra Technical College also swung into action to assist with the War effort. In December 1939 special classes were introduced for RAAF trainees and other efforts made for the emergency, including 'arrangements... for the training of Airmen in Welding and Cookery'.¹⁷ Presumably these were run as separate classes. In any event, a range of defence related training such as aero fitting, instrument making, welding, flight mechanics and flight rigging were introduced during the wartime years. The training was originally designed as sixteen-week courses for each training group, but later reduced to twelve weeks. By the end of the War 5,388 RAAF personnel had completed 112 courses.¹⁸

After the War, the College was involved in the Commonwealth Reconstruction Training Scheme (CRTS). Between 1945 and 1951, 317 full-time CRTS students trained at the College and over 1,900 students were enrolled in a variety of courses such as Carpentry and Joinery, Bricklaying, Plumbing and Plastering.¹⁹ For some years after 1949, the College was also involved in the trades testing of migrants.

THE FIRST ART CLASSES

The first serious consideration for an art school can be traced to the 1940s. In November 1941 Charles Bean, then Chair of the Australian War Memorial and official historian of Australia's involvement in World War I, wrote to Senator Collings, Leader of the Opposition, proposing

the development of Canberra as an art centre and, in particular, for the establishment of an art course at the Technical College... the establishment of art classes at the Technical College would be a beginning from which great developments would certainly come later.²⁰

¹³ Brown, *Brief History*, 9.

¹⁴ Enrolments were forty-one for Vocational Training classes (full-time), 137 for Trades classes (part-time), and twenty-seven for the Sheep and Wool classes (part-time), taking total enrolments to 205. Moore, *50 Years*, 16.

¹⁵ Report of 4 January, 1939 by Sub-Registrar DS Burgess to the NSW Technical Education Branch, in Brown, *Brief History*, 10.

¹⁶ Danks, 'Canberra Technical College; Memo to the A/Secretary, Dept of Interior, 28 Jan 1941', NAA 431/1 1948/66.

¹⁷ *Ibid.*, 10.

¹⁸ SA Broome, 'Canberra Technical College. Report on RAAF Training, from 19.12.39 to 31.8.45', AA A659/1 1943/1/668.

¹⁹ *Gilmour Report*, 8.

²⁰ CEW Bean, 'Letter to Senator Joseph Collings,'

Bean went on to recommend that Wallace Anderson, who had already undertaken a number of sculptural commissions for the Australian War Memorial, run the centre. Anderson was born in Victoria and studied sculpture and life drawing in 1904–05 at the Gordon Institute of Technology in Geelong. He enlisted in the AIF in 1915, served in France until 1918 and then took up studies at the Chelsea Polytechnic. He returned to Australia in 1920 to run the construction of the World War I dioramas.²¹

The first reference to actual art classes can be traced to an advertisement in the *Canberra Times* of 18 February 1942 calling for enrolments in the various apprenticeship trades as well as technical and women's handicraft classes. Art classes in the technical courses comprised Freehand and Model Drawing, and Landscape Painting.²² It is not known whether classes actually started, as commencement was subject to a minimum enrolment of six students. The following year, Landscape and Still Life Painting, Freehand and Model Drawing were on offer.²³ These did go ahead. The Principal pointed out in his annual report for the year that Painting and Freehand Drawing were conducted that year and had been 'relatively well attended.'²⁴ His report went on to express the hope that

enrolments in Commercial Art, Ticket and Signwriting and other Art subjects will be high enough in 1944 to warrant the appointment of individual teachers instead of only having one teacher to provide instruction in all of these subjects on the one evening as was the case during the previous year.²⁵

Perhaps of more significance, the same report went on to lament the state of the College infrastructure, noting that 'the present college buildings are most unsuitable for a technical college worthy of the Australian Capital City and the present site is very isolated and inconvenient for students.'²⁶

But despite the poor facilities and the necessary emphasis on the war effort during 1939–45, the range of miscellaneous technical and non-trades classes were significantly extended. At the beginning of 1944, the *Can-*

berra Times advertisement for enrolments encouraged early enrolment in art classes. Those on offer comprised: Freehand and Perspective Drawing, Oil and Water Colour Painting, and Commercial Art.²⁷ Cost of tuition remained unchanged at 10/- for one lesson per week for one term for seniors, and 5/- for juniors. Reduction in fees would kick in if three lessons per week were taken over three terms: 25/- and 12/6 respectively.

As the wartime emergency and then the immediate post-war housing trades demands diminished, Canberra Technical College was in a position to offer instruction in a wider range of technical leisure-time cultural courses. By the late 1940s more art classes and special courses were introduced. These included Ceramics (1948) and Art Classes for Adults and Saturday morning Art Classes for Children (1949). The College Report for 1949–50 noted that the 1949 art classes

stimulated a demand for a Life Art Class and, with the general assistance of Messrs. Duncan, Gilliland and Marshall, the class is now operating and the foundations of a virile Canberra Art School have been securely laid.²⁸

By this stage, official support for the arts was also increasing. In April 1949, Prime Minister Chifley – who held a strong belief for the arts in the community – met with representatives of various Canberra cultural societies, to discuss 'ways the Government could best aid in the development of music, drama and the arts in the ACT'.²⁹ An important outcome of that meeting was his suggestion that the representatives should meet to formulate definite proposals to be considered by the Government.

Sir Robert Garran, then President of the ACT Division of the Arts Council, convened such a meeting and his report incorporated both a short and a long-term program. The short-term program was to meet the immediate needs of Canberra – the first priority of which was a cultural centre, which eventually led to the building of the Griffin Centre in Civic in the 1960s. The long-term program detailed future needs. It listed five items regarded as essential priorities: a large theatre, a large concert hall, an art gallery, a music school and

18 November 1941, Australian War Memorial Archives AWM 93 [22/2/20], Canberra.

²¹ Australian War Memorial, Artist Profiles – Wallace Anderson: http://www.awm.gov.au/aboutus/artist_profiles/anderson.htm; accessed 10 January, 2006.

²² *Canberra Times*, 18 February 1942, AA A431/1 1948/68

²³ Advertisement prepared by DS Burgess, Registrar, for insertion in the *Canberra Times*, 1 March 1943. AA A431/1 1948/68.

²⁴ Canberra Technical College, 'Annual Report by the Principal, November 1943,' 2, AA A4321/1 1948/68.

²⁵ *Ibid.*, 2.

²⁶ *Ibid.*, 4.

²⁷ *Canberra Times*, 25 February 1944, AA A431/1 1948/68.

²⁸ Canberra Technical College, 'Report for 1949–50,' 4. CIT Archives.

²⁹ William L Hoffmann, *The Canberra School of Music: the first 25 years 1965–1990*, (Canberra: Canberra School of Music, Canberra Institute of the Arts, 1990), 3.

³⁰ *Ibid.*, 3.

Young child artists at the Canberra Technical College, August 1953.
ACT Heritage Library; Photo: W Pedersen.

an art school. The long-term program remained a blueprint for the development of the arts over the next twenty-five years in Canberra.³⁰

In terms of administrative arrangements for technical education in the ACT, it should be noted that from the creation of the Trades School in 1928 until the late 1970s, the provision of technical education was shared between NSW and the Commonwealth. Initially the Technical Education Branch of the NSW Department of Education (later the Department of Technical Education), provided teachers, curricula, examination and certification. It administered the Trades School and later the Canberra Technical College as a NSW regional institution. NSW continued to recruit and provide all full-time teachers, educational administrative staff and all aspects of courses. For example, the Art staff was appointed by the National Art School – itself part of East Sydney Technical College – and was responsible to the NSW Technical Education Branch.³¹ The Commonwealth Government, through its Department of the Interior, provided buildings, equipment and support staff, and was responsible for ‘policy’.³²

But despite the initial increase and high expectations for Canberra Technical College, the 1950s would prove a period of slow growth in total enrolments. This was essentially a result of poor facilities and lack of accommodation. But contrary to the general trend, the art courses grew, despite a long list of equipment deficiencies and lavatories, which Donald Brook would in the mid 1960s, refer to as ‘unsalubrious’.

³¹ The National Art School can trace its origins to drawing classes held in the 1840s at the Sydney Mechanics’ School of Art (SMSA), itself founded in 1833. Technical Drawing was introduced from 1865 and these classes were formalised into a School of Design in 1870. In 1873 SMSA set up a Technical or Working Mens’ College, incorporating what was now referred to as the Art School. The School became the East Sydney Technical College in 1921 when it relocated to the Old Darlinghurst Gaol. See Christopher Allen, *A Brief History of the National Art School*.

³² CIT, 70 Years, 4.

CHAPTER 2

GENESIS OF AN ART SCHOOL

THE 1950S: A SCHOOL OF ARTS AND CRAFTS

THE 1950S WAS A SLOW PERIOD OF GROWTH for the Canberra Technical College, with annual enrolments between the years 1950–58 around the 1,000–1,500 mark.¹ But although total student numbers did not increase greatly, there were some interesting trends. One such trend was the rapid rise in non-trades courses, and especially the so-called ‘hobby’ courses. In 1951 when enrolments reached 1,310 almost seventy-four percent were in vocational (non-trades) and hobby courses. Three of the hobby courses alone – Ceramics, Art, and Woodwork – accounted for twenty-five percent of total College enrolments.²

Yet, despite the popular demand for hobby courses, the approval does not appear to have been shared by the College or its guardian, the NSW Department of Technical Education, which continued to run such courses on a part-time basis until 1966.³ Moreover, facilities and equipment for the classes were kept to an absolute minimum, and staff and students continued to be housed in the dilapidated Kingston buildings until the late 1960s.

In 1957 the Canberra Technical Education Committee was formed by the Department of the Interior, ‘to assist in the development of technical education in the ACT’.⁴ The Committee – which continued until 1967 and mainly under the chairmanship of Professor AH Corbett – met forty-four times. Initially there were thirteen members, including *ex officio* members representing the Commonwealth Department of the Interior and the NSW Department of Education. Its

Art pupil at the Canberra Technical College, 1953.
National Archives of Australia.

main work was to hasten the building program at a new site at Reid.

One of the earliest problems facing the Committee was ‘a community reaction to an alleged policy of providing space for trade and certificate courses by limiting women’s handicrafts and women’s hobby classes’.⁵ This resulted in complaints from several quarters. It also became clear that technical education was not the highest priority of the Department of the Interior. On 29 April 1957, the Minister revealed that there would be no provision in the 1957–58 estimates for a new technical college, as ‘there were several more urgent works such as housing and schools’.⁶ Given that the Department looked after ‘policy’ and paid for the support and infrastructure of the College, its assessment

¹ Gilmour Report, 8.

² In 1951 the only full-time art teachers were Mrs D Gumley and Miss N Ludowici in Pottery. The remaining teachers of art were part-time: GE Duncan, H Gilliland, JT Gray, LA Marshall and Miss E Oates. Brown, *Brief History*, iii. Note also that in the early years, the terms ‘ceramics’ and ‘pottery’ were often used interchangeably.

³ The hobby or recreational courses continue today as the Visual Art Access/Open Art Program (see Chapter 8).

⁴ MV Moore, ‘Frustration and achievement: A preliminary history of the proceedings of the Canberra Technical Education Committee (August 1957 – May 1967),’ (Canberra: Unpublished, 1967), 2. Moore notes that there was always some confusion over the exact title of the Committee, and that it seemed to accept the *de facto* title of ‘Advisory’ in its name.

⁵ Moore, ‘Frustration and Achievement,’ 12. Women’s classes were significant and in 1957 enrolments in women’s handicrafts and women’s hobbies totalled 617, or 44 percent of total College enrolments.

⁶ *Ibid.*, 14.

Canberra Technical College at Kingston in the 1960s. Photo: Peter Finlay.

was a serious blow for the School of Arts and Crafts, as it was sometimes called.⁷

Another concern for the Committee was the 'dilapidated, cold Kingston buildings', which in part at least, accounted for waning enrolments in the late 1950s.⁸ In 1958 the NSW Teachers' Federation General Secretary, Mr Harrington, wrote to the Minister of the Interior that several of the Federation's delegates to a National Education Conference had visited the Canberra Technical College and complained that not only was:

technical education not yet recognised in Canberra as being of equal importance to other branches of education . . . [but that] the buildings of Canberra Technical College are a disgrace to the National Capital and an eyesore.⁹

These shortcomings were soon aired more publicly with a *Canberra Times* editorial and a major article devoted to the issues. The editorial agreed with the main finding of the Teachers' Federation report, that College accommodation and facilities were 'inadequate and unsuitable for the present local needs of technical education'.¹⁰

The Committee finalised its own report in February 1958 and promptly sent it to the Department of the Interior. Its main recommendations were: that a site should be chosen for the new College; the whole College – to accommodate 5,000 students from a total Canberra population of 100,000 – should be completed before 1964; the first building – to house the School of Commerce – should be planned and built 'as a matter of immediate urgency . . . with a view to completion for the 1959 college session'.¹¹ This report expressed lofty sentiments and set the guidelines for the Committee for the next seven years.

In early 1959 the National Capital Development Commission proposed that the Canberra Technical College relocate to a site in Constitution Avenue, Reid. It seemed that finally something was going to be done

about the unacceptable conditions and space shortages. But although a site was agreed upon, it would take some years before any new buildings were completed. More regrettably for the School of Art was the fact that it was not in the front line for any of the promised buildings. The School would remain for many more years at what became known as the Kingston Annexe.

THE EARLY 1960S: A SCHOOL OF ART

Unlike the previous decade, the 1960s was a period of rapid growth for Canberra Technical College. As more and more Federal Government departments moved to Canberra and swelled its population, College enrolments also grew. In 1961 the College had an enrolment of 1,700 and its status was raised by NSW to a Grade 1 College. A consequence of the upgrading was the appointment of Deputy Principals (by NSW) who were also made members (by the Department of the Interior) of the Canberra Technical Education Committee. Enrolments then leaped to 4,400 in 1965 and 6,300 by 1969. This was reflected in Canberra's overall growth, from 39,000 in 1959 to 146,000 in 1971.¹²

In August 1961 the Technical Education Committee established two sub-committees: one to examine the needs of the women's college, and the other to look at those of the School of Arts and Crafts within the College. The Women's College sub-committee submitted its report to the Committee in September 1961, giving details of teaching requirements and suggested an occasional childcare centre on the College site. On 28 November 1961 the Committee received reports from the Arts subcommittee and another subcommittee which had been established earlier, to report on the need for an assembly hall. While the Committee adopted the latter report, and the issue of an assembly hall became a major concern for the Committee (although it eventually became a major failure), nothing appears to have come of the Arts report.¹³

The 1960s saw the growth of art appreciation as well as an examination of tertiary education. In 1961 Prime Minister Menzies commissioned an inquiry into the future of Australia's tertiary education, chaired

⁷ The terms 'School of Art' and 'School of Arts and Crafts' were sometimes also used interchangeably, and in "New Canberra Technical College – Official Opening by His Excellency the Governor General at 12 Noon on Monday, 28th May, 1962," both terms are used, CIT Archives.

⁸ *Ibid.*, 11.

⁹ *Ibid.*, 14.

¹⁰ Editorial, *Canberra Times*, 11 September 1958, cited in Moore, "Frustration and Achievement," 18.

¹¹ Moore, "Frustration and Achievement," 14–15. The Committee's "Report on Technical Education in the ACT and in particular on the needs of new college buildings to meet present and future requirements," was regarded by Moore as 'perhaps the single most significant achievement of the Committee.'

¹² CIT, *70 Years*, 10.

¹³ Moore, "Frustration and Achievement," 25.

by L H Martin. The Martin Committee first reported in 1964 and made a number of recommendations, including that Australia should have a greater diversity of tertiary institutions: universities, institutes of colleges and boards of teacher education. The institutes of colleges were intended to reform technical education.¹⁴ The third volume of the Martin Report was released the following year, and included a number of chapters on basic disciplines. Chapter 22 of that report examined education in music, fine arts and the theatre.¹⁵ The acceptance of the recommendations by the Commonwealth Government, led to the emergence of a new type of tertiary institution: the College of Advanced Education. However, technical education seemed to miss out and did not appear to be considered to be part of the education sector until ... the early 1970s forced the Labor Government to establish a committee to look at its funding needs.¹⁶

Meanwhile, the Canberra Technical College was coping as best it could. In 1962 the first Reid building was officially opened to accommodate Commerce. However, it soon became obvious that the new quarters would be inadequate to meet expectations. The Committee meeting of 7 September 1964 considered the report of a subcommittee examining the future needs of the Commerce School and predicted that the School would require twice its 1964 space by 1974, and three and a half times its 1964 space by 1984.¹⁷ Other schools also needed space, and more accommodation was gradually provided at the Reid site during the remainder of the decade to accommodate the growing needs of the College. But even this expansion was considered insufficient to cater for the large number of students enrolled.¹⁸

The School of Art too was growing. In 1963 the School offered courses in Ceramics, Children's Art Classes, Drawing, Painting and Commercial Art, Pictorial Composition, and Sculpture.¹⁹ The following year, courses of Dress Design and Interior Design were added to the School's repertoire.²⁰

In many ways conditions at the School of Art were perhaps the most appalling. For example, the Annual

Report for 1964 makes two admissions which today must seem totally beyond belief: insufficient electrical power to cater for the needs of the School, and the College's inability – because of the lack of funds for electrical work – to install a £500 ceramics kiln which had already been held in storage for over two years.²¹ To make matters worse, the following year Ceramics was without power for machines or equipment for the whole of First Term.²² In fairness, some efforts were made to improve the situation but without much success. For example, two building units to house Sheep and Wool, and Arts and Crafts were designed to tender stage in 1964 and 1965 respectively, but neither proceeded to tender with 'some concern ... felt for their future.'²³ Some temporary relief came when Art acquired the space vacated by the School of Fashion after the latter moved to Reid. However, overall the band-aid approach continued for some years and conditions at the Kingston Annexe remained grim.

It seems that the frustrations experienced by the Committee may have finally decided some members to take the College problems into the political arena. In April 1965, at the time Parliament was debating the Martin Report, Jim Fraser – Member for the ACT – spoke in Parliament about the Canberra Technical College's inadequate facilities. He referred to the College as 'still divided between some temporary shacks in the suburb of Kingston and some reasonably good but sadly congested buildings on an altogether too cramped site near Civic Centre.'²⁴ It would take another four years before something was done to alleviate the conditions at Kingston.

DONALD BROOK

In 1965 Dr Donald Brook, a sculptor and a recent PhD graduate of the Australian National University, was appointed by Harold Abbott – then Acting Head of the National Art School at East Sydney Technical College – as Teacher in Charge of the School of Art in Canberra. His was the second full-time teaching appointment in

Canberra Technical College Reid, 1962. *National Archives of Australia.*

¹⁴ See Gillian Goozee, "The development of TAFE in Australia," (SA: National Centre for Vocational Education Research, 3rd ed. 2001), 20.

¹⁵ L H Martin, Chair, "Report of the Committee on the Future of Tertiary Education in Australia to the Australian Universities Commission," (Canberra: August 1965).

¹⁶ Gillian Goozee, "Development of TAFE in Australia," 21.

¹⁷ Moore, "Frustration and Achievement," 25.

¹⁸ By 1964 over 2,000 students were enrolled at Reid. A number of other new buildings were completed or existing ones extended to accommodate the influx: Applied Science (1963); extensions to Applied Science and Engineering Trades Workshop (1964); extensions to Panel Beating Shop (1967); extensions to Welding Shop and two storey wing for Carpentry, Joinery and Plumbing (1968); alterations to Administrative Block (1972); Food School commenced (1973). Art School extensions at City Education Centre, School of Horticulture at Weston and extension of Machining Shop were carried out in 1974. *Gilmour Report*, 9.

¹⁹ Canberra Technical College, *Handbook* 1963, 14.

²⁰ Canberra Technical College, *Handbook* 1964, 17.

²¹ Canberra Technical College, *Annual Report* 1964, 15–16.

²² Canberra Technical College, *Annual Report* 1965, 5. But Art wasn't the only School to suffer: the School of Biology operated without a laboratory for the whole of 1965.

²³ Canberra Technical College, "Canberra Technical College 1928–1965," 2, CIT Archives.

²⁴ Moore, "Frustration and Achievement," 32.

Donald Brook shortly after his resignation from the Canberra Technical College, working in his studio, December 1965. *Canberra Times*, Photo: Larkins.

the School at that time. All other teachers were on a part-time basis.

Shortly after his appointment, Brook wrote a report to Mr W Smith, the Principal of Canberra Technical College, on the state of the Art School.²⁵ The six-page report detailed the rather bleak state of affairs and made several recommendations. The Art staff consisted of only one full-time teacher – Henri Le Grand in Ceramics – whom Brook singled out for praise, as deserving ‘much credit for his part in building up the School to its present state: especially in view of the many and various discouragements that have come his pioneering way.’²⁶

Brook also noted that there were grievances by staff and students relating to ‘dishonoured promises’ and ‘disappointed expectations’ in courses. With certain exceptions, the courses were part-time, catering for ‘hobby students of widely differing ages, aptitudes and levels of achievement’. The exceptions were singled out as Le Grand’s course in Ceramics, Gerald Easden’s course in Interior Design, and John Gray’s painting classes for children. While there was scope for the development of the Art School in Kingston following the vacation of a number of buildings with the move to Reid, the portable equipment was ‘far from adequate for the conduct of serious courses in the arts,’ highlighting the library as being in a ‘lamentable state’ with ‘less than a dozen volumes mostly of very dubious worth’. As for student facilities, there were no student cloakrooms, locker rooms, common room or cafeteria, and the lavatories were ‘unsalubrious’.

Brook recognised that the growth of the Art School depended on attracting the best art teachers, and to attract those would require significant changes in course structure, namely, having a full-time Art Diploma. He went on to recommend two proposals: the ‘radical proposal’ which would make the Art School independent of NSW (see Chapter 3), and the

‘moderate proposal’ which called for a full-time pre-diploma course to be named – on the Sydney model – Introductory Art. It was introduced the following year.

At the time, Brook was also the art critic for the *Canberra Times* and used this position to highlight the shortcomings and needs of the School. For example, writing on the occasion of an exhibition of paintings, ceramics and sculpture by students of Canberra Technical College, he noted that

Art is taught in Canberra as a poorish relation of technical education... taught to part-time ‘hobby students’ by a part-time staff using totally inadequate buildings and equipment. Under the circumstances – to speak quite levelly and without patronizing inflection at all – the results are very good... But see this exhibition anyway. Dedicated teachers have worked in draughty sheds with scant materials to conjure it up out of almost nothing.²⁷

In the same article, Brook made a plea for the future of professional and vocational art teaching in Canberra. While acknowledging that

there are obvious and good reasons for putting art education low on a new city’s first list of priorities... Canberra must look in art teaching (as in everything else) to the examples of the best in the world, and aim to do as well or perhaps a little better.²⁸

It seems that Brook’s efforts were not altogether unrecognised by NSW, despite his criticisms. Mr H L Cains, Acting Secretary of the NSW Department of Technical Education, in a letter to the Principal of Canberra Technical College, acknowledged that

Mr Brook has made quite a number of suggestions with a view to improving and developing Art Classes at Canberra Technical College and... appears that he is quite interested in building up a reputable Art Section at that College. For this reason you may reduce his full programme by two hours per week for his organising and developmental work.²⁹

²⁵ Donald Brook, ‘A Report with Recommendations on the Art School at Canberra Technical College: An Appraisal of the Present Position,’ (Canberra: Unpublished, 27 April 1965), Christine James papers. Note also that the terms ‘School of Art’ and ‘Art School’ were often used interchangeably, including by Brook himself.

²⁶ *Ibid.*, 1.

²⁷ Donald Brook, ‘Training Artists for a Great City,’ *Canberra Times*, 30 January 1965.

²⁸ *Ibid.*, 8.

²⁹ H L Cains, ‘Letter to the Principal, Canberra Technical College, 22 June 1965,’ NSW Archives, 65/P15/71215.

Cains went on to suggest that Brook should visit East Sydney Technical College for two weeks 'to familiarise himself with the methods employed in and the organisation of the National Art School'.

However, Brook was resentful over what he considered 'a delayed and oblique' reception to his report and suggestions, which he saw as 'an attempt to transfer [him] to the National Art School in Sydney for, "further training"'.³⁰ Given that Brook had – with the agreement of the NSW Department of Technical Education – made it a condition that his English teaching qualification would be recognised, he saw the new demand as a clear breach of faith and resigned over it in 1966.

In a letter of resignation later published in *The Bulletin*, Brook was scathing of the NSW Department of Technical Education with its seniority principle, accusing it of administering the teaching of art 'outrageously badly' and being 'philistine and authoritarian'.³¹ He was particularly scornful of the 'so-called National Art School', denouncing its art syllabus as 'a comic composition' and 'a sub-intellectual essay, or series of essays, rich in grammatical, syntactical and logical solecisms,' and uttering 'gobbledygook, ex cathedra, like a play acting child, and it dresses up in jargon to seem important'.³² In Canberra, both students and staff protested at Brook's treatment, with staff refusing to take Brook's classes in his absence.³³

In the following issue of *The Bulletin*, Anthony K Russell, Head of the Department of Art at the Perth Technical College, wrote in support of Brook, noting that 'in most areas of training the Australian art school falls behind the achievement of many great schools in other places'.³⁴

THE LATE 1960s AND MOVE TO OLD CANBERRA HIGH SCHOOL

Lindsay Churchland, who had been teaching art courses at the College from 1965, was appointed Acting Head Teacher of the School of Art in February 1966 to replace Brook.³⁵ Churchland – whose real passion seems to have been the production of flamenco guitars

– was seconded from the National Art School and was another in a line of short-term appointees over the next five years. He had studied part-time at Julian Ashton Art School in Sydney in 1946 and later completed the Diploma of Painting at the National Art School. In 1950–51 he travelled to Europe and undertook further studies at Chelsea Polytechnic School of Art in London, before returning to Sydney in 1955. His appointment in replacing Brook was to establish the accredited courses: Art Certificate and Associate Diploma. But only the first two years would be available at Canberra, with the final years to be undertaken at Sydney or Melbourne.³⁶

Churchland was soon joined by a number of other now well-known artists, including Tom Gleghorn (an impressionist painter), Jan Brown (sculptor), Robin Wallace-Crabbe (printmaker), Beverly Batt (painter), Lola De Mar (painter), Hilary Wrigley (Interior Design) and Peter Finlay (Lettering and Calligraphy). Gleghorn stayed on until the end of 1969 before moving on as an art lecturer at Flinders University. Lyndon Dadswell, a prominent Australian sculptor, was the circuit teacher for his subject, flying in from Sydney one day a week to meet the needs of the sculpture curriculum.

In 1966 changes were finally happening with the old hobby courses, which had been available since the 1950s. These courses included Ceramics, Painting, Drawing and Sculpture, and in contrast with vocational classes, they typically provided only three hours training per week for twelve weeks.³⁷ Now full-time studies in visual arts were established with the commencement of Introductory Art. With enrolments rising significantly from 302 in 1964 to 560 in 1967, the School of Art was finally on a firmer footing.³⁸ Fourteen teachers were on the staff of the School.³⁹

1967 also saw a major student exhibition put on by students of the Art School. Student work – consisting of some 199 exhibits – came from drawing, painting, composition, printmaking, sculpture and ceramics. There was also a selection from the day and evening Adult Classes in Drawing, Painting, Ceramics and Sculpture, and the Children's Art Classes held on Saturday mornings.

Henri Le Grand with a ceramic item, December 1963.
Canberra Times, Photo: Larkins.

³⁰ Donald Brook, "Letter to Christine James," 14 April 1992.

³¹ Donald Brook, "The Unqualified Employer," *The Bulletin*, 29 January 1966, 27.

³² *Ibid.*, 26.

³³ Jan Brown, Personal communication, 19 October 2006.

³⁴ Anthony K Russell, Letters, *The Bulletin*, 26 February 1966, 40.

³⁵ Canberra Technical College, *Annual Report 1966*, 3.

³⁶ Peter Finlay, "Letter to David Williams," 30 October 1990.

³⁷ *Canberra Times*, 22 July 1964.

³⁸ Canberra Technical College, *Annual Report 1967*, 4.

³⁹ Canberra Technical College, "Student Exhibition: Art School Catalogue," 1966. The catalogue lists the staff of the Art School as follows: Lindsay Churchland (Acting Head Teacher); Henri Le Grand (Teacher of Ceramics); Gerald Easden, Scorgie Anderson and Hilary Wrigley (Interior Design); Roderick Ewins, Elizabeth Kalix, Rudolph Szentes, Tom de Lucey, Elizabeth Milford and Robin Wallace-Crabbe (Teachers of Art); Colleen Hinder (Children's Art); Jan Brown (Sculpture) and Lyndon Dadswell (Visiting Teacher of Sculpture).

John Coburn with a student at Canberra Technical College, circa 1968. CIT Archives.

By 1967 the Canberra Technical Education Committee meetings had petered out, with the final meeting held on 9 May that year. Its last action was to recommend the setting up of the Canberra Technical College Advisory Council. In the decade of the Committee's existence, a new College campus was built and student numbers rose from 1,409 to 4,820 or seventy-one percent. However, while it had

acted as a community pressure group to advance the cause of technical education ... it is hard to escape the conclusion that ultimately the Committee was rather ineffectual. What was done could have been done anyway and in much the same time.⁴⁰

As to why it was so ineffectual, Moore believes 'the answer is obvious and simple. The Department of the Interior took little notice of its Committee'.⁴¹ For example, the earlier courteous and prompt responses by Mr (later Sir) Richard Kingsland, Secretary of the Department of the Interior, to queries from the Committee, soon went unanswered. When the Committee persisted in writing to Kingsland, he sent a 'brusque' reply asking the Committee that any future correspondence be addressed to his First Assistant Secretary, Mr C Douglas.⁴² Be that as it may, there is no doubt that Kingsland was very supportive both for the establishment of the Canberra School of Music – of whose Advisory Council he was appointed first Chair in 1973 – and later the independent School of Art, of whose Council he was also the first Chair (see Chapter 3).⁴³

In 1968, the Commonwealth Government established the Department of Education and Science, with Malcolm Fraser as its first Minister. The educational responsibility formerly held by the Department of the Interior, was transferred to the new Department. (A little later, government reorganization saw the renaming of the Department to simply the Department of Education.) Canberra Technical College was placed under the control of the Apprenticeships and General Services Branch, headed by R A (Alan) Foskett as an Assistant Secretary within the Department. In 1968, the Canberra Technical College Advisory Council was formed. It met

for the first time in April 1969 and continued to advise the Federal Government on the running of the College until 1975.

Churchland's period of leadership was short-lived and he was soon recalled to Sydney and replaced by John Coburn, who was already an art teacher at the School. Like many others who pursued art after the War, Coburn had enrolled as a full-time student at the National Art School under the Commonwealth Training Scheme for returned servicemen. He graduated in 1950 and taught in various Sydney high schools before taking up a teaching position at the National Art School in Sydney in 1959. He quickly made a name for himself, including winning the prestigious Blake prize for religious art in 1960.⁴⁴

Coburn's term as Head Teacher was also brief. He resigned at the end of Second Term in 1968 and was replaced by Tom Gleghorn. Coburn continued to teach for a little while on a part-time basis and in the same year his work was featured in Michael Powell's film *Age of Consent* with James Mason. Mr and Mrs Coburn became friendly with Mason during the film shoot and the following year took up the offer to spend some time in Switzerland as guests of Mason. In 1969 Coburn moved with his family to France. There he painted, made prints and designed tapestries for the Aubusson Workshops until 1972 when he returned to undertake the Sydney Opera House tapestry commission as well as the post of Head of the National Art School in Sydney. With his time largely taken up with administrative duties, Coburn resigned in 1974 to paint full time. By 1980 he had been awarded the Order of Australia and was firmly established as one of Australia's leading artists, celebrated for his distinctive style of abstraction. He died after a long illness in November 2006, aged 81.

In 1968 accommodation at the Kingston Annexe – which housed not only the School of art, but also Graphic Arts and Rural Studies – remained 'sub-standard'. The Annual Report for 1969 lamented that 'it must now be conceded that they [the accommodations] do not measure up to present day building and educational standards'.⁴⁵ However, plans were in hand

⁴⁰ Moore, "Frustration and Achievement," 44.

⁴¹ *Ibid.*, 44.

⁴² *Ibid.*, 5.

⁴³ *Gilmour Report*, 17. The Canberra School of Music opened in September 1965, with forty-four students and three teachers.

⁴⁴ For details of Coburn's life, see Peter Schell, "John Coburn," at <http://www.fonas.com.au/profile/johnCoburn.htm>; accessed 22 January 2007; John McDonald, Obituary "John Coburn, 1925-2006," at <http://www.evabreuerartdealer.com.au/coburn.html>; courtesy *Sydney Morning Herald*; accessed 22 January 2007.

⁴⁵ Canberra Technical College, *Annual Report 1969*, 38.

for phasing out Kingston: Art as well as Sheep and Wool Studies (part of Rural Studies) were to transfer to the old high school in Acton, Graphic Arts to a new building in Reid, and Horticulture to an unspecified location.

In December 1968 Canberra High School ceased to operate at the Acton site and occupied a new building in the suburb of Macquarie. Edward G “Digger” Evans was the last principal at Acton. In the same year Canberra Technical College was given control of most of the old building and the Schools of Art and Biological Sciences transferred to Acton in January 1969. Because of building alterations necessary to receive equipment, Ceramics had to wait until the following year.

By 1969 College enrolments were stabilising. The College Annual Report for 1969 described the year as one of ‘intensive planning and review rather than enrolment increase.’ Part of the reason for this stabilisation was

the phasing out of the Accountancy Certificate Course and the consequential syphoning off of students with ambitions for professional status to the Australian National University and the Canberra College of Advanced Education.⁴⁶

Art enrolments, however, continued to increase. Much of the increase was due to the growing community interest in adult art classes. Disappointingly, the full time courses in Introductory Art and Intermediate Art had not increased significantly since 1966. Total enrolments for Art that year were 794, with courses in:⁴⁷

- Interior design (but discontinued that same year)
- Sculpture (34)
- Ceramics (207)
- Introductory Art (13)
- Intermediate Art (12)
- Children’s art (108), and
- Adult’s art (various; 420)

There were also some disruptions to the School, both as a result of Le Grand’s resignation in 1968 due to ill health, and Tom Gleghorn’s retirement the same year after only a very short time as Head Teacher of

Art. In 1969 Frank Lumb took up the post vacated by Gleghorn and Sally Parslow filled the position of Teacher of Ceramics. It was Lumb who saw the transfer of art classes from Kingston to Acton.⁴⁸

Moving to the Canberra High School was quite a coup for the School of Art, although in the early years the premises were shared with several other occupants. By the early 1970s the old high school became the City Education Centre, housing a number of clients, as well as the Canberra Technical College’s Schools of Art, Biological Sciences and part of General Studies.

The high school was designed by Department of Works architect Claude Cuthbert Whitley in art deco style, and built in 1938. It features a central clock tower and semicircular projections at both ends of the long façade (the latter completed after 1939). Fenestrations and decorative details are characteristic of its style. When it was opened in 1939 it was regarded as one of the most modern high schools in Australia. Over 300 students attended at the time the photo (right) was taken in 1947. It shows an aerial view with Childers Street as it comes off University Avenue and leading to a loop of lawn at the front entrance of the School. On the left of Childers Street boys are playing football on the oval while on the right, students are using other sports facilities including a hockey field and tennis courts. The School of Music has since replaced the oval, and other ANU buildings have replaced the sporting facilities on the right.

Like several of his predecessors, Lumb’s appointment was also rather brief and on his retirement in 1971, Brian Cowley took up the position as Head Teacher of Art. It was Cowley who provided some stability and the platform to launch the School of Art into independence. Cowley had trained in Birmingham and joined the NSW Department of Technical Education in 1954. In the period 1954–69 he was Head Teacher in Art at Newcastle Technical College. A year before his Canberra appointment he was awarded a Churchill Fellowship to study recent developments in overseas art education and the training of art teachers.

In 1974 some extensions were provided to give better accommodation to the School of Art in Canberra.

1967 Ceramics class. Photo: CIT Archives.

⁴⁶ *Ibid.*, Introduction, 1.

⁴⁷ Canberra Technical College, Annual Report 1969, Annexure B.

⁴⁸ In 1969 when Art classes began to move to Acton, total staff for the Art School consisted of a Head Teacher, two full-time teachers and fifteen part-time teachers. Canberra Technical College, *Annual Report 1969*, 34.

Aerial view of Canberra High School, Acton, 1947.
National Archives of Australia, Photo: F. Fisher.

Art course enrolments remained almost static in the early 1970s, although three Diploma courses progressed to a further stage:⁴⁹

- Art to Stage 3
- Ceramics to Stage 2, and
- Sculpture to Stage 2.

The Art School by this time also serviced part of the art training for the Canberra College of Advanced Education primary and pre-school teacher trainees.

By the early 1970s the School of Art enjoyed vastly improved accommodation. The community interest in its courses continued, and given its geographical isolation from the rest of the Canberra Technical College, independence would be only a matter of time. There were other forces at play of course, including the increasing role in education by the Federal Government, and the rising voices for independence for the ACT. All these factors would act to distance the School of Art from NSW.

⁴⁹ Canberra Technical College, *Annual Report 1974*, draft unpaginated, CIT Archives.

CHAPTER 3

PATH TO AUTONOMY :: 1976

UNTIL 1976, THE FORERUNNER OF WHAT WAS to become the Canberra School of Art was just one of a score of schools within the Canberra Technical College. The College itself was under the wing of the NSW Department of Technical Education (later the Department of TAFE), and the National Art School at the East Sydney Technical College staffed the School of Art in Canberra. However, although the School in Canberra had no autonomy, it had tended since the early 1970s to lead a somewhat independent life. To some extent this was probably due to its geographical separation at Acton and away from the rest of Canberra Technical College. Calls for its independence were heard from at least the mid 1960s.

EARLY STEPS TOWARDS SEPARATION

In April 1965 Donald Brook submitted his first report to his Principal, which amongst other things, detailed the rundown state of the School of Art (see Chapter 2). It seemed that in almost every area the School was found wanting. In part, this was the result of the perceived low standing of art education in the community – one that was very much at the bottom of the tertiary education agenda. Indicative of this, for example, was the order of priority set a few years earlier for future College buildings. At a meeting of the Canberra Technical Education Committee on 29 September 1960, the Art School was placed sixth in a list of seven.¹

In the same report, Brook went on to offer two proposals: the ‘moderate proposal’ – which called for a full time pre-Diploma Art course to be called Introductory Art; and the ‘radical proposal’ – which called for an independent Canberra School of Art. He

explained that adoption of the second proposal would ensure that the School would be

removed from the control of the Department of Technical Education (administratively, if not in physical location) and be established as an autonomous school answering through an appropriate governing body to the Department of the Interior.²

In support of this proposal, Brook noted that it would provide the School of Art with the freedom to not only introduce innovative courses, but also to appoint staff of outstanding ability, without upsetting the statewide seniority system in existence at the time.

However, Brook – who resigned shortly afterwards – was under no illusion and recognised the ‘many obstacles to radical action,’ noting in his report that

the likelihood of immediate acceptance and implementation seems so slight as not to justify more present labour than is involved than placing the suggestion on the record.

The introduction of full-time art studies from 1966, were a small beginning towards independence, although the full Diploma would never be able to be completed in Canberra until autonomy was achieved.

Even after his resignation, Brook persisted in his call for the autonomy of art schools. In 1969, when he was art critic for the Sydney Morning Herald and Senior Lecturer in the Power Institute of Fine Arts at the University of Sydney, he submitted a report to the Committee of Review of the Teaching of Art and Design in NSW. He placed the blame for the state of professional art education in NSW squarely at the feet

¹ The order of priority was: 1 Commerce; 2 Electrical etc; 3 Building and Plumbing; 4 Engineering; 5 Women’s College; 6 Arts and Crafts; 7 Administration. Minutes, NSW Government Archives.

² Donald Brook, “A Report on the School of Art,” 3–6.

of the 'so-called "National" Art School,' with its 'dismal record,' and called for support for his recommendations for the establishment of new and independent advanced colleges of art and design.

Autonomy for a college of art should mean a genuine, and not merely nominal independence of existing education bodies, and the freedom to negotiate its own relationships with them. In practice, this is most likely to imply a college government by an independent Council that is responsible directly to the Minister.³

While many of his proposals would later be enacted, at the time of his submission there was, sadly, no response. In 1970 the School of Art – whose location at Acton was now listed as University Avenue Annexe – had an expanded offering of courses with Introductory Art on a full-time basis and some thirteen day and/or evening part-time classes.⁴

But the decaying state of the School of Art at Kingston and later at Acton, continued for at least another decade after Brook first raised it. For example, a letter to the *Canberra Times* in 1974 signed by a number of art students and their teachers, catalogued a list of grievances, including the cold winter conditions when 'the ink in the photocopier was so stiff that the machine was unusable'.⁵ Other complaints included lack of floor coverings, canteen, fire alarms and sprinkler systems, and insufficient toilets. A year later, art students erected barricades in two corridors to protest the lack of space and amenities.⁶ Those same conditions today would see the School shut down, either under the Building Code or for non-compliance with occupational health and safety requirements.

THE 1970S AND THE GILMOUR REPORT

In 1971 Brian Cowley was appointed Head Teacher of Art at the College, and was active in promoting the newly introduced full-time art course – Diploma Preliminary Art – that began at the start of that year for students holding the Higher School Certificate. That year there were three full-time art courses:⁷

- Introductory Art – requiring for entry the School Certificate plus 'demonstrated Art aptitude'
- Intermediate Art – having Introductory Art as a pre-requisite for entry, and
- Diploma Preliminary Art – requiring the Higher School Certificate and the Art subject for entry. Completion of this course would allow entry into the professional years of the Diploma of Art.

Sixteen other art courses were run on a part-time basis, including Ceramics I to IV, and Sculpture I to III. New courses in this group included Outdoor Painting and Printmaking.

There was also pressure to introduce specialist studies in 1972, although this would be dependent on some modification of the premises at the old high school as well as additional staffing. Both requirements remained unfulfilled for a few more years.⁸ However, by 1974 this was slowly being remedied with some structural modifications underway and an increase in staff to seven full-time teachers.⁹

The increasing role of the Commonwealth in an area traditionally left to the States was another driver for independence. From 1972 Canberra Technical College was developing towards partial autonomy under the guiding hand of the Commonwealth Department of Education. Also around this time there was considerable local community pressure to establish an ACT education system independent of NSW.¹⁰

By the beginning of 1974 the School of Art was one of twenty-one teaching Schools within Canberra Technical College, and the only School offering Diploma courses.¹¹ These were:

- Art Diploma I – Painting, Sculpture, Graphic Design
- Art Diploma II – Sculpture, and
- Art for Teachers in training.

Art Diploma I was a common first year course for Graphic Design, Painting and Sculpture Diploma studies. It ran for one year with lecture and studio time totalling thirty-three hours per week. The alternative to this

³ Donald Brook, "A Submission to the Committee of Review of the Teaching of Art and Design in New South Wales, (Sydney: 24 November 1969), 1–2.

⁴ Part-time courses comprised Ceramics I, II and III; Drawing I; Advanced Drawing; Life Drawing; Painting I; Advanced Painting; Landscape Painting; Water Colour; Design; Sculpture; Printmaking; Children's Art (Saturday mornings); and Design and Interior Decoration for the Home. Canberra Technical College, *Handbook* 1970, 5–6.

⁵ Christopher Hayden, "Annexe students list complaints," *Canberra Times*, 5 July 1974, 1.

⁶ *Canberra Times*, 22 April 1975, 3.

⁷ Canberra Technical College, *Handbook* 1971, 13–14.

⁸ Brian Cowley, "Canberra School of Art – its slow climb into the trees," (Unpublished: 1977), 2.

⁹ Canberra Technical College, *Handbook* 1973, 24. Brian Cowley was Senior Head Teacher of Art (Design and Painting) with the other full-time teachers being: Ante Dabro (Drawing, 3-D); William Huff-Johnston (Ceramics); Gillian Mann-Hay (Printmaking); Alan Peascod (Ceramics); R Pengilly (Drawing, Painting); Robert Parr (3 D Design).

¹⁰ The *Currie Report* in 1967 had recommended an independent education authority for the ACT.

¹¹ Gilmour Report, 10.

course was the Art Diploma Qualifying course, which was a preparatory course of two years duration. The full Art Diploma would of course, still require completion at the National Art School in Sydney. Under the existing arrangements, students who successfully completed their courses received NSW Department of TAFE awards – the highest of which was the Associateship of Sydney Technical College Diploma, known as the ASTC. For teaching purposes, the Diploma of Art plus a one-year teacher education course at a teachers' college, was the accepted qualification for teaching art in secondary schools.

By the early 1970s, pressure for improved financial support for technical education was growing. In 1973, Minister Kim Beazley senior – then Minister for Education – appointed the Australian Committee on Technical and Further Education, 'to advise the Australian Government on the development of technical and further education in Australia'.¹² The Committee would also make recommendations for financial assistance to State TAFE institutions. It described its major theme 'as the removal of barriers from and the introduction of encouragement of entry into technical and further education by all adults'.¹³

The Committee's report (Kangan Report) was a watershed in Australian technical and further education. It abandoned the old concept that technical colleges existed simply to meet the manpower needs of industry, and identified new directions for technical education in Australia. The significance of that Report should not be underestimated.

For the first time technical education, under its new name TAFE, was given a status and a charter which gave it a recognised place within the education sector.¹⁴

From that time, a number of events occurred which affected the development of TAFE. These include the entry of the Commonwealth into a formerly sole State responsibility, and the development of 'grey areas' between TAFE and other tertiary education providers.¹⁵ The acceptance of the Report by the Commonwealth gave TAFE access to Commonwealth funding for a

range of needs, including new buildings, libraries, staff and curriculum development, and libraries. Moreover, the abolition of fees and the introduction of the new student assistance schemes in the Whitlam years supported the Kangan recommendations for improving access to tertiary education. Removing financial barriers to access also expanded full time courses in TAFE.¹⁶

In September 1973, Beazley also appointed a committee of inquiry into technical education in the ACT. The Committee reported in 1974 (Gilmour Report), and in February 1975 the Government endorsed most of its recommendations. Two key recommendations centred on the idea that an ACT Technical Colleges Authority responsible to the Minister for Education should be established, and it would plan, administer, and coordinate the TAFE system in the ACT.¹⁷ The Authority would be responsible for the Canberra Technical College at Reid as well as its Annexes, including the School of Art, and any other independent colleges that would develop.

While the Report recommended that the proposed Authority maintain a liaison with NSW, dependence on NSW would be phased out progressively. This recommendation was accepted, with the upshot that teachers employed by NSW would be given the choice of either remaining in the new ACT structure or transfer to another college in the NSW TAFE system. By 1977 most full-time teachers opted to transfer to the ACT TAFE system.

The Gilmour Report addressed the issue of the partial Diploma being offered by the School of Art in Canberra. While it acknowledged some of the advantages of completing the Diploma in Sydney – including access to a greater variety of expert teachers – it nonetheless expressed the hope that numbers in the School of Art would grow sufficiently so that Canberra Technical College would then be in a position to provide the full Diploma. The Report went on to warn that it was unlikely that Canberra Technical College 'could continue to recruit first class staff into the School of Art if it does not provide the whole of a Diploma level course'.¹⁸

¹² Commonwealth of Australia, *TAFE in Australia: report on needs in technical and further education*, AGPS, Canberra 1974 (hereafter referred as the Kangan Report), xxii, Vol. 1, Report.

¹³ *Ibid.*, xxvi.

¹⁴ Gillian Goozee, "The Development of TAFE in Australia," 27.

¹⁵ PJ Ibbotson, *TAFE and its Origins* (Canberra: Keynote Address, Bruce TAFE College sixth Graduation Ceremony, 12 April 1983, published as Occasional Papers No. 13 – Office of ACT Further Education, Dept of Education, Canberra, August 1983), 3.

¹⁶ TAFE enrolments across Australia increased by fifty-nine percent between 1973 and 1975; Gillian Goozee, "The Development of TAFE in Australia," 28.

¹⁷ *Gilmour Report*, Recommendations (1) and (2).

¹⁸ *Ibid.*, 10.

Model of Bruce College. *ACT Heritage Library*.

As well as the Diploma courses, the Art School also continued to offer a number of part-time interest or hobby courses in art and ceramics. However, in this matter the Gilmour Committee was 'somewhat surprised' that certificate level courses had yet not been developed, and suggested that such courses be investigated for Fine Art, Graphic Design and Commercial Art. The Report did acknowledge the 'valuable contributions' made by the School of Art to a number of vocational areas, including Graphic Arts, Photography, Fashion, Commercial Art, parts of Building courses, Interior Design and Signwriting.¹⁹

At the time of the Gilmour inquiry, representations were also made to the Committee by staff and students of the School of Art seeking separation and independent status from Canberra Technical College. Written submissions were made by the School's Students' Union, Brian Cowley as Senior Head Teacher of Art, Alan Peascod as Teacher in charge of Ceramics, and students engaged in full-time Ceramics studies and in Ceramics II (part-time).²⁰

The Gilmour Committee, however, was not in favour of independence, believing that 'a separation of the School from technical education at this stage would be a loss to both parties without offsetting benefit'. Nonetheless, the Committee did see an advantage in placing the School under the jurisdiction of the proposed Technical Colleges Authority, recommended as the employing body of all staff in technical colleges.²¹ It also endorsed the building to accommodate the School of Art at the Bruce site, which was part of the master plan of the 31.7 hectares site to accommodate a number of other Schools within Canberra Technical College. The School of Art would still come under the aegis of the College when established there, and the Committee reiterated its belief that a separation of the School of Art from the College would disadvantage both parties.²²

Notwithstanding the Gilmour Committee's view, voices for independence continued. For example, the minutes of a meeting held on 1 July 1974 by the Commonwealth Department of Education record

that 'Mr Foskett suggested that the development of the School of Art ... could mean that the institution could grant its own awards eg at degree or diploma level'.²³ At a meeting of the Committee on Art Education in the ACT, held on 9 August 1974, Brian Seidel who was Head of the School of Art and Design at the Preston Institute of Technology in Victoria, stressed the need to 'provide post-graduate courses for better students' and that 'a good school of art should have as many post-graduate students as undergraduates'.

Staffing arrangements also began to reflect the growing influence of the Commonwealth Government on Canberra Technical College. For example, in 1974 total staff at the College comprised 525, of whom only the 153 full-time technical teachers were still employees of the NSW Department of Technical Education. That Department was also responsible for syllabuses, the setting and conduct of examinations and the awarding of certificates – services for which the Commonwealth provided reimbursement on an oncost basis. Ultimately the Commonwealth's Education Department would take over full responsibility and as a step in that direction, eight teacher positions within the Australian Public Service were created. The 300 part-time teachers were also employed under Australian Public Service conditions, and the remaining staff (administrative, library, technical support and industrial staff) occupied Australian Public Service positions.²⁴

Another recommendation of the Gilmour Report proposed that individual councils should manage each TAFE College under the control of the proposed Authority.²⁵ In September 1975 Beazley announced the membership of the Interim ACT Technical and Further Education Authority and of the Interim Council for the Canberra Technical College. The Interim Authority – operating through six committees – would coordinate and administer technical and further education until such time as legislation was enacted to establish a permanent Authority. Its key role was to coordinate the functions of the various TAFE colleges, although in its short life – abolished in 1976 – there was only one such college.

¹⁹ Gilmour Report, 11.

²⁰ Gilmour Report, Appendix A.

²¹ Gilmour Report, 11–12.

²² *Ibid.*, 28.

²³ "Minutes of meeting," ANU File 78–34.

²⁴ Gilmour Report, 12.

²⁵ *Gilmour Report*, Recommendations (4).

Reporting at the end of its first year of operation, the Interim Authority saw the transfer of the TAFE administration from NSW to the new Authority as one of its most urgent tasks.²⁶ An important decision of the Interim Authority was that 'the School of Art should operate as a separate entity within the ACT TAFE Authority from the beginning of 1976'.²⁷ It also established a steering committee to both:

- Look after the transitional arrangements of the transfer of the School of Art from Canberra Technical College, and
- Consider the future relationship between the School of Art, the Interim Authority and the Department of Education.

In its report, the Interim Authority also expressed the hope that the accreditation machinery would be in place in the ACT by the beginning of 1977, but in the meantime accreditation of its own courses would be in the hands of the Interim Authority.²⁸

The Interim Authority also got involved in student accommodation, and in 1976 it participated with the ANU and the Canberra College of Advanced Education so that Canberra Technical College and Canberra School of Art students could share the accommodation available at Narellan House – a former Commonwealth Hostel.²⁹

The coalition government that followed the Whitlam dismissal in November 1975 was committed to reducing the number of government and semi-government authorities and commissions.³⁰ Consequently, in 1976 the Interim TAFE Authority was disbanded and replaced by a Director of Further Education established in the Department of Education. The Director had overall responsibility for all the ACT TAFE Colleges including the Canberra School of Music and the Canberra School of Art. The Government also confirmed its decision to separate technical education from the NSW TAFE system by the end of that year. The Office of ACT Further Education administered TAFE in the ACT from 1977 to 1987, when self-government was introduced for the Territory. Senator John Carrick, the Commonwealth Minister for Education also

announced that 'a Director for the Canberra School of Art will be appointed and take up duties at the beginning of 1977'.³¹

AUTONOMY AT LAST

Changes on the national scene caused the NSW Government in 1974 to separate the teaching of art at the tertiary level, from technical education. The Department was now transformed by government legislation into the Department of Technical and Further Education (TAFE). As a result, art education in the ACT was reviewed, and a decision was made to withdraw from art education at the tertiary level from the beginning of 1975.³² However, NSW support for Canberra would be available well into 1976.

At the same time, it was recognised that the course structure at the Canberra School of Art would need to be reviewed. For example, on 6 November 1975 at a meeting of the Working Party on the Transfer of Responsibility for the Canberra School of Art, it was 'agreed that while there was a need to upgrade the diploma course it was unlikely that this could be undertaken before the appointment of a Director'.³³

The first meeting of the Canberra School of Art Steering Committee was held on 30 November 1975 and recorded the change in standing: the working party now had the status of a Steering Committee 'with the power to decide on matters of minor policy'.³⁴ A circular issued by the Steering Committee at the end of November detailed some of the interim arrangements:³⁵

- The transfer would be handled by a steering committee with similar responsibilities to those of Interim Council
- It was expected that the Interim Council would be functioning early in 1976
- A position of Director (or Principal) of the School of Art was being sought. In the meantime, Mr Lloyd Walker was to act as Chief Administrative Officer at the School, with Mr Cowley, the Senior Head Teacher of Art, assisting Walker in the 'co-ordination of professional matters relative to art education'

²⁶ Interim ACT TAFE Authority, *Technical and Further Education in the Australian Capital Territory: Report 1975–76*, Canberra, (hereafter referred to as the Interim Authority Report), i.

²⁷ *Ibid.*, 3.

²⁸ Interim Authority Report, 4.

²⁹ *Ibid.*, 4.

³⁰ CIT, *70 Years*, 13.

³¹ Cited in Alan Fosskett, *ACT Education: The Formative Years 1912–1978*, (Canberra: Alan Fosskett, 2000), 139.

³² In 1974 the Technical and Further Education Act in NSW repealed its 1949 Technical Education and NSW University of Technology Act, and constituted a Department of Technical and Further Education (TAFE).

³³ Working Party on the Transfer of Responsibility for the Canberra School of Art, "Minutes of meeting," 6 November 1975, ANU File 78–34.

³⁴ Canberra School of Art Steering Committee, "Record of Meeting," 30 November 1975, ANU File 78–34.

³⁵ Canberra School of Art Steering Committee, "Circular for information of staff and students, 24/11/75," ANU File 75/10 folio C21.

- NSW Department of TAFE would continue to assist by providing services throughout 1976, after which the ACT TAFE Authority would have full responsibility
- In 1976 NSW teachers serving in the ACT would have the choice of either transferring to the Commonwealth Teaching Service or remaining in the ACT on secondment from NSW, and
- Teachers' salaries – at least in the short term – would remain the same as in NSW.

On 1 January 1976 the change of authority occurred. The School of Art within the Canberra Technical College and under the authority of the NSW Department of TAFE officially ended, and the Canberra School of Art under the authority of the Commonwealth Department of Education was established. On 6 July 1976 Cabinet agreed, *inter alia*, that the Canberra School of Art, which was mentioned as a separate institution, should be the responsibility of the Department of Education.³⁶

After providing full-time studies for some ten years, the Canberra School of Art finally established its independent identity. At the time of autonomy, the School was offering the ASTC diploma with major studies in Painting and Sculpture, and certificates in Painting and Ceramics. It was now time, however, to move forward.

In a paper titled 'Academic Strategy' presented by the Steering Committee in December 1976, the recommended overall strategy for the types of courses was 'one of grafting onto existing course structures and disciplines'.³⁷ Accordingly, the Steering Committee approved a policy of planning a Diploma course of three years to be of quality equal to other art schools in Australia, and under the terms of the Australian Council on Awards in Advanced Education. This was sought the following year in the School's Accreditation Submission.³⁸ The School would go on to offer a three year full-time Diploma of Arts (Visual), Art Studies for teachers in training, and a range of part-time non-accredited evening courses. A two-year Associate Diploma course

was also being run, pending accreditation. The break from NSW also required current ASTC students to complete their studies in Canberra, although that Diploma was being phased out.

In July 1976 Mr E G (Ted) Worsley was appointed Acting Director of the School. He arrived on secondment from the Caulfield Institute of Technology in Victoria, where he was Principal Lecturer. In August Worsley went to the Riverina College of Advanced Education and spoke with the Principal Lecturer in charge of Art. Things looked bright. In his report to the Canberra School of Art Steering Committee on 3 September 1976, Worsley noted that 'Riverina sees Canberra as a school to which they will send students for post-graduate studies in the future'.³⁹

In November 1976, Senator Carrick, Minister for Education, released a statement detailing changes to the administration of education in the ACT. The ACT Schools Authority Ordinance had been passed by the Executive Council and the Government decided that there should be greater community representation on the new permanent ACT Schools Authority, which was to operate from the beginning of 1977.⁴⁰

As for further education in the ACT, the Department would be responsible for its administration. The main feature of the new arrangements would be councils for the four Further Education institutions, which the ACT would have in 1977. These were: Canberra TAFE College, Bruce TAFE College, Canberra School of Art and Canberra School of Music. The councils were to have both managerial and advisory responsibilities with representation from staff and students. A Standing Committee on Further Education would be established to 'coordinate the activities of the councils and to deal with some of the wider aspects of further education'. This Committee would include the Chair of each council, and the Principal or Director of each of the four institutions.

However, in the Canberra School of Art there appears to have been some early teething problems if not disquiet over the salary structure for its staff, creating a perception that the School was unequal to

³⁶ Cabinet Submission no. 423, Decision 1069, ANU File 78–34.

³⁷ CSA 'Academic Strategy,' Paper of the Steering Committee, December 1976.

³⁸ Canberra School of Art, Accreditation Submission 1977, 1.

³⁹ 'Acting Director's Report to Steering Committee,' ANU File 78–34.

⁴⁰ Senator J L Carrick, 'Changes to education administration in the ACT,' Statement to the Senate, 10 November 1976.

other Australian art schools. In a letter to Mr K Jones, Secretary of the Department of Education, Worsley wrote that he had come to the School

on the clear understanding that the Canberra School of Art would be equal to other CAE art schools in Australia . . . all my thinking and planning has been along these lines based on the natural assumption that this was the Departmental attitude . . . the CSA is doomed unless it is completely divorced from TAFE and established in its rightful place in the CAE system.⁴¹

In a paper prepared by the Department of Education in support of the Campbell Scale of Pay for teaching staff from 1977, it was recommended that a number of considerations be taken into account in determining the organisation of the School. Two critical ones were that:

- The School's Steering Committee had accepted an 'academic strategy' prepared by the Board of Studies of the School, and this called for 'the restructuring of the courses in line with the national pattern', and
- Hours of work should be flexible 'to allow for the professional development of the staff through personal participation in the world of art outside the school'.⁴²

On 31 March 1977, most NSW employed full-time teachers opted to transfer to the ACT TAFE system. This system determined conditions of service. NSW continued to provide certain resources including curriculum, examinations and certification until the ACT system was fully established. Some resources continued to be provided into the 1980s.⁴³

On 1 December 1978, the School Council met to ratify the staffing report – a combination of earlier documents and proposals. This included an attached letter of endorsement to the Council from J L Kennedy, Acting Assistant Secretary, ACT Further Education Branch. The professional staffing structure would be based on the Campbell Scale positions, which in addition to the

Director, incorporated the following levels: Principal Lecturer, Senior Lecturer, Lecturer, and Tutor.

ORGANISATION OF THE CANBERRA SCHOOL OF ART

Management of the School revolved around a Council, Board of Studies, Management Working Group, the Workshops and various committees appointed by these groups.⁴⁴

The Council was vested by the Commonwealth Department of Education, with the responsibility for guiding the development of the School. In exercising advisory and management responsibilities, the Council maintained its link with the Commonwealth Minister of Education through the Director of the Office of ACT Further Education in the Commonwealth Department of Education. Its membership comprised a Chair – Sir Richard Kingsland – three members of the community, and three members with special qualifications related to the School, all appointed by the Minister. Additional members were the Director (*ex officio*), an officer of the Department of Education, a member of the teaching staff, another member of staff elected by all staff, and a student representative. For membership of the original Canberra School of Art Council, see *Appendix A*.

The Board of Studies – later called the Academic Board – came under the authority of the Council, but with a major degree of independent responsibility for academic matters. Its function was essentially to run the academic side of the School. It would consider and recommend to Council the detailed content of all courses of study, assessment procedures, educational facilities, student awards, and supervision of the Course of Study Rules. The Board comprised of the Director, the Principal Lecturer (later to become the Assistant Director), each Workshop (or nominee), and three other staff members. By 1983 there were added two student representatives, the School Secretary, Senior Librarian and Curator of Exhibitions.

The Management Working Group was established by the Director to advise on administrative management in areas such as finance, accommodation

⁴¹ Letter from Worsley to K Jones, 12 January 1977, ANU File 76/53.

⁴² "Proposed staffing structure from 1977," Department of Education, October 1976, ANU File 78-34.

⁴³ Further Education ACT, June 1978 1,1.

⁴⁴ See Canberra School of Art, *Handbook* 1979, 10.

The new Canberra School of Art, October 1976. *Canberra Times*, Photo: Schultz.

and the establishment of organisational priorities. It comprised the Director, Principal Lecturer, the School Secretary, three elected members of the academic staff, and one student representative. In 1983 there were three standing committees – each with five to six members drawn from the Board and administrative officers – to deal with particular matters of policy and administration:

- Admission and Academic Progress Committee – to advise the Board on matters related to the admission of students, their progress, and the administration of study rules governing the awards offered by the School
- Finance and Resources Committee – to advise the Board on all financial aspects of the School's activities, including priorities in the allocation of resources, and
- Academic Planning Committee – to advise the Board on academic development in the School.

The Workshops – described as encompassing 'the complete sphere of activity which surrounds a major study, including studios, equipment, staff and students' – provided the main basis of learning in the School.⁴⁵ In 1983 there were thirteen Workshops including the Open Art Workshop, which was responsible for Foundation Studies and all non-award courses. The early development of the workshop model is detailed in the next chapter.

In April 1977 Udo Sellbach took up his position as Director of the Canberra School of Art. The *Canberra Times* reported that Sellbach was clear about his plans for the development of the School, having two independent functions:

the role of a responsive cultural institution in the community and that of providing a high level of excellence and realism in the education of individual students.⁴⁶

Sellbach set down some core principles, which would guide the School for the next thirty years. His contribution is detailed in Chapter 4.

SIR RICHARD KINGSLAND

It would be remiss not to note the outstanding contribution to the School of Art by its founding Chair. Sir Richard Kingsland had significant involvement, not only in the development of the Canberra School of Art, but earlier from the 1960s in the development of the Canberra School of Music.⁴⁷

Kingsland distinguished himself as an RAAF pilot during World War II. He won a Distinguished Flying Cross for rescuing General Lord Gort from a gaol in French Morocco after the fall of France in 1940. He then moved on to command Rathmines Flying Boat Base at Lake Macquarie (which incidentally was being camouflaged by famous Australian artist, the late Sir William Dobell). Rathmines was the largest flying boat base in the southern hemisphere until 1952 when it ceased operations. Its Catalina flying boats and air crews were involved in significant events, such as the mining of Manila Harbour and the Battle of the Coral Sea, that helped end the threat of invasion to Australia.⁴⁸ After the War, Kingsland went on to a distinguished career with the Commonwealth Public Service, heading up several Government Departments before retiring in 1981.

In the 1960s, when Kingsland was Secretary of the Department of the Interior under Minister Doug Anthony, Ernest Llewellyn – whom Kingsland had met during the War – was invited to write a plan for the teaching of music in the ACT. After Kingsland said that his Department could meet all the exacting requirements, Llewellyn was persuaded to take the appointment as the founding Director of the School of Music in 1965.⁴⁹

The idea of a School of Music had been in people's minds for at least some twenty years, but not much had been done about it until the mid 1960s. Llewellyn remained Director until 1974. In the same year a Council of the Canberra School of Music was set up

⁴⁵ *Ibid.*, 10

⁴⁶ *Canberra Times*, 6 May 1977, 11.

⁴⁷ ANU School of Music, News 2006, February 2006 at: <http://www.anu.edu.au/music/news/index.php>; accessed 30 November 2006.

⁴⁸ Sir Richard Kingsland, Interview with the author, 15 February 2007; Air Force, "History: Flying boats sail the skies," at: <http://images.google.com/images?hl=en&q=sir+richard+kingsland&btnG=Search+Images>; accessed 30 November 2006.

⁴⁹ Sir Richard Kingsland, Interview with the author, 15 February 2007.

and Kingsland was appointed its first Chair, where he remained for two years.

In 1976 Kingsland was invited to Chair the School of Art Council, initially for a period of one year. He ended staying for seven. The inaugural meeting of the Canberra School of Art Council was on 3 March 1977, when it received a report on academic strategy adopted by the previous Steering Committee. He was very impressed with Worsley – the acting Director – who according to Kingsland was offered the position of Director but declined it.⁵⁰ The Council noted that a Graduate Diploma course of one year would not be considered until after the establishment, accreditation and proven worth of the Diploma course.⁵¹

Kingsland would continue to play an important role in the Canberra School of Art for some years to come. In more recent years he modestly listed his contribution to the School of Art as

helping to push out all but one of the other worthy institutions that had been accommodated at the Old Canberra High School Building which had become the ACT Education Centre ... [and] to argue against demolition and rebuilding in favour of a redesign and development of its interior, with a departmental officer, Rick Graf, working closely with Melbourne architects Daryl Jackson and Evan Walker.⁵²

Sir Richard Kingsland, Chair of the School of Art Council, 1977.
Photo: Hahn Tran.

⁵⁰ *Ibid.*,

⁵¹ ANU File 78–34

⁵² Sir Richard Kingsland AO, CBE, DFC, 2001 “A sound foundation NITA 25th Jubilee, 5.

CHAPTER 4

THE SELLBACH YEARS

Udo Sellbach around the time of his appointment. *Canberra Times*; Photo: Schultz.

TRANSITIONAL PERIOD

IN 1975 WHEN IT BECAME CLEAR THAT THE ART School was to become autonomous, it was proposed that the School would be a joint responsibility of the Commonwealth Department of Education and the Interim ACT TAFE Authority. However, following a change of government at the end of that year, the proposal for a permanent Authority was dropped and as a consequence, from the beginning of 1976 the School operated under a Steering Committee responsible to the Department of Education.

While the links between the School and NSW were officially severed, the NSW Department of TAFE and the Commonwealth Department of Education agreed to continue to liaise and provide some NSW services until the ACT Further Education system could fully take over. Services included electronic processing of examination results; access to curriculum development – and until the beginning of 1977 – the provision of full-time teaching staff.¹

The new School would be headed by a Director and guided by a Council, with a Board of Studies responsible for academic matters. The governing Council was quickly appointed with Richard Kingsland, then Secretary of the Department of Veterans Affairs, as Chair. Membership of the Council (see *Attachment A*) also provided for strong community representation. The search was then on for a Director. But a precedent had already been set from which the School of Art could draw some lessons – the Canberra School of Music. It had been established about ten years earlier under the Directorship of Ernest Llewellyn. Moreover, Sir Richard

Kingsland who had played an important role in setting up the School of Music would also become involved in a significant way with the School of Art. So too would the architects of the School of Music, who went on to refurbish the School of Art. EG (Ted) Worsley agreed to head the Canberra School of Art in the interim period until a permanent appointment was made. He was seconded in July 1976 from Victoria, and played a valuable role as acting Director in the short transition period.

One of the more pressing early issues in the new School stemmed from the fact that at the beginning of 1976 there was a new intake of students to begin a four year course of study, different to the former NSW diploma but which had not been planned for in the School's course content, other than the Foundation Year. The new Diploma being planned for accreditation and to start in 1977 was in fact for three years. Worsley was emphatic in his report to the Council when it met for the first time on 3 March 1977, that the issue had to be resolved by the end of June that year. He warned that

By the very act of enrolling students in 1976 to a new course we are now locked on an academic time cycle which cannot be stopped unless we wish to face public scrutiny and criticism.²

The Board of Studies met on 10 March 1977 – the last chaired by Worsley before returning to Victoria – and discussed a number of matters, including the assessment requirements for the new Diploma. These were accepted and were published in the School's Staff Guidelines.³ The establishment during that year of the ACT Further Education Accreditation Committee,

¹ See Alan Foskett, *ACT Education*, 140.

² Canberra School of Art, Acting Director's Report to the Council 3 March 1977, ANU File 76/53.

³ Canberra School of Art, Board of Studies, Record of meeting held Thursday 10 March, 1977, ANU File 76/53.

which met for the first time in December, would enhance issues of accreditation. Worsley left soon after Udo Sellbach's arrival.

UDO SELLBACH'S APPOINTMENT

In April 1977 Udo Sellbach took up his appointment as founding Director of the Canberra School of Art. At the time of his selection at the end of 1976, he was Head of the School of Art at the Tasmanian College of Advanced Education. He brought to the new School extensive experience both from his early training in Germany, and from his work in Adelaide and Royal Melbourne Institute of Technology (RMIT).

While Sellbach was to set the tone for the School for many years to come, it took a little time for him to settle into the new position. In the opinion of Jan Brown, a Lecturer in sculpture at the time

Udo went down like a lump of lead with the staff initially ... [but] he insisted on a lot of things that were very good ... [and] dreamed of a new Art School, and though everybody said 'you haven't got a hope', we got it.⁴

Under Sellbach and the Council, the School adopted College of Advanced Education accreditation procedures and salary scales, terms and conditions. It also commenced planning for the refurbishment and development of the old Canberra High School. The first decade of the School was to be a very challenging and innovative period. A new philosophy of training artists was put in place, new workshops were created, new courses introduced and a significant building program transformed the old high school into a purpose built School of Art.

SELLBACH'S BACKGROUND

Sellbach was born in Cologne Germany on 9 July 1927, a lone and solitary child for whom the War and the collapse of Nazi Germany had a profound effect on him personally and on his art, which was often bleak if not gruesome. He was seventeen when called up for the German Army towards the end of the War, and after three months in various training camps was amongst

those sent into Berlin to stop the Russians. There he saw in close up the sheer horror, fear and destruction of war. The day after Hitler suicided he began his dangerous walk back from Berlin to Cologne, walking for about a month through the ruins and devastation.⁵

From 1947 to 1953 he studied printmaking and painting at the Kölner Werkschulen in Cologne, with Alfred Will being one of his main teachers. He was offered a Meister-Schuler award, which allowed him free attendance at the School, and graduated with the fellowship degree of the School. The following year he established a print workshop in Cologne for Der Spiegel Gallery.

In 1955 Sellbach arrived in Melbourne with his wife Karin Schepers, who was also a printmaker and who had a sister living in Melbourne. Sellbach recalls that at the time, the idea of a print in Australia was generally of a reproduction of some sort. He and his wife really came as visitors and had intended to return within a year, until 'money got a bit short and I had to find a job of some kind'.⁶ For a short time he gained employment with a commercial silkscreen textile printing firm, before moving to Adelaide at the beginning of 1956, to take up the position of junior art master at St Peter's College. There he helped Charles Bannon set up a printmaking workshop. Bannon had earlier looked into Timbertop, one of the Geelong Grammar School campuses, where a 'form of teaching and openness' had been introduced which was reflective of Bauhaus.⁷

In 1960 Sellbach was appointed to the South Australian School of Art – then under the directorship of Paul Beadle – where together with Karin, Sellbach played a leading role in setting up the printmaking department. One of his outstanding students at the time was Barbara Hanrahan, who had already gained a Diploma in Art Teaching in 1960. She began teaching art but also enrolled for evening classes in the newly established Printmaking Department. She was representative of the sort of enthusiastic student with whom Sellbach 'could start from the beginning with real talent' and 'stayed till ten or half-past ten at night still working away'.⁸ Hanrahan went on to become a

Udo Sellbach with Professor Karmel, standing in front of prints made during Sellbach's ANU Creative Fellowship, 1995. *Photo: David Williams.*

⁴ Jan Brown, Interview with Christine James, 1991.

⁵ Udo Sellbach, Interview with the author, 30 January 2006.

⁶ *Ibid.*

⁷ *Ibid.*

well-known artist, printmaker and writer. She passed away in 1991.

In 1963, following the break-up of his marriage, Sellbach returned briefly to Europe, first to England and then Germany before returning to Australia. Although he went back to Adelaide, the job was no longer there for him. After some part-time teaching and becoming an Australian citizen in 1964, he settled in Melbourne.

In 1965 he was appointed to the printmaking workshop of the RMIT, where he lectured until 1971. This was an important creative period in his life. It was at this time that he produced the powerful series of etchings *The Target is Man* – visual images focussing on the tragedy of Vietnam. In 1966 with Ursula Hoff and Grahame King, he established the Print Council of Australia to promote an understanding of printmaking, and to organise exhibitions, both in Australia and overseas. The education function envisaged would be served by a small regular publication, and so *Imprint* emerged. In 1968 he temporarily abandoned printmaking for painting. His large black paintings were shown in *The Field* Hard-Edge Abstraction exhibition at the National Gallery of Victoria, and in the same year he was awarded the Georges Prize.⁹

In 1971 he became head of the Tasmanian School of Art. He also established the Launceston Branch of the Hobart School of Art, and in 1973 married Mary (nee Fooks) in Hobart. But much of his time at the Tasmanian School of Art appeared to be taken up with administrative functions and dealing with political infighting rather than making art. The position in Canberra would be 'a fresh start' he recalled. On 3 March 1977, the School Council met for the first time. Sellbach attended, although it would be another month before he took up his appointment. He remained the School's Director until 1985 when he resigned to devote more time to his own professional artwork.

THE EARLY YEARS OF THE CANBERRA SCHOOL OF ART

The Acting Director's report at the inaugural meeting of Council outlined the development of the School's academic strategy, which incorporated proposals for various new courses, including the new three-year Diploma. The actual enrolments – compared with initial acceptances – for first semester that year, were 168.¹⁰

With Sellbach at the helm, the direction for the new School was soon clear. Its driving philosophy – derived from the Bauhaus model (although without the industry base) – was to make the practice of art the crucial foundation supporting virtually all the other aspects of the School, from teaching, curriculum and organisational structure, to facilities and programs.

The idea of the Workshop was also something borrowed from Sellbach's own student days at the Kölner Werkschulen which

represented in Germany an effort to bring together in an institution all the various media which can be gathered together under the name of art and design and to create a system of education, not dissimilar to the Bauhaus, in which the practice and application of art and design are the central purpose...It [the Werkschulen] seemed to me to be a model appropriate at the time in Australia allowing for the development of the craft disciplines in the wider context of the visual arts.¹¹

Sellbach prepared a paper on the development of the School for presentation to the Council on 6 May 1977. In it he articulated his vision for the School.

In addition to serving students of Canberra and the related region the School of Art should attract students from other parts of Australia and the Asian region. This can be achieved...by special post graduate areas of study which are not or are insufficiently provided by other art schools in the country.¹²

Accreditation of its new courses was another high priority for the new School of Art. In July 1977 the School prepared an accreditation submission. It set out the central philosophy of the new School:

⁸ Ibid. See also "Barbara Hanrahan: Artist, Printmaker & Writer at http://www.history.sa.gov.au/history/sa_history/prominent_people/hanrahan.htm accessed 5 February 2007.

⁹ Elizabeth Cross, "Udo Sellbach," *Imprint* (March 1982): 7.

¹⁰ Canberra School of Art, Acting Director's Report to the Council, 3rd March 1977.

¹¹ Udo Sellbach, Interview with Christine James, 8 November 1991.

¹² ANU File 78–34

The study of art should never lose touch with the practice of art as it exists outside the art school. Structure, programming and other formal arrangements in art school education must therefore be open to the changing issues which prevail in art and the multitude of divergent views which constitute the field of artistic expression in time. The true indicators of quality in art programmes or courses are the people who teach and interpret the substance of their own experiences to students around them. The validity or otherwise of course descriptions is therefore bound to the quality and authenticity of the teaching staff itself...¹³

In terms of functions of the new School, the 1977 Accreditation Submission made it clear that these fell into two broad but interdependent areas:

1. Provision of a high level of excellence and realism in the education of students. In addition to serving local students, the School should attract others from other parts of Australia and the Asian region. The latter could be achieved by having unique features in its courses and by special post-graduate areas of study, and
2. Be a responsive cultural institution in the community. This cultural role could be fulfilled through:

- Exhibition of work from staff and students
- Initiation of a public guest lecture program
- Provision of assistance, advice and services to other institutions
- Enabling public access to special demonstrations and workshops
- The publication of a newsletter information sheet, and
- Making available recreational classes to adults and children.

The submission went on to note that to achieve these functions the School encouraged self-determination and self-development, critical thinking and the development of skills such as observation and organisation. Programs of public interest such as 'Encounter with Art', and the

'Living Arts' Guest Lecture Forum, were two initiatives, which helped fulfil its community commitment.

The overall academic program of the School was divided into three Categories of Study:

- Graphic Investigation – to investigate the core activity of drawing in the widest exploring sense
- Theory Studies – identified art history and theory as well as a broad band of intellectual pursuits, and
- Workshop Studies – activities in ceramics, drawing, painting, printmaking, sculpture and visual communication.

All students were expected to participate in each of these categories. The interaction and mutual support within the categories were seen as vital for the educational objectives of the School. Accordingly, the School was structured along common characteristics, rather than on the basis of separate disciplines.

Another idea was that the historical distinction between the fine arts and crafts was to be removed and both placed on an equal footing – collectively known as the visual arts.

Fine art and craft or design, as categories are considered irrelevant and misleading for the educational purposes. They would re-enforce hierarchical values at a time and at a place where personal development, striving for quality and open minded research, must have priority.¹⁴

This connection would give the School a richer profile with fine art, painting, sculpture, printmedia and photography, but also wood (later furniture), ceramics, textiles and glass.

The blueprint established a dedicated workshop system, which was designed to provide a teaching environment that reflected as far as possible, the day-to-day professional practice of the studio art. Sellbach also stressed the importance of community involvement and the requirement for teaching staff to maintain their own professional practice. For example, Council Minutes for the meeting of 16 February 1979, record the encouragement given to all staff

Senator Susan Ryan, Minister for Education and Youth Affairs, with Udo Sellbach at the Canberra School of Art, 1984. *Canberra Times*; Photo: Briggs.

¹³ Canberra School of Art, *Accreditation Submission 1977*, 3.

¹⁴ *Ibid.*, 4.

to take a prominent and active part in the artistic life of the community, and this may include private professional work...[defined as] work undertaken by a member of staff involving personal remuneration on behalf of a client other than the School of Art.¹⁵

These elements have remained key strengths of the School.

In the Accreditation Submission of July 1977, the newly introduced Associate Diploma extended over four semesters of study in one of four workshop areas: Painting, Sculpture, Ceramics and Printmaking. The Graduate Diploma course was reserved for students who had successfully completed UG2 Diploma course prior to enrolment. The main purpose of this course was for a group of 'well qualified and professionally motivated graduates to extend their development on the basis of their undergraduate studies and specialisation'.¹⁶ It would be accredited about the time of the introduction of a visual art bachelor degree in 1983.

One of Sellbach's first tasks was also to assist in the appointment of staff. This was achieved by offering existing staff the option to remain with the NSW TAFE system or apply for continuing service with the Canberra School of Art. 'Less than a handful of staff decided to remain with NSW TAFE'.¹⁷ Staffing for 1977 is shown at *Appendix B*. Senior lectureships were introduced, which opened the opportunity to advertise for them as 'workshop heads', making it possible to attract highly competent and qualified staff to the School to join others and develop the workshop system of operation. Artists like Robert Boynes and Ragnar Hansen were amongst the early recruits.

In 1978, just two years after independence, the School, with eighteen full-time and twenty part-time teachers, had 134 full-time students in the Diploma course, 157 in the part-time evening courses and forty-nine Diploma of Education students from the Canberra College of Advanced Education.¹⁸ Some students were still finishing the four-year Associateship of the Sydney Technical College course, which the School ran before separation. At the end of 1978, Sellbach reported to the

Council the new staff appointments for 1979:

- Jörg Schmeisser – Senior Lecturer in Printmaking
- Ron Robertson-Swann – contractual appointment as Senior Lecturer in Sculpture
- Mrs Pat May – Tutor in General Studies
- Ms Mandy Martin – Tutor in Printmaking, and
- Mr John Reid – Tutor in Visual Communication.

Humphrey McQueen, Senior Lecturer in General Studies, resigned from 1 February 1979 to take up a two year Literature Board Fellowship, and Peter Knuckey, Lecturer in Ceramics, also resigned.¹⁹

The status of the School was also changing and on 3 May 1978 a letter from the Minister for Education to the Prime Minister concerning the development of the School noted that, 'the School is seen as being equivalent in status to schools of art established as parts of colleges of advanced education in other parts of Australia'.²⁰ On 14 July 1978 in a letter from Prime Minister Malcolm Fraser to the Minister for Education, the Prime Minister said

I am pleased that you intend the School to remain as a multi-level, community based institution within the ACT technical and further education system ... I note that you envisage a continuing steady growth for the School...²¹

The letter also noted that a Cabinet Submission (no. 2389) seeking capital funds for the School within the National Capital Development Commission's works program for 1978/79 would proceed.²²

However, despite best intentions, the committee system and consultation procedures that had been put in place in 1977 were not working well. In March 1980 Brian Peck left the ACT Schools Authority and transferred to the School of Art as Assistant Director. An important task, which Peck completed during his relatively short stay at the School, was an organisational paper setting out new proposals for revised duty statements and the establishment of an Academic Board.²³ The revised duty statements clarified a number of problems. For example:

¹⁵ Minutes of Council, Meeting 16/2/1979.

¹⁶ Canberra School of Art, *Accreditation Submission*, 1977, 14.

¹⁷ Udo Sellbach, Interview with Christine James, 8 November 1991.

¹⁸ Further Education ACT, 18.

¹⁹ Minutes of Council, Meeting 1/12/1978.

²⁰ Letter, ANU File 78/34.

²¹ Letter, ANU File 78/34.

²² Malcolm Fraser, Letter to Senator John Carrick, Minister for Education, 14 July 1978, ANU File 77/8.

²³ Brian Peck, "Major Planning Activities for Early 1981: detailed analysis of issues involved/preliminary notes," September 1980, Canberra School of Art Archives.

- The role of the Director as the School's chief executive officer was elucidated
- Emphasis was placed on the administrative and general educational responsibilities of the Assistant Director
- The Secretary's function was also made clear, especially the responsibility for the oversight of the day-to-day operations, and
- The Senior Lecturer's role as the artistic and educational leader of the workshop was stressed.

The membership and operation of the Board of Studies and the Management Working Group – two bodies constituted to advise the Director and through him the Council on policy and administrative matters – were also reviewed. The functions and limits of responsibility of the two bodies were also found to be vague and ill defined. The paper called for 'changes in the organisational structure to provide a more effective means for staff representation and participation'.²⁴ Peck's proposal was to modify the existing Board of Studies into an Academic Board, which 'would become the single internal consultative and advisory body on both general policy and academic matters'.²⁵ The Academic Board was a model commonly found in Colleges of Advanced Education and seen as better suited for a single purpose institution such as the School of Art. The Advisory Management Group would be disbanded.

The paper then went on to propose terms of reference for the Academic Board. The proposal that the Academic Board report directly to Council was finally accepted, and functional by the time David Williams succeeded Sellbach in 1985. Membership comprised the Director, Assistant Director, each Workshop head (or nominee), three other staff members, two students, the School Secretary, the Senior Librarian and the Curator of Exhibitions.

Peck, however, stayed only until late 1981 and left the following year to take up the post of Executive Secretary of the Museum of Australia Interim Council. He had been suffering from ill health for some years and passed away on 29 November 1991.²⁶

In 1983 the School's four year Bachelor of Arts (Visual) was accredited, representing a major breakthrough in terms of courses. It was the first four year accredited visual arts degree in Australia. In the mid 1980s the Graduate Diploma studies were introduced – the first of the post graduate courses. The Masters was introduced in the late 1980s during David Williams' Directorship and Doctor of Philosophy in 1993 following amalgamation with the ANU (see Chapter 7).

In addition to its award courses, the School also provided art education for the community through its numerous non-award classes. In 1980 the Open Art Workshop was established. It was the successor to the 'hobby' courses, and offered non-award courses and foundation studies, linking the School with the community. This is now done through the Visual Art Access/Open Art classes, organised through the ANU Centre for Continuing Education. Sellbach also initiated a series of public lectures – Art Forum – bringing invited guests to the School. For a list of the School's Annual Lecturers, see *Appendix C*.

FIRST STAFF EXHIBITION: 1979

In May 1979 the School presented its first staff exhibition. It was held at Joy Warren's Solander Gallery, Yarralumla and opened by Sir Richard Kingsland, Chair of the Council. The exhibition represented a cross section of the work by twenty-seven staff. The works on display included paintings, drawings, prints, photographs, ceramics and sculpture. It was not only a milestone for the fledgling Canberra School of Art, but by all accounts was also a great success, winning considerable critical acclaim. While inevitable that such a group exhibition would demonstrate diversity in media, techniques and ideas, there was also unity. This was not only in the fact that all the artists worked and taught at the School, but also in what Sasha Grishin at the time called 'a uniting standard of technical excellence achieved across the many types of art represented'.²⁷ Grishin went on to highlight some of the achievements by a few of the Workshops and individual artists; the

Assistant Director Brian Peck circa 1980. *Photo: Jill Peck.*

²⁴ *Ibid.*, "Proposals on staff duties, school organisation and administration", 4 August 1980, 2.

²⁵ *Ibid.*, 3.

²⁶ Barry Price, "Planning a new school system: the role of Brian Peck," *Canberra Historical Journal* (March 2004): 19–27; 25.

²⁷ Sasha Grishin, "Diverse exhibition united by standard of excellence," *Canberra Times*, 15 May 1979.

Udo Sellbach at a staff exhibition in the School's Gallery, 1981.
Photo: School of Art Archive.

Graphic Investigation section was 'the most rewarding'; Mandy Martin's drawings were seen as 'increasingly more powerful and intense'; Petr Herel was given special mention as 'a particularly valuable addition to the staff'; Ceramics was 'impressive' and 'dominated by the brilliant work of Alan Watt'; and Sculpture saw 'a major transformation' with an end to the 'era of welded flowers', with the most interesting work amongst the five sculptors represented being that of Vase Nikoleski. With the exception of William Vennard's work, which Grishin found 'dull and uninspiring', the other four artists representing Photomedia and modern communications skills (Kleinert, Reid, Meadham and Benyon) took the concept of photography 'as a new and challenging tool'. The other major criticism was reserved for Painting Workshop, which 'does not emerge as a particularly strong area for the CSA at this exhibition'.

Council Minutes of 29 June 1979 record that 'the staff exhibition held at the Solander Gallery had been widely regarded as an outstanding success'.

John Reid, at that time Lecturer in Visual Communication, also designed the Canberra School of Art symbol, shown on the exhibition cover. The hand, the skilful use of which is common to the visual arts, is symbolically engaged in its work.

BUILDING PROGRAM

Another major achievement of the Sellbach years was the refurbishment of the old Canberra High School. The original building was completed in 1939 and functioned in the role of high school from 1939 to 1968. The move by the School of Art to the old high school in 1969 offered hope of a better future, although it would be some years before it could be realised. In the beginning the School of Art shared the building with a number of other tenants. However, the latter gradually moved out, allowing more space for the Art School. Nonetheless, space was still limited and the brief solution was the installation of some temporary buildings on the site. Thought was also given to the School moving out altogether and several sites were considered. In the end, the Acton site was preferred, especially given its place within the cultural

precinct of the ANU and the proximity to the Canberra School of Music.²⁸

The main building, designed by Cuthbert Whitley, is an exemplary art deco style building with the clock tower being the classical termination of the Childers Street vista. In fact, there had been a plan in the early 1970s to connect 'town and gown' with Marcus Clarke Street as well as put in a new highway to replace Childers Street. Such a plan would have meant the demolition of the old Canberra High School.²⁹ Fortunately for the building, this did not eventuate. Nevertheless, the old high school still required considerable renovation and alteration in order to fulfil the requirements of the School of Art. There were also smaller 1950s and 1960s styled buildings on the site, which had to be absorbed without being dominated by new buildings. As it eventuated, this was achieved remarkably well.

By 1977 the Department of Education had already made a firm commitment to redevelop the building as the permanent home for the School of Art. Proposals before the Department were to:

- Convert the existing main block, and
- Construct new buildings.

In its 1978 annual report, the Department of Education commented:

New buildings to accommodate sculpture, woodcraft, metalcraft, fibre craft and glasscraft are planned. Construction is expected to begin next year and to be completed during 1980. Additions and alterations to existing buildings are also planned to accommodate the library, general studies, painting, ceramics, graphic investigation, printmaking, visual communications, leathercraft and the open art workshop. The work is expected to be finished for the first semester 1981.³⁰

Discussions between the School, Department of Education, the National Capital Development Commission and individual artists were underway in 1978. All had input into the process of redevelopment.³¹ The firm of Daryl Jackson Evan Walker – which had designed

²⁸ For an historical review and heritage significance of the building, see Daryl Jackson Alastair Swain Pty Ltd, Architects, *Conservation Management Plan: Canberra School of Art; Vol 1 Conservation Analysis*, (Canberra: February 2000).

²⁹ ANU, Buildings & Landscapes. The Australian National University, Canberra: Acton Campus and Mt Stromlo, 38, NITA 378.9471.

³⁰ Alan Foskett, *ACT Education*, 158.

³¹ Daryl Jackson, *Conservation Management Plan*, 23.

the new School of Music building – was contracted to design the alterations and extensions to the old high school building. Their first proposal was rejected as containing too much infill of the site, but the second proposal was accepted. Key features of the new design included:

- Defining a north-south spine along the central axis of the main building, and allowing infill at the back of the building
- The style of the new building would provide links with the Art Deco style of the original (eg the red brick plinth of the original would be continued into the new buildings, and new window designs were 'sympathetic' to the original)
- Courtyards were a feature within the infilled areas to the rear of the original buildings, and
- As well as the creation of new structures (eg gallery and library), the design made alterations to the main U-shaped building, the former tuckshop and the pavilion from the 1950s.

But things did not proceed smoothly. Rick Graf, who attended meetings of Council as a Department of Education representative, outlined some of the new building construction problems that were being encountered at this time.³² It was clear, for example, that renovations to the existing building would be more costly than had been anticipated. The cost was well over the figure of \$3 million at May 1978 prices as approved by Cabinet. In an effort to reduce the cost, therefore, the original proposal to construct the new buildings in stages would be dropped, and the School would have to operate on a building construction site.

Such a proposal would today be rejected out of hand on safety grounds alone. But this was, after all, the era before the introduction of any Robens-style occupational health and safety legislation in Australia. It is interesting, however, to note that later that year, the Office of ACT Further Education proposed that Council should examine occupational health and

safety within the School, and Council agreed to appoint a committee comprising of Mr Barry Macoustra, Mr Ron Robertson-Swann and Mr Wilmot to examine the Code of General Principles that related to occupational health and safety.³³

The modifications would double the space available to the School and the additions created a pedestrian spine along the axis of the old U-shaped building, providing a link to the infill buildings. However, while the main features of the original school were retained, some elements were lost, such as an oculus (from the Latin meaning 'eye') – a round opening in the floor of the upper clock tower.

Construction began towards the end of 1979 without interruption to School courses, and the \$3 million building project was completed by March 1981. The project took out two design awards for architectural excellence: the inaugural Sir Zelman Cowen national award for best building design for a non-residential building, and the Canberra Medallion presented by the Canberra Chapter of the Royal Australian Institute of Architects.

While the main building program was completed in 1981, minor refurbishments and additions have occurred since. For example, there have been a number of smaller additions including mezzanine floors in several areas, extension of the Glass Workshop, refurbishment of Photomedia Workshop and changes in several other Workshops, including Painting and Sculpture. In 1981 the National Trust classified the façade of the main building, and in 1984 the complex was registered on the Australian Heritage Commission's Register of the National Estate.³⁴

ABOVE: Design sketches for Canberra School of Art symbol (final version at right), designed by John Reid, with his handwritten rationale, BELOW.

³² See Minutes of Council, Meeting 16/2/1979.

³³ Minutes of Council, 7/9/1979.

³⁴ Daryl Jackson, *Conservation Management Plan*, 26.

Model of the Canberra School of Art, 1980. Photo: School of Art Archive.

With the transfer of the School from Territory land to ownership by the ANU, a conservation management plan was drawn up for the School. While the current use as the School of Art has been a very successful new life for the old high school, it does hold some challenges in maintaining original features and halting accelerated deterioration caused by art school activities.³⁵

SELBACH'S DEPARTURE AND LEGACY

Sellbach's break with the Canberra School of Art in 1985 was followed with a move to Brisbane where, with some teaching interruptions, he essentially devoted his time to his own art practice.

Why did he leave? His answer to the question offered two key reasons: health problems were the immediate reason; closely followed by a 'loss of interest' once he had done the job he set out to do.³⁶ He also added that there was 'fairly severe pressure' in the job. He did not elaborate nor was he pressed for an answer given his poor health at the time. However, in an interview with Christine James in 1991, he revealed that there was frustration, which 'arose out of a lack of

understanding and sympathy for the continuation of my own artistic existence by those who held authority over the CSA'³⁷

Undoubtedly, however, part of the reason too was that he saw the writing on the wall: the inevitability of self-government for the ACT with an expected miniscule education budget to replace its Federal counterpart, and foreseeable amalgamation with other institutions in order to survive. The financial halcyon days of the late 1970s were over. The period 1975–82 could, in many ways, be seen as the 'golden age' for TAFE in Australia as it continued to grow in size and generally held in esteem by governments. This was also a period of increased Commonwealth intervention in TAFE policies and programs as various governments saw TAFE as 'a vehicle for implementing change'.³⁸ But that time was over.

Again speaking with Christine James in 1991, Sellbach admitted that

the intention of our political masters to do away with the special status of the ACT and to introduce self government ... meant the discontinuation of the direct involvement of the Department of Education in the affairs and funding of education in the ACT. As a consequence the notion of amalgamation was raised and the danger of substantial financial cutbacks to our operation became a real prospect.³⁹

In terms of his unfinished work, there were only a few things, which had 'fallen through the cracks.' The failure to establish on a permanent basis, a childcare centre for use by its staff and students, was one. He had also hoped to establish an Art School extension program where would-be art students could stay for a week or so to experience the world of art around them. Though he felt he got within reach a few times, in the end, funding realities precluded its establishment. His original idea that there be no grading of results, also had to be ditched, especially once students were wanting to progress to postgraduate work.

Lyle Cullen, Assistant Director after Peck's departure, became Acting Director from April 1985 until the

³⁵ Daryl Jackson, *Conservation Management Plan*, 5.

³⁶ Udo Sellbach, Interview with Michael Agostino, 30 January 2006.

³⁷ Udo Sellbach, Interview with Christine James, 8 November 1991.

³⁸ Gillian Goozee, *The Development of TAFE in Australia*, 38.

³⁹ Udo Sellbach, Interview with Christine James, 8 November 1991.

arrival of David Williams in October 1985. Cullen has been described as 'having a broad experience of law, and being a respected and generous man who brought a high moral and ethical aspect to the School'.⁴⁰ He brought another operational level as to how the Academic Board should be conducted. Following his death in 1987, his contribution was marked by the annual award of the Lyle T Cullen Memorial Book Prize to a graduating student who has contributed significantly to the life of the School.

In 1995 the Australian National University – with its Creative Arts Fellowship now under the jurisdiction of the Research School of the Humanities (RSH) and which had attracted in the past artists like Arthur Boyd, John Perceval and Bea Maddock – invited Sellbach to be the 1995 ANU Creative Arts Fellow. Working with the Graphic Investigation and Printmaking Workshops as well as off campus at Studio One and with Professor Margaret Plant of Monash University's Department of Visual Arts, Sellbach produced a limited edition of an artist book – *And Still I See It* – a title taken from a line of Dante's *Inferno*. The forty etchings depict grim images of mutilated bodies, some inspired by his wartime experiences, which witnessed raw examples of suffering humanity. Man as a victim and the body as a battlefield is a recurring theme in his view of the world.⁴¹

He subsequently moved back to Melbourne for several years before returning to Hobart. When interviewed in January 2006, he was asked if there were unfinished things in the world of art that he was looking to complete in his retirement. At the time he was putting together an artists' book containing about 100 drawings, along the lines of *Perpendicular Heads*. His reply: 'I have to finish them this year. I doubt if there is another year left'.⁴² He died following a fall and short illness in September 2006.

Sellbach's main legacy to the Canberra School of Art is probably that of an innovative Director who, drawing on the Bauhaus philosophy of Europe in the twentieth century, set out to change the way artists should be taught. Both fine arts and crafts would co-exist and be taught in a Workshop setting. The

Workshops, each led by a leading artist in his or her field, with a degree of autonomy for each to develop within its own traditions, enabled the teaching environment to be like a professional studio art practice. The Workshops remain central to the structure of the School today.

Printmaker Dianne Fogwell has spoken warmly of Sellbach, as someone who was 'very connected' with the making of art and with people at different levels, and interested in what was going on. Her first encounter with him as a student 'was as a Director who stepped out of his office to meet me'.⁴³ In later years as a staff member in the Graphic Investigation Workshop, she recalls that Sellbach maintained his connection, 'watching things being made'. On the other hand, Fogwell went on to note, 'Udo could not have dealt with the changes that David [Williams] had to deal with'. This opinion bears out the general impression gained through talking with a number of former colleagues. While Sellbach maintained a vision with great tenacity and could be an enormous driving force, the day-to-day management of the School was less well performed.

But despite any perceived administrative shortcomings, the tally of Sellbach's achievements remains impressive. Eleven workshops were ultimately established: Ceramics, Glass, Gold and Silversmithing, Graphic Investigation, Leather, Painting, Visual Communication (later Photomedia), Printmaking, Sculpture, Textiles and Wood (now Furniture). Leather was dropped in 1993, and with the retirement of Petr Herel in 1998, Graphic Investigation was merged with Printmaking and Drawing. In addition to these specific Workshops, the Art History and Theory (now Art Theory), and Foundation Studies (now Core Studies) were also created.

The Canberra School of Art campus under reconstruction, 1980. The Photomedia Workshop is shown above the library.
Photo: School of Art Archive.

⁴⁰ Ron Robertson-Swann, Interview with the author, 13 July 2006.

⁴¹ Udo Sellbach, Artist's book, *And Still I See It*, July 1995.

⁴² Udo Sellbach, Interview with the author.

⁴³ Dianne Fogwell, Interview with Michael Agostino, 17 February 2006.

ABOVE: The walkway overlooking the crèche courtyard, 1981 (the Tree House Crèche moved off-campus in 1988). At right are the Gold and Silversmithing, and Wood Workshops, with the three self contained units for visiting artists on the top floor at the rear. Photo: Jones, *Canberra Times*.

A number of innovative developments during Sellbach's directorship set Australian benchmarks. For example, when the building program was completed, the School was the only art school in Australia to have its own gallery, a development that has now become standard. The School also set the pace for providing on-School accommodation for visiting artists, as well as leading the way in establishing some of the Workshops for the first time and bringing to them internationally acclaimed artists to head them.

The legacy also lives on in his work, which is represented in major institutional, national and state collections. Perhaps

Grishin best sums him up as

a significant artist, primarily a printmaker, one who believed that art really mattered, that it could change lives and that it was a cause for which it was worth fighting.⁴⁴

Speaking some years later about the innovative Graphic Investigation Workshop, Grishin described Sellbach as one who 'belonged to the generation of immigrant artists who had the energy and creative independence of thought to attempt something different'.⁴⁵ Ron Robertson-Swann, former Head of the Sculpture Workshop put it another way: 'the School will be judged on how far the vision of Udo was allowed to slip.'

But as with all evolution, progress is not always linear. There are sometimes deviations and digressions along the way, which can detract or at least slow the

generally more positive forward trend. It would be remiss not to place on the record one of these deviating phases. From numerous interviews and discussions with past students and staff of that era, it is clear that inappropriate behaviour by some staff was alive and well. This occurred both before and after the School gained autonomy in 1976. Reports of inappropriate behaviour range from temper tantrums in destroying student work, and harassment, to sexual affairs with students. A number of staff from that period have shared stories of unprofessional conduct, and personal behaviour which was quite unacceptable.

However, it is also important to state that while such behaviour is neither condoned nor acceptable, a greater tolerance and a different culture prevailed at that time, not only at the School of Art, but at other institutions as well. This is not to excuse that behaviour – it was unacceptable then and it is unacceptable now. However, it does provide a useful perspective.

The other point to note is that very little legislation was in place to outlaw this sort of behaviour. For example, it was not until the late 1970s and early 1980s that a raft of federal anti-discrimination legislation was enacted prohibiting discrimination on the basis of sex, race and disability. Typically policies and guidelines to assist an institution comply with legislation then follow, although often with a time lag.

Finally on this matter, and to paraphrase Lord Denning – a leading English law Lord of the 1950s and 1960s – it is important that in examining this we do not look at the 1970s behaviour in the Canberra School of Art, with 2008 spectacles.⁴⁶

⁴⁴ Sasha Grishin, "Printmaker with a vision," *Canberra Times*, 29 September 2006.

⁴⁵ Sacha Grishin, *Artists Books and Limited Edition 1992, Graphic Investigation Workshop*, 9.

⁴⁶ Paraphrase from the following case: *Roe v Minister for Health* [1954] 2 QB 66; [1954] 2 All ER 131 Court of Appeal (England).

CHAPTER 5

MERGER 1 :: CANBERRA INSTITUTE OF THE ARTS (CITA) :: 1988

THE POSSIBILITY OF A MERGER OR AMALGAMATION between the Canberra School of Art and some other local institution, had been on the cards well before Udo Sellbach left the School in 1985. In fact, within only a few years of independence, there was already some consideration given for the School to join forces with either the Canberra School of Music or the Canberra College of Advanced Education (CCAEC). For example, around 1976 ET Colhoun from the School of Music Council, saw a merger of his School with the School of Art, 'as the most desirable course for the School [of Music] to pursue'.¹ This reflected the thinking at the time, which favoured multi-discipline institutions. However, he soon changed his mind, believing that a dual-discipline institution resulting from the proposed merger would not be given the independence and status required.

Nonetheless, the pressure to merge remained through the 1980s – especially with the progress towards self government for the ACT – and in less than a decade, the School of Art had undergone two mergers, with a third proposal to be part of a mega university, abandoned (see Chapter 6).

EARLY OVERTURES

From its beginnings in September 1965, the School of Music – which commenced teaching activities with a pianist, singer and a violinist – underwent a rapid expansion, and in 1976 moved from Manuka to its new building in the city.² Given the close proximity to the ANU, a closer association between the University and the School of Music was now more likely. This revived the possibility of an eventual merger between the two

institutions – something which had been strongly promoted in earlier years.

However, these initiatives were cut short when in November 1976 Senator Carrick, Minister for Education, announced important administrative changes to education in the ACT. The Commonwealth Department of Education would be responsible for the administration of the ACT TAFE system. In this system, the Canberra School of Music, Canberra School of Art, and the two technical colleges were all grouped together as TAFE institutions.

But the idea of a merger between the School of Music and the ANU was not abandoned, and nor was some sort of a merger between the Schools of Art and Music. At least part of the reason lay in the growing concern about the likely implications of self-government in the ACT. As it became increasingly clear that self-government was only a matter of time, unease was raised about funding. There was a perception that public money for a range of services – including education – would, compared with the Commonwealth, be significantly less.

In any case, a merger between the two Schools seemed to make good sense. The Schools of Art and Music were generally accepted as being at similar stages of development: each provided degree and postgraduate studies; was administered within the ACT Further Education system of the Commonwealth Department of Education and Youth Affairs; and operated as separate institutions under governing councils.³ In 1983–84 an Establishments and Methods Review was undertaken for both the School of Art and School of Music, and although the reviews were conducted separately, they

¹ E T Colhoun, "The future of the Canberra School of Music," ANU File 56.7.29, Pt 1, Folio 68.

² Canberra School of Music, *Handbook* 1976, 1.

³ Canberra School of Art E & M Review 1983/84, ANU File 56.7.30 Pt 2.

Photo in page banner: Joint meeting of Schools of Art and Music Councils, 1987.

The Director's tidy desk and without computer, 1988. Mary McKeown, Barbara Catley, David Williams, Nigel Lendon.
Photo: School of Art Archive.

were done 'while bearing in mind the feasibility of shared administrative facilities between the schools.'⁴

ARRIVAL OF DAVID WILLIAMS

In 1985 **David Williams** was appointed Director of the School of Art to replace Udo Sellbach who had resigned in April that year. Williams took up the appointment in October and Lyle Cullen – who had been Acting Director during the interim – remained as Assistant Director.

Williams was no stranger to the School of Art. For example, minutes of the School Council for 29 March 1979 record that Ms Darani Lewers, Chairperson, and Mr David Williams, Director of the Crafts Board of the Australia Council, would 'join the meeting for informal discussions over the luncheon' that would follow, the cost of which was \$2.20 per head. It remains unclear whether Williams received a free lunch that day.⁵

Williams was born in Warragul Victoria and educated in Maryborough and Kerang. He began his teacher education in Bendigo, transferring to the Melbourne Teachers College for training as an art/craft teacher. Later he completed his Diploma and Fellowship Diploma in Gold and Silversmithing at Royal Melbourne Institute of Technology, and a Master of Education at La Trobe University.⁶ He taught in schools in Victoria and London and went on to develop courses for teacher in-service training in the Victorian Education Department. He was appointed Lecturer at the Melbourne State College in 1972 and later as Education Adviser to the Australia Council Crafts Board, he wrote a report on Craft Education and Training, published by the Australia Council in 1978. Based on this report he provided advice on the development of tertiary art/craft courses in all states.

Appointed Director to the Crafts Board in 1978, Williams brought with him extensive experience in art education, and soon made a contribution to the overall

direction and management of the Australia Council. At the Crafts Board he was a driving force in the expansion of the Board's traineeships, travel schemes, professional development and international programs. He worked with the Crafts Council of Australia; inviting international artists to Australia to give lectures and workshops; and arranging for key overseas exhibitions to tour Australia and sending Australian exhibitions abroad. This experience, international network, and skills would serve him well as Director of the Canberra School of Art. He raised its profile from a regional institution to one with a national/international reputation. Although his original contract as Director was for five years, he ended up staying more than twenty years, taking the School not only to new heights, but guiding its course and evolution through some difficult and uncertain times. During this period, he played a key role in the management of the Insitute and was involved with several University Committees. He was heavily involved with the Australian University Art & Design Schools (ACUADS), serving as Chair and member of the Executive (see Chapter 8) and also served on various other Boards and Committees including Asialink, Australian National Capital Artists Association (ANCA), Arts ACT and Cultural Council, Art Monthly Australia, the ANU Public Art Committees and the Parliament House Art Advisory Committee (see Chapter 7 for more details).

MERGER OF CANBERRA SCHOOL OF ART AND CANBERRA SCHOOL OF MUSIC

During the mid 1980s the debate about 'further education' continued. A number of papers and proposals were put forward for public and institutional comment – a period characterized by 'discussion, exploration, anxiety and agitation'.⁷ For example, in September 1984 an 'Issues and Options' discussion paper prepared by the Commonwealth Department of Education and Youth Affairs presented choices relating to the governance of education in the ACT.

Both the Schools of Art and Music responded. The view of the School of Art, through its Council – then

⁴ *Ibid.*, 5.

⁵ Canberra School of Art Council, Minutes 29 March 1979.

⁶ See "Art director finds job better than he hoped," *Canberra Times*, 14 November 1985; "David Williams resigns," *Artforce* No. 53 1986, 7.

⁷ David Williams, "Proposal for an association between Canberra School of Art and Canberra School of Music: A body corporate providing for the arts in the National Capital (National Capital Arts College), April 1986, 3, ANU File 56.7.30 Pt2.

⁸ *Ibid.*, 4.

chaired by Dr Geoff Caldwell, Director of the ANU Centre for Continuing Education – was that it should continue as a multilevel school, outside the traditional segmentation of university, college and TAFE, with approximately the same level of funding as in the past. The School of Music stressed that in order to retain its own special character, it ought to function in its own right, regarding an association with the School of Art as undesirable.⁸

In 1985 a Task Force on the Governance of ACT TAFE, unanimously endorsed the option to amalgamate the then three TAFE colleges into a single incorporated college. One proposal canvassed at the time was for the School of Music to be incorporated into a National Institute of Tertiary Education, which would also include the School of Art and the TAFE colleges. Another was for the amalgamation of the Schools of Art and Music. The Minister for Education favoured the second proposal while the School of Music didn't agree with either and its Council initiated discussions with the ANU on a possible association with the University. But by the end of the year it became obvious that 'there was no alternative'⁹ and some kind of amalgamation, such as a 'Canberra Institute of Music and Art', might be the best option.¹⁰

Not everyone was in favour of the merger, and about 200 School of Art students demonstrated outside Parliament House against moves to amalgamate with the Canberra School of Music.¹¹

In April 1986 David Williams prepared a discussion paper, briefly reviewing the main options which had been canvassed and making a recommendation on the preferred option.¹² The main options considered were to:

- Remain under the Commonwealth Department of Education
- Incorporate each School as a separate college of advanced education

LEFT: School of Art students demonstrating against the proposed merger, March 1985 (*Canberra Times*).
RIGHT: Dr Geoff Caldwell, Chair of the School of Art Council, 1984–1987.

BELOW: Joint CSA/CSM Council meeting, 1987; decision to amalgamate. Photo: D. Williams.

- Make the two Schools sub-institutions of the ANU, or
- Form an association between the Schools of Art and Music as an institution incorporated under its own Act.

The paper favoured the last option. The idea was to establish a body corporate involving the two Schools at advanced education level under its own Commonwealth legislation. Each School would retain its autonomy and existing powers over internal matters, while sharing common facilities and services. The concept provided for a triennial recurrent budget arrangement involving Commonwealth and Territory funding, as well as earned income from a variety of entrepreneurial activities (citing the Sydney Conservatorium of Music as a good model for the arrangement). The proposed merger was seen as not only improving administrative efficiency, but would also lay the basis for future expansion into other art disciplines.

David Williams worked with John Painter, Director of the School of Music, and the two Councils to draft an amalgamation proposal to go to the Minister. In October the Minister for Education, Senator Susan

⁹ Peter Karmel, Interview with the author, 22 February 2007.

¹⁰ Hoffmann, *The Canberra School of Music*, 54.

¹¹ *Canberra Times*, 21 March 1985, 7.

¹² David Williams, "Proposal for an association between Canberra School of Art and Canberra School of Music."

ABOVE, L-R: Bill Hawkey (School of Music), Prof. Milicent Poole (DVC), Prof. Peter Karmel (Chair, ITA), David Williams, at an Institute graduation, c.1990. *Photo: School of Art Archive.*
 BELOW: Deputy Director Lyle Cullen (FRONT) with (L-R) Helen Geier, Jan Brown, Dianne Fogwell, Meg Buchanan and Barbara Campbell, at Brown's retirement in April 1987. *Photo: David Williams.*

Ryan, confirmed publicly the plan to amalgamate the two Schools.¹³ Early in 1987 the two Councils received the Government's approval for the amalgamation of their Schools. The School of Music Council also favoured the name 'Canberra Institute of the Arts' for the new institution, and after obtaining agreement from the School of Art, this name was proposed to the Minister and approved.

However, a little disturbing was the fact that it soon became obvious that the government was going ahead with the amalgamation of the two Schools without any consultations with their Councils on a number of very important matters. These included governance of the new Institute, funding provisions, and the creation of an Institute Union of students and staff.¹⁴

Although the Minister had announced the establishment of the Institute on 4 February 1987, the intervening general election delayed the necessary legislation setting up the new Institute until early 1988. On 8 February 1988 the Canberra Institute of the Arts (CITA) was formally established as an autonomous statutory authority under the *Canberra Institute of the Arts Ordinance, 1988*. Emeritus Professor Peter Karmel was appointed part-time Executive Chair of the Institute.

The functions of the Institute were set out in section 6 of the Ordinance. These included:

- Conducting an educational institution in the ACT to provide study at tertiary and other levels in music, visual arts and crafts, and any other fields of the arts as the Board determined
- Provide courses and programs in the above fields
- Promote the development of community awareness and appreciation of the arts, and
- Consult and cooperate with others concerned with the provision of education and training in the arts.

ORGANISATION OF CITA BOARD OF INSTITUTE

CITA's governing authority was a Board of Institute consisting of the Executive Chair – Professor Peter Karmel, retiring Vice Chancellor of the ANU – together with each of the Directors. The Board was to hold at least two meetings in each calendar year. The Minister could convene meetings at any time considered necessary. The Board could make statutes with respect to a number of matters, including the management, good government and discipline of the Institute, and the duties of Directors. It could also appoint committees to assist it in performing any of its functions.

Council of the Institute

The Council was to assist the Board by providing advice with respect to the functions of the Institute.¹⁵ Its membership comprised:

- Executive Chair (part-time)
- Director of each School
- Five members appointed by the Minister, and
- Two elected members - one by the staff, and one by the students.

While elections were held for staff and student members during 1988, no ministerial appointments were made, and until mid 1990 the Council had not met.¹⁶ Peter Karmel recalls that in the early years the Institute was 'run as a triumvirate between myself, David [Williams] and John Painter'.¹⁷

Academic Boards

Under the authority of the Board of Institute, but with considerable responsibility for academic matters, were the two academic boards: School of Art Academic Board and School of Music Academic Board. Membership of each comprised:

- Director of the School (Chair)
- Deputy Director
- Heads of Workshop/Department
- Institute Librarian, and

¹³ Keith Scott, "Art and music to merge," *Canberra Times*, 16 October 1986, 7.

¹⁴ Hoffmann, *The Canberra School of Music*, 57.

¹⁵ Canberra Institute of the Arts, *1988 Annual Report*, 43–45.

¹⁶ Hoffmann, *The Canberra School of Music*, 58.

¹⁷ Peter Karmel, Interview with the author, 22 February 2007.

- Elected staff and student members.

The Boards considered and endorsed all proposals relating to courses, before making their submission to the Institute Board. The other main functions of the Academic Boards were to:

- Make recommendations to the Institute Board on the planning and supervision of the academic and physical environment of the Institute
- Establish academic standards and ensure their maintenance through general supervision of courses
- Approval of assessment procedures and results
- Appointment of assessment panels, and
- Admission of students and supervision of student programs.

The Academic Boards could also appoint standing and ad hoc committees to assist them.

Administration

The academic administration of each School was the responsibility of the relevant Director, each assisted by a Deputy Director and Executive Officer. In 1988 the senior administrative staff in CITA comprised:

- Robert Arthur – Secretary
- Ross Cornwall – Registrar, and
- Janis Dzelde – Bursar.

Finance

For its first year of operation the Institute received \$6.5 million from the Commonwealth Government.¹⁸ During 1988 it was also determined that with self-government for the ACT from 1989, responsibility for funding the Institute would be shared between the Commonwealth and the ACT. The grant would be provided in two parts:

- Specific Purpose Payment from the Commonwealth in relation to higher education functions, and
- Grant from the ACT Government in relation to the Institute's sub-tertiary and community activities

in the arts, such as the Saturday morning art classes for children as part of the Open Art program. In 1989 the two grants were \$5 million and \$3.9 million from the Commonwealth and the ACT respectively.¹⁹

JOINT ADMINISTRATION BUILDING FOR CITA

Meanwhile, in preparation for the merger capital works approval was obtained from the National Capital Development Commission (NCDC) for the erection of a joint administration block to be built between the two Schools, although the exact location was undecided for some time. Initially NCDC gave an undertaking to CITA that up to \$500,000 would be made available for the erection of a new temporary administrative building within the School of Art/School of Music precinct.

However, opposition was soon voiced from ACT Further Education, who saw the project as taking away funding from priority TAFE projects. For example, Barry Macoustra, Deputy Director of ACT Further Education, saw 'the proposed facilities for Plumbing and Sheetmetal and extensions to the Food School (Canberra TAFE) as the highest priority construction proposals for 1987/88'.²⁰ The resistance won some support and the initial estimate was scaled down. A revised estimate of \$300,000 submitted by the project officer Mr C Chapman, was also unacceptable, and he was advised by telex to 'please endeavour to lower the size of the requirement by approximately 40 SQM in order to achieve a target cost of \$250,000'.²¹ This target could be achieved by taking out the boardroom.

In March 1987 John Painter and David Williams, Directors of the Schools of Music and Art respectively, wrote to the NCDC calling for the retention of the room, suggesting that the reduction could be achieved by cutting back space in the open plan office.²²

However, ACT Further Education continued to oppose it. Bob Allen saw the council room/boardroom proposal as 'a retrograde step', given 'there are already 2 council rooms on campus', with a third room seen as ensuring that 'the Institute administration will be

L–R: Garry Greenwood, Joye Volker (Art Librarian), Janis Dzelde (Bursar), and Alan Watt (Ceramics Workshop): Heads of Workshop Conference, Batemans Bay, February 1986. *Photo: David Williams.*

¹⁸ Canberra Institute of the Arts, *1988 Annual Report*, 41.

¹⁹ Canberra Institute of the Arts, *1989 Annual Report*, 52.

²⁰ R N Allen, Director ACT Further Education, Letter to Minister, 9 February 1987, ANU File 91/101, Folio 7.

²¹ Telex 26 February 1987, ANU File 91/101, Folio 13.

²² Letter 6 March 1987, ANU File 91/101, Folio 17.

²³ *Ibid.*, Marginal note on the letter initialled by Allen, dated 18/3.

"The Shed", ITA Administration building, between the School of Music and the School of Art. *Photo: School of Art Archive.*

split.²³ His colleague, Mike Wilmot reiterated the same sentiment some six months later, saying he was 'not convinced the Arts HQ is absolutely essential when compared to other priorities.'²⁴

After halving the original estimate, the Department did come around to seeing the temporary accommodation as 'a priority for funding'. In a minute to his Assistant Secretary, Mr PB Kearns gave the reasons why it was needed:

- (a) to integrate the two schools into a single Institute and to serve as a visible manifestation of the Institute concept;
- (b) to provide student and staff services in an on-campus location.²⁵

The recommendation was approved, although some changes were made to the original plan. For example, the offending conference room was ditched and the area converted to two separate offices for the Secretary of the Institute and the Assistant Secretary (Academic Services). The new estimate was initially settled at \$270,00 but soon revised to \$278,000, and the location was fixed between the two main buildings of the Schools. While each School retained responsibility for academic administration, the Institute's central administration in the new building dealt with such matters as enrolments and student records, personnel, registry, financial management and the management of buildings and equipment. The Institute Secretary managed the central administration, with the assistance of a Registrar and Bursar. The completed building was handed over on 31 March 1988.²⁶

Today the building – known as The Shed (Building 105B) – has undergone further modification and refurbishment, and provides accommodation for postgraduate students from the School of Music and IT services for the School of Art.

SIGNIFICANT ACHIEVEMENTS BY THE SCHOOL OF ART IN THE 1980s

By 1988 the School of Art – now merged with the Canberra School of Music – had established itself as one of the most important art schools in Australia. One of

its unique features was its broad spectrum of specialized study options across eleven well-resourced Workshops, supported by Foundation Studies, and Art History and Theory. As well as catering for over 300 students to equip them to work as practicing artists, the School was also providing complementary art training for over forty Diploma of Education students from CCAE and non-award courses to over 400 part-time students.

That year HM Queen Beatrix and HRH Prince Claus of the Netherlands honoured the School with a visit in October. The visit coincided with the establishment of the Queen Beatrix Floriade Sculpture Collection, which included work by School of Art graduates.

While individual achievements and successes are too numerous to catalogue here, there are several areas of success that stand out for the School. Important developments in the 1980s include the expansion of its courses and awards, extension of its community involvement, hosting international workshops and symposia, and the establishment of the Australian Centre for the Arts and Technology in 1989 (see Chapter 8).

Expansion of courses

The first students enrolled for the Diploma and Associate Diploma awards graduated in 1980. A Post Graduate Diploma course was approved in 1982 and a four-year Bachelor of Arts degree in Visual Art in 1983. By 1983 all eleven Workshops were fully operational and offering four-year degree courses.

The Commonwealth Committee for the Accreditation of Tertiary Awards approved in 1989 CITA's proposal for a Master of Arts (Visual Arts) degree. The degree – by studio practice and dissertation, and proposed for introduction in 1990 – would offer advanced levels of project work and research in a range of disciplines in the School of Art's workshops. The development was also significant in that it would complete the cross-section of courses able to be offered by the School: Associate Diploma, Degree, Graduate Diploma and Master of Arts.

²⁴ Wilmot, Letter to his Director, 25 September 1987, ANU File 91/101, Folio 23.

²⁵ Kearns, Minute, 10 September 1987, ANU File 91/101, Folio 30.

²⁶ ANU File 91/101, Folios 42, 45, 53.

Community involvement

The School continued its involvement with the Canberra community through various activities:

- The Open Art Workshop – established in 1980 for non-award courses and Foundation Studies – continued the link by providing a variety of non-award art courses for the community
- The first Open Day at the end of 1981 invited public access
- The Gallery – renamed the Udo Sellbach Gallery in 1985 to honour the founding Director – became one of Canberra's leading exhibition venues
- In 1983 the School introduced its Living Arts Program, a series of public lectures, which later became known as the Art Forum.
- Visiting artists and specialist conferences & workshops were open to the public.

International Master Workshops and Symposium

From 9 April to 7 May 1988, the School of Art hosted International Master Workshops and Symposia in Glass, Ceramics, Textiles and Silversmithing, with twenty-one international and thirty Australian artists participating. The event was the first of its kind in Australia and was assisted by the Australia Council and other sponsors. Interaction between the visiting artists and art students from Canberra, Sydney and Melbourne art schools was an important feature of the activities. Students were able to learn by watching and participating with the visiting artists, and the general public also benefited by joining in the program of lectures, slide presentations, open days and exhibitions.

Building appraisal

While the conversion of the old high school into the School of Art (see Chapter 4) was a major achievement in 1980, in less than a decade it had reached the stage where without further building extension, the School was unlikely to meet even modest growth. Accordingly, in November 1989 CITA engaged Roger Johnson to

look at building requirements and prepare a feasibility study.²⁷

Existing building were appraised and recommendations made on how the two Schools could be extended to satisfy new accommodation requirements. Various options for future expansion were considered, with Option G as the recommended plan. This option would provide the broad guide for future development and allow the area around the southern end of Childers Street to be defined eventually as a Square. It would provide a focus for the precinct, with Childers Street as the major public address point.

MERGER MANIA

No sooner had the CITA amalgamation gone through, that the Commonwealth Government proposed another: that the three higher education institutions in the ACT – ANU, CCAE and CITA – consolidate to form a single university. While this proposal for a mega university did not eventuate, the School of Art would merge yet again, this time with the ANU in 1992. These and other developments are explored in Chapter 6.

CLOCKWISE FROM TOP RIGHT:
Prince Claus and Queen Beatrix of the Netherlands, with Sculpture student Peter Vandermark, centre, during her visit to the School of Art (Floriade Sculpture Collection), 25 October 1988; David Williams at the time of his appointment as ACT Arts Development Board Chairman, 1991 (*Canberra Times*); two participants in the 1988 Master Workshops: Dianne Itter (USA), Textiles, and Merylin Wiseman (NZ), Ceramics. Photos: Greg Sugden.

²⁷ Roger Johnson, *A Site Development Plan for the Canberra Institute of the Arts*, April 1990.

A student performance, Open Day 1992. Photo: School of Art Archive.

AS DISCUSSED IN THE PREVIOUS CHAPTER, THE Canberra Schools of Music and Art merged at the beginning of 1988 to form CITA. The two Schools previously separate and then as an Institute, operated as colleges of advanced education. But no sooner had this merger occurred, the Commonwealth Government began moves for another change: to amalgamate the three higher education institutions in the ACT – ANU, CCAE and CITA – to form a single university. This would reflect its policy of a unified national system for higher education in Australia.

A steering committee was formed to advise the Government on the proposed merger, with Hugh Hudson as Chairman. Previously he had been Chair of the Commonwealth Tertiary Education Commission. Other members of the Committee included Professor Nichol, Vice-Chancellor of the ANU, Professor Scott, Principal of CCAE, and Professor Karmel, Executive Chair of CITA.

This proposed merger did not eventuate, but with the abolition of the binary divide in 1988, the Institute sought affiliation with the ANU the following year, and in 1992 formally amalgamated with the University.¹

PROPOSAL FOR AMALGAMATION

Amalgamation – especially of smaller institutions – was generally seen as a way forward at the time. For example, in July 1988 the Australian Vice-Chancellors' Committee advised the Government to 'bite the bullet' in its pending higher education white paper, and pressure non-viable institutions to amalgamate.²

On 26 July 1988, J S Dawkins, Minister for Employment, Education and Training, released the

Commonwealth Government's Policy Statement on Higher Education (the White Paper), setting out a strategy for the development of Australia's higher education sector under a unified system. To be eligible for membership of the Unified National System institutions were required to have a minimal sustainable student load of 2,000 effective full-time student units (EFTSUs). Additional benefits would be made available to institutions with 5,000 EFTSUs if they could justify a broad teaching profile and some specialized research, and further benefits would be available to those with 8,000 EFTSUs.³

The intention of the Government's proposed Unified National System was to reduce the number of higher education institutions with the aim of offering a greater range of disciplines in each proposed expanded university. 'Bigness' was seen as a benefit with gains in efficiencies through rationalization of administrative functions and elimination of any overlapping programs.

The Policy Statement noted the advantages to be gained from such amalgamations. These included:⁴

- Greater breadth in the courses available to students
- Improved career options for staff
- Enhanced teaching and research arrangements, and
- Economies in administration.

On the same day as the release of the White Paper, the Minister wrote to the Executive Chair of CITA proposing that, in keeping with the Government's strategy, the three higher education institutions in the ACT should be consolidated to form a single

¹ The binary system in higher education had operated in Australia since the mid 1960s, with two distinct sectors, differentiated according to their relative focus on vocational versus academic studies; undergraduate as against postgraduate; and on teaching only as against teaching and research.

² "Bite the bullet say chancellors", *Canberra Times*, 25 July 1988, 3.

³ In 1988 the combined student load of the three institutions would raise the EFTSUs to well over 10,000 (ANU – 5614; CITA – 513; CCAE – 4,836), ACT Legislative Assembly, *Select Committee on Tertiary Amalgamation, Report July 1989*, 4–6.

⁴ House of Representatives, *Australian National University Bill, 1988, Second Reading Speech*, 1.

university. The view of the Government was that such an amalgamation would have the necessary structure and size to meet requirements for membership of the Unified National System, and also achieve the full range of educational benefits together with substantial cost efficiencies.

CITA was not averse to such a merger, 'provided that steps were taken to ensure that the Institute could continue to work towards the achievement of its objectives.'⁵ The Institute submission was that 'the ideal situation was as an independent Institute, with an affiliation or amalgamation with the ANU while at the same time maintaining the Institute's commitment to the practice of the arts, as 'second preference'.⁶

In the ACT the three institutions placed a number of initial conditions considered essential for such an amalgamation. These ranged from retaining the name 'Australian National University' and to continue under Commonwealth legislation, to a declaration that all senior management positions should be declared vacant and a new selection procedure be put in place. CITA specifically requested that the Schools of Music and Art should at the same time continue to maintain their independent entities under their respective Directors. Given the desire to maintain their orientation towards the practice of music and art, these needs should be reflected in the selection criteria for its students and staff. In the event of such an amalgamation, it was necessary to ensure that the:

- Institute's commitment to the practice of the arts be maintained
- Selection criteria for staff and students and staff employment conditions continued to reflect the Institute's special needs, and
- Institute continued to offer community access and other non-tertiary activities.

Others were opposed to the merger. For example, student leaders from the ANU and CCAE, as well as the Federated Council of Academics viewed the proposed merger with concern, seeing it as jeopardizing the tertiary entrance system based on accreditation by the ANU.⁷ A statement by John Reid on 29 September

1988, as the CITA staff representative on the reference group to the Steering Committee, presented a case for a separate Academic Board for CITA. Summing up some of the prevailing staff attitudes he said

The academic staff at the Institute have accepted this amalgamation only as a political reality. We are extremely dubious about any academic benefits that are likely to flow from it and are acutely aware of the dangers to art education... considering the numerous statements that have come from the ANU and the CCAE, we are not alone in our reservations and fears about this amalgamation.⁸

The steering committee reported to the Government in November 1988, and its report formed the basis for drafting the Australian National University Bill, 1988. In December 1988 the Minister introduced the Bill into Parliament to establish the new institution. It would amalgamate the ANU, the CCAE and CITA to form the new Australian National University. It would be governed by a single council and operate on both Acton (ANU) and Bruce (CCAЕ) campuses.

In February 1989 a task force on amalgamation in Higher Education was established to advise the Commonwealth Government on the progress of the proposed institutional mergers. It outlined a number of essential requirements for full amalgamation. These centered on having one of each: governing body; chief executive; educational profile; funding allocation; and set of academic awards.

In his statement of June 1989 Minister Dawkins reiterated the Commonwealth position.

In the Commonwealth's view the development of higher education in the ACT would be best served by a merger of the three institutions. This will ensure that there will exist in Canberra a university which is comparable in size and in range of disciplines with other universities now taking shape elsewhere.⁹

The Minister also went on to give an assurance to the ACT – now that it had gained independence – that

One of my fondest memories was of walking the empty halls, between the period of workshop pack-up and the installation of the end of year exhibition. Such calm after months of frenzy! Big open floor spaces, echoes of footsteps and a 2–3 day period where walls and wooden floors are cleaned and polished. I loved this time! There was always for me a feeling of suspense and trepidation – breathlessly waiting to see how the space would be transformed overnight ... such a sense of potential.

Ex-student.

⁵ Canberra Institute of the Arts, *1988 Annual Report*, 44.

⁶ ANU File 88/196, Folio 28.

⁷ Jeannie Zakharov, 'Students slam merger,' *Canberra Times*, 22 July 1988, 3.

⁸ ANU File 88/196, Folio 27, 1.

⁹ Department of Education, Employment and Training, 'Supplementary funding decisions on Higher Education for the 1989–91 Triennium June 1989.' Cited in Leg Assembly for the ACT Select Committee on Tertiary Amalgamation Report July 1989, 3.

the Commonwealth would make its decisions only after considering the views of the ACT Government and the institutions concerned.

The introduction of self-government complicated the Institute's position. CITA now had an obligation to two governments: the Commonwealth Government for the provision of degree and diploma courses, and the ACT Government for the provision of education at levels other than higher education and for contributing to the cultural life of the community.

On 1 June 1989, the Legislative Assembly appointed the Select Committee on Tertiary Amalgamation, chaired by Dr H Kinloch. Its terms of reference were

to enquire into and report on the amalgamation of the Australian National University, the Canberra College of Advanced Education, and the Canberra Institute of the Arts including:

- a) possible alternatives to amalgamation; and
- b) the appropriate relationship between the ACT Executive and those institutions.¹⁰

The Committee held nine meetings and examined fifty-seven witnesses, representing nineteen organisations and five private submissions. It also visited each of the campuses to gain an appreciation of the teaching and research functions.

The Committee reported at the end of July 1989. It questioned the assumption that 'there is virtue in large over small institutions'. While recognizing that some institutions may be too small to be viable, 'smallness' was often preferable to 'bigness' for its own sake, noting the existence of many small overseas universities with a high calibre in teaching and research, such as Princeton, Johns Hopkins and Bryn Mawr.¹¹

Nonetheless, there were a number of circumstances seen as appropriate for amalgamation in the ACT. These included the fact that the institutions were:¹²

- Comparatively small
- Specialized – for example, the ANU was set up in 1946 as a research university, and

- Geographically on adjacent sites or had overlapping student intake areas.

Various submissions to the Committee pointed to a number of potential educational and financial benefits in merging. These included:

- The development of new teaching programs with improved flexibility and subject choice
- Increased opportunities for career advancement of academic and general staff, with greater flexibility in staffing
- Enhancement of the ability to compete for research and development funding, and
- The prospect of economies of scale would lead to improvement of facilities for staff and students.

Nonetheless, the Committee received many submissions expressing concerns about the proposed amalgamation. Resistance was found particularly amongst the staff and student bodies. Some of the concerns included the following:

- A reduction rather than extension in the degree of diversity in courses
- A threat to academic standards
- Broadly comparable standards in student entry, and staff appointment and promotion within an institution would be difficult to adapt to a situation in which some courses were highly vocationally oriented, while others were taught at a highly conceptual level, and
- The geographical separation between ANU and CCAE would cause some difficulties, leading to increased expense and some duplication of services.

The Committee's report carried eight recommendations, with two relating directly to CITA. The first was that being on contiguous campuses, 'the ANU and CITA move towards amalgamation under Commonwealth Government legislation'. It also called for a formal agreement between the ACT Government and CITA, setting out the facilities and services CITA would provide and support in the ACT, and the funding and other assistance it would receive from the ACT Government.

¹⁰ ACT Legislative Assembly, Select Committee on Tertiary Amalgamation, Report July 1989, iii.

¹¹ *Ibid.*, 7.

¹² ACT Legislative Assembly, *Select Committee Report*, 8.

Later in the year the Institute Board did go on to develop a draft agreement between itself and the ACT Government which set out CITA's commitment to the ACT and the mechanism of determining the ACT Government's annual funding for CITA. More formal mechanisms were introduced and the Kaine Alliance Government established the ACT Ministry for Health, Education and the Arts on 4 July 1990. With the change of ACT Government in June 1991, the Ministry ceased and the Department of Education and the Arts was established from 1 July 1991. Amongst other matters, the Department was responsible for implementing policy and providing services for the arts.¹³ Part of the aims of the arts program was not only to assist and encourage the development of artists in all art forms, but also to assist CITA to provide education at the sub-tertiary level in music and visual arts.¹⁴ The program included the Artists' Incentive Scheme, which was successful in sponsoring a broad range of activities among emerging and established individual artists.

As for the Commonwealth Government's proposal to combine the three institutions, the amalgamation was never accomplished. While Peter Karmel advised Minister Dawkins that CITA 'remains ready to participate in the amalgamation',¹⁵ Councils of both the ANU and CCAE did not wish to proceed.¹⁶ The proposal was therefore initially deferred and later abandoned. Each of the three institutions retained their own separate identity, and Dawkins' press release on 4 October 1989 announced the Government would introduce legislation to enable the CCAE to achieve university status under the formal sponsorship of Monash University. He went on to say that the

preferred position all along was an amalgamation between CCAE, the Canberra Institute of the Arts and the Australian National University ... However, I always made it clear that I would not support a forced amalgamation and ANU's decision made it clear that the preferred amalgamation could not go ahead.¹⁷

The following year the CCAE became the University of Canberra.

AFFILIATION OF CITA WITH THE ANU

While the proposed amalgamation was being debated, the Board of CITA continued discussions with the ANU on a possible affiliation of the two institutions under Commonwealth legislation. Two staff meetings agreed to the Board proceeding to investigate such an affiliation and the setting up of an affiliation committee. A draft affiliation agreement was prepared by the committee and adopted by the Board at its meeting of 27 June 1989.¹⁸

Through 1989 progress continued on the proposed affiliation, and at the end of July an agreement was concluded between the two institutions for such an affiliation. The agreement included commitments to:

- Investigate the feasibility of a formal amalgamation of the University and the Institute by 1 January 1991, and
- Promote cooperative efforts in teaching and research and to offer each institution access to the other's facilities.

In addition, progress was made during the year in achieving closer cooperation in such areas as library services, student services, counseling, student and staff housing and site planning.

At its meeting on 12 April 1990, the ANU Council received the final report from the Affiliation Implementation Committee. Council referred that report to the Academic Boards and to the Faculties to report back to Council for its July meeting. Reports were received and the Council resolved that 'subject to the passing of the appropriate legislation, the Canberra Institute of the Arts be amalgamated with the Australian National University on 1 January 1991'.¹⁹ Council also resolved to rename the Affiliation Implementation Committee, the Amalgamation Implementation Committee, and approved a recommendation from the Advisor on Legislation for the making of an Institute of the Arts Statute. Management of academic affairs would be through the Board of the Institute of the Arts, which would establish a committee for each School.

ABOVE: David Williams (left) and ANU Vice Chancellor Laurie Nichol, with the Kyoto Seika University Delegation (Professor Hiroshi Saito, KSU International Exchange Officer, Professor Akira Kurosaki), sign the ANU/KSU Exchange Agreement, 1992.

BELOW: Delegation members on top of Mt Ainslie, sightseeing with David Williams. Photos: School of Art Archive.

¹³ ACT Department of Education and the Arts, *Annual Management Report 1990-1991*, 1.

¹⁴ *Ibid.*, 34.

¹⁵ Karmel, Letter to Dawkins, 14 August 1989, ANU File 88/130, Pt 2, Folio 28.

¹⁶ Dawkins, Letter to Karmel, 9 November 1989, ANU File 88/130, Pt 2, Folio 32.

¹⁷ ANU File 88/130, Pt 2, Folio 34.

¹⁸ "Affiliation update," ANU File 88/196, Folio 28.

¹⁹ ANU File 88/196, Folio 18.

The Vice Chancellor, Professor Laurie Nichol, left, and the Executive Chair of the Canberra Institute of the Arts, Professor Peter Karmel, sign the Affiliation Agreement, 24 July 1989 (*ANU Reporter*; Photo: Branco Ivanovic).

A joint media release at the time between the ANU and CITA, noted the main provisions of the agreement:²⁰

- Cooperative efforts in teaching and research in areas of common interest and support for each other's activities in education and development of the arts
- Widening of academic opportunities for students through access to each institution's courses and the development of higher degree courses in the arts
- The ANU to act on behalf of the Institute in any negotiations with the

Commonwealth Government, and

- Cross-representation on academic boards.

The affiliation agreement was formally recognised in the Affiliation Statute of 5 June 1990, made under section 16 of the *Canberra Institute of the Arts Ordinance, 1988*.²¹

MERGER WITH THE ANU

Although the Dawkins proposal was deferred and abandoned, CITA – with the provisos noted above – favoured such an amalgamation, hence its affiliation with the ANU in 1989, which would eventually lead to a full merger with the University.

Substantial progress was made during 1989 and early 1990 into the feasibility of amalgamation between CITA and the ANU. CITA proposed a governance structure for an amalgamation between the two institutions that required the preservation of several important features. These included the protection of the identities of the two Schools, and the recognition that distinctive criteria were required for staff appointment and promotion, as well as student admission and assessment. The commitment of the Institute to the needs of the ACT was signified by the inclusion on the proposed Board of two persons to be appointed on the recommendation of the Chief Minister of the ACT.

On 13 July 1990, the Council of the ANU and the Board of CITA announced their agreement to proceed

with the amalgamation, which would take effect on 1 January 1991. Minister Dawkins would be asked to bring before Parliament the necessary legislative changes to enable formal amalgamation.

The proposed amalgamation was generally looked upon favourably by both parties, and seen as a natural outcome of the cooperation between the University and the Institute that had developed since 1988. According to former Vice-Chancellor Deane Terrell, 'the general feeling was this was a good addition for this institution [ANU] partly because they [the various research schools and departments approached about the amalgamation] saw it melding with a wider academic focus...but secondly, that this would give us a better link with the community'.²²

The amalgamation would provide for the establishment of an Institute of the Arts with its own Board within the ANU, thereby preserving the identities and distinctive characteristics of both the School of Music and School of Art. Graduates of the Institute would be awarded ANU degrees. But as already indicated, many student and academic support services, including counseling, health service and the Study Skills Centre, were already being shared well before formal amalgamation.

The necessary legislation soon followed. On 2 September 1991 the *Australian National University Act, 1991* was assented, with commencement set for 1 January 1992. The Act repealed the *Canberra Institute of the Arts Ordinance, 1988*, and amalgamated the ANU and CITA. The Institute's new title became the Australian National University Institute of the Arts, which consisted of the School of Art, School of Music and the Australian Centre for the Arts and Technology (ACAT). The Institute became part of the Faculties and under the general control of the Council of the University.

At its meeting on 7 February 1992, the University Council approved a recommendation for the making of an Institute of the Arts Statute, which would prescribe the governance arrangements for the Institute.²³ This would include a Board of the Institute of the Arts that would have general oversight of the

²⁰ Joint Media Announcement by the Australian National University and the Canberra School of the Arts, 24 July 1989.

²¹ Canberra Institute of the Arts, *Statute No. 13, Affiliation (Australian National University) Statute*.

²² Deane Terrell, Interview with the author, 15 March 2007.

Institute. An Institute Academic Committee would take overall responsibility for academic matters. School academic committees would continue with day to day management of courses, teaching and students, which had been the function of School academic boards.

SOME REFLECTIONS FOR THE SCHOOL OF ART

The end of 1991 marked the end of the Institute as a separate higher education institution. It not only closed one era – both for the Institute and the School of Art – but also ushered in a new one.

This was an important period for the School of Art, not only in growth and consolidation, but also in anticipation of what the new formalized relationship with the University would bring. Although the relationship with the ANU had been steadily developing since 1988, the split in responsibility for funding the Institute between the Commonwealth and the ACT following self-government, had introduced some uncertainties. The School of Art's and the Institute's continued success as part of the University, would be very much dependent on funding levels being maintained (see Chapter 7).

The School of Art continued to grow and many of its community and other programs were now in place (see Chapter 8). In 1990 enrolment in all award and non-award courses grew by twelve percent to 894 students involved in over seventy classes. The Summer School – run in conjunction with the ANU's Centre for Continuing Education – increased by eighteen percent

and attracted 140 participants to twelve courses.²⁴ The School's international stature also continued to rise that year, with increased activity on a number of fronts, including the development of the international network as a basis of exchange of staff student, exhibitions and information, and the presence of full fee-paying students from Malaysia and the USA. In 1991 the School employed thirty-eight full-time academic staff and eighty-one on a part-time capacity.

That same year the School's Academic Board recommended the introduction of an Honours option in the existing four-year degree course, proposing to introduce the option in 1993.²⁵ The introduction of computers in all Workshops was also commenced, providing basic word processing and financial records systems and some computer modelling and graphics facilities.

Significant staff changes also occurred. New Heads of Workshop who commenced the 1991 academic year were Valerie Kirk (Textiles), Anne Ferran (Photomedia) and David Watt (Sculpture), with resignations being Helen Geier (Foundation) and Klaus Moje (Glass). In August 1991 Albert (Phil) Woods passed away. He had looked after the School buildings since being appointed as janitor for the then Canberra High School in 1958. He was much respected and appreciated. As Janis Dzelde said at the time, 'if you wanted anything done, you went to Phil. He took great care of the building instilling fear in any would-be defacer.'²⁶

From left, Janis Dzelde, Phil Woods and David Williams, at Phil's farewell, circa 1989. *Photo: School of Art Archive.*

²³ Governance arrangements were set out in Paper 378/1992, ANU File 88/130 Pt 2, Folio 120.

²⁴ Memo: Speech Notes for Graduation Ceremony 30 April 1991 from Director of the School to Prof P H Karmel, Executive Chair.

²⁵ Canberra Institute of the Arts, *1990 Annual Report*, 3.

²⁶ Obituary: Albert Woods, *Canberra Times*, 8 August 1991, 14.

ITA Board Meeting, School of Art Conference Room, December 1990. L–R: Ross Cornwell (Registrar), John Painter (Director, Music), Peter Karmel (Exec Chair), Rosslyn McKeen (Exec Officer), Bob Arthur (ITA Secretary), Janis Dzelde (Bursar). *Photo: David Williams.*

THE SCHOOL OF ART IN A UNIVERSITY SETTING

THE RELATIONSHIP BETWEEN THE INSTITUTE OF the Arts and the ANU had been developing steadily since 1988. In February that year, the Institute management structure comprised Professor Peter Karmel as Executive Chair, the Directors and Deputy Directors of the Schools of Art and Music, and Institute Officers and Senior Admin staff Robert Arthur (Secretary), Ross Cornwall (Registrar) and Janis Dzelde (Bursar).

In July 1989 the Canberra Institute of the Arts entered into an affiliation agreement with the ANU (see Chapter 6), and a year later the two institutions announced that they had requested the Commonwealth Government to make the necessary legislative changes to provide for the amalgamation of the two institutions. This was achieved with the passage of the *Australian National University Act, 1991* in November 1991, but formal amalgamation was to take effect from 1 January 1992. With amalgamation, the Canberra Institute of the Arts became the Institute of the Arts within the ANU.

In accordance with the affiliation agreement between the Institute and the ANU, a Board – whose membership would be drawn from the Institute, the ANU and the community – would manage the Institute within the ANU. The Board was responsible to the University Council for managing the affairs of the Institute, with higher education matters requiring Council approval being referred to the Board of the Faculties for comment. The day-to-day oversight and management of academic affairs would be in the hands of the Institute Academic Committee and the School Committees.

The expectation was that the amalgamation would create mutual opportunities for the ANU and the Institute 'to enhance their academic offerings'.¹ For example, Arts students from the ANU would be able to take units of their undergraduate course at the School of Music. As Peter Karmel, Executive Chair of the Board of the Institute of the Arts put it at the time

The Institute believes that it has enriched the University by bringing to it its diversified range of activities in the arts. In return, the Institute has benefited by its being embedded in an institution of international distinction and by the synergies that have developed through interactions with other academic institutions.²

The major academic initiative of the Institute occurred with the establishment of the Australian Centre for the Arts and Technology (ACAT – see below), and during the year the Institute committed significant funding to relocate the Centre from Manuka to the main campus with the ANU.

During 1991 the School of Art underwent significant building maintenance and minor works. A detailed assessment of the services and structure of the School was carried out, antiquated electrical boards were replaced and a program for future maintenance – a responsibility that had been transferred from the ACT Government to the Institute some eighteen months earlier – was prepared. The exterior of the School underwent a major restoration and painting program, and a maintenance contract was signed for future maintenance of the exterior of the building.

¹ Canberra Institute of the Arts, *1991 Annual Report*, 40.

² Australian National University Institute of the Arts, *1992 Report*, 3.

Photo in page banner: Facade of the Peter Karmel building, artwork by Marie Haggerty.

With the School of Art becoming part of the ANU, a number of consequences flowed, with respect to the structure of courses, level of awards, expectations of students and staff, and funding arrangements. The amalgamation of the Institute with the University soon paid dividends to the School of Art in various ways. For example, in 1993 the Institute's first enrolments in Master of Arts by research and PhD degrees took place. The year also saw the progressive introduction of graded assessment.

Also in 1993, the School of Art introduced an Honours study option in the 4th year of the BA (Visual Arts) to comply with the nationally agreed undergraduate study pattern in Australian universities. At the ANU School of Art, the Honours degree is a course of study available to students who have excelled in a three-year undergraduate visual arts degree. It offers a focussed program as a preparation for high-level independent professional practice or as a pathway to higher degree research studies. The Honours program comprises a two-semester studio research project and an accompanying research project. At the conclusion of the Honours program graduating students exhibit their work publicly in the School of Art Gallery.

In 1994 the University made the decision to establish the Creative Arts Advisory Committee to advise on a co-ordinated University policy on creative arts matters, including the Creative Arts Fellowship, the art collection and public art commissions. That same year a combined degree program in Visual Arts and Asian Studies was approved, with the first students enrolling in 1995. Individual Workshops were also exploring collaborative opportunities. For example, the Glass Workshop entered into a collaborative project on furnace temperature control with the ANU's Engineering Department as part of the Research in Engineering and Art Teaching (REAT) Program.

In 1995 the University allocated funding to the School of Art to appoint a Visual Arts Research Fellow – Dr Jocelyn Hackforth-Jones – to research and develop strategies to improve the quality of teaching in the visual arts with regard to issues of cultural

difference. The resulting publication – *(Re)forming Identities: intercultural education and the visual arts* – made a significant contribution to ideas related to internationalisation of curricula and the development of specialist courses.

However, the amalgamation did not resolve all problems, and in one regard introduced a new type of problem. This was nothing new, as was discovered with the merger of other art schools with universities under the Unified National System of Universities in the late 1980s and early 1990s. Those mergers brought about major changes to both the universities and the associated art schools, but brought little in the way of research resources with them.

The ongoing concern with the ANU Institute of the Arts' funding remained an issue (see below). But a new worry was the expectation of 'research' whose definition would determine what would be accepted as 'research based income' within the formula used for system-wide funding arrangements. Defining 'research in the creative arts' was a controversial subject, with lack of agreement among key stakeholders. Initiated by the Australian Council of University Art and Design Schools (ACUADS), this problem was explored in Dennis Strand's 1998 report *Research in the*

ABOVE: ITA Administrative staff, October 1998. L–R (back) Melanie Hile, Simon Price, Sue Madden, Michelle McGuiness, Matthew Rigney (front) Janis Dzelde, John Mills.
BELOW: Chris Meadham (Photomedia), Janis Dzelde (CITA Burser), Bob Arthur (CITA Secretary), October 1998. Photos: School of Art Archive.

³ Dennis Strand, *Research in the Creative Arts* (Canberra: Department of Employment, Education, Training and Youth Affairs, 1998).

Meeting of Heads of Workshop, Bateman's Bay, February 1996. (standing) Petr Herel, Ingo Kleinert, Stephen Procter, Mark Grey Smith, David Watt, Robert Boynes, Ragner Hansen, Alan Watt, George Ingham. (seated) Valerie Kirk, Marilyn Grey (Exec Officer), Merryn Gates (Curator), Martyn Jolly, Nigel London. (front) Jorg Schmeisser, Diana Irving (Exec Assistant), David Williams, Gordon Bull.

Creative Arts, which was funded under the Evaluation and Investigations Program of the Department of Employment, Education, Training and Youth Affairs (DEETYA).³ The meaning of 'publication' in the creative arts was taken to incorporate exhibition, performance or commission. The Report examined definitions of research as understood by the main funding bodies – DEETYA and the Australian Research Council – professional peak bodies, academics and significant people within the arts.

The Report introduced and recommended the adoption of the notion of 'research equivalence' as a valid mechanism for the recognition of the variety of research-based work in the visual and performing arts. The term – widely used in overseas universities – recognised that the research-based work of academic artists is the equivalent of scholarly and scientific research and of equal value in the advancement of knowledge, and perhaps more importantly for the Institute, equivalent in terms of its legitimacy to access research funds.

In 1996 the ANU Council instituted a review of the governance arrangements for the Institute, which had been foreshadowed when an amalgamation took place in 1992. As a result of the review, Council retained the

essential elements of those arrangements: the Board of the Institute was to continue with its responsibilities for advising Council on Institute policies and for the general conduct of the Institute. One change was the abolition of the Institute Academic Committee and the strengthening of academic representation on the Board.

The year was also marked by the celebration of the University's 50th anniversary, and the School of Art's 20th. The Institute contributed to the celebrations through a varied program of exhibitions, concerts, lectures, conferences and other activities.

In 1998 the School of Art – in keeping with University policy that all courses be structured on a 48 credit point year by 2000 – achieved the result smoothly. The Academic Committee revised the degree course structure ready for its implementation in 1999. This move was seen as facilitating articulation arrangements with courses in other faculties. The year also saw Ross Cornwall – who had succeeded Robert Arthur in 1992 – retire. He had served the Institute in a senior administrative capacity since its inception in 1988, and prior to that in the Canberra School of Music. The post of Institute Secretary was thereafter redefined to emphasise the resource and financial management aspect, and retitled to Business Manager/Secretary. Heather Karmel was appointed to the new post from early 2000.

The possibility that both the Schools of Art and Music could be turned into Faculties of the University was of concern as early as 1998. As Executive Chair of the Institute, Peter Karmel wrote to the Vice Chancellor, urging him not to 'precipitate' this issue, at least not before a review of the structure of the Institute was carried out, which was due in 2000.⁴ Reasons offered for keeping the Institute separate, included:

- A different ethos and culture of the Schools compared with the Faculties, where the Schools' success is measured by staff and student public performance and art objects, with research being 'not as prominent as for the Faculties'
- The departments and workshops of the two

⁴ Peter Karmel, Letter to the Vice Chancellor, ANU, 30 December 1998.

Schools were smaller and less self contained than the Faculties, and

➤ The Directors of the two Schools exercised managerial functions much more actively than the Deans of the Faculties. Moreover, the Directors were 'supportive of each other' and there would be no advantage in making them more competitive by the split of the Institute.

The independence of the two Schools within the Institute would remain for a few more years.

In 2000 the Board of the Institute recommended to the University Council that the title of the Institute be changed to 'National Institute of the Arts' (NITA) on the basis that the Institute would emphasise its national role and de-emphasise the epithet 'Canberra' in the titles of the Schools of Art and Music. In July the following year the University Council approved the change of title – a move in keeping with the emphasis of the ANU being Australia's National University. It also conformed to the University's work being presented as falling within twelve National Institutes. Within this structure, NITA covered the creative arts.

The School of Art as part of NITA continued the links with other institutions it had established over the years. These included working relationships with local institutions such as the National Gallery of Australia, Screensound Australia (formerly the National Film and Sound Archive), the National Library of Australia, the National Museum of Australia, the Australian Institute of Aboriginal and Torres Strait Islander Studies, and the University of Canberra. The School also maintained a well-developed network of national and international artists and institutions, enabling its graduates to develop contacts and research opportunities.

In 2000 Geoffrey Caldwell passed away. He had been Chair of the School of Art Council from 1984 to 1988 and played a prominent role in the lead up to the amalgamation with the Canberra School of Music to form the Canberra Institute of the Arts in 1988. Formerly Director of the ANU Centre for Continuing Education and an accomplished photographer, he studied for many years in the School's Open Art courses.

The year 2001 also marked the 25th anniversary of the foundation of the School of Art, and partly in celebration of the event, David Williams curated the September Showcase exhibition – *Jubilee 2001* – which highlighted the work of the senior staff of the School who were then Heads of Workshop. The previous occasion when Heads of Workshop had their work catalogued and exhibited had been in 1995 – *Capital Works* – which were shown and acclaimed in Canberra at the ANU's Drill Hall Gallery, in Singapore and in Hong Kong. The inclusion in the 2001 exhibition of Eleanor Gates-Stuart – the then recently appointed Head of ACAT – brought a collaborative dimension, drawn from improvised, large-scale digital images that challenged conventional interpretations. The use of new technologies was a challenge for all exhibitors. In October 2001, the celebrations culminated with the opening of the Peter Karmel Building. This new building provided customised facilities for the Jazz and Percussion Departments of the School of Music, an extension of the Music Library, and a state-of-the-art home for ACAT.

At the commencement of 2003 the Executive Chair of the Board of NITA, **Professor Peter Karmel**, announced his intention to retire at the expiry of his term in October. This prompted NITA to reconsider its management structure and to seek the appointment of a full-time Dean.

During the year Karmel had also discussed with Institute staff a three-year plan for the development of the Institute. Its main features were:

- A full-time Dean of NITA
- The creation of a new School within NITA – the School of New Media Arts, and
- Priority developments in course offerings, research activities and community interaction.

Following discussions with senior staff, the plan was presented to the Board of the Institute for recommendation to the University Academic Board. After an unsuccessful attempt to appoint a Dean of NITA, the ANU Council approved a proposal to amalgamate the Institute and the Faculty of Arts. This

ABOVE: Peter Karmel outside the new building bearing his name, 2001. Photo: John Tucker.

BELOW: Lena and Peter Karmel, ITA Graduation, 1995. Photo: School of Art Archive.

ABOVE: The last Academic Committee meeting, 2003. Foreground: Sally Howes. Facing camera, L–R: Valerie Kirk, John Pratt, Richard Whiteley, Gordon Bull, Martyn Jolly, Patsy Hely, John Reid, Janet deBoos, Nigel Lendon, Greg Daly. BELOW: Retreat ('Camp David'): School of Art senior staff, Termiel, 2003. L–R standing: Michael Le Grand, John Reid, Robert Boynes, Johannes Kuhnen, Rodney Hayward, Joye Volker, Patsy Payne, Valerie Kirk, Gordon Bull, Martyn Jolly, Lisa Andreatta, Richard Whiteley, Nigel Lendon, David Williams. Seated: Patsy Hely, Janet De Boos, Vivienne Binns, Julie Gorrell and Sally Howes. *Photo: School of Art Archive.*

was announced in August 2003 by the Vice Chancellor; that the Faculty of Arts would amalgamate with NITA – the Schools of Art and Music and the Centre for New Media Arts (formerly ACAT) – to create closer ties between the humanities and music, visual and new media arts. The Dean of the Faculty of Arts, Professor Adam Shoemaker, would also be Dean of NITA with David Williams as Associate Dean. Both agreed the alliance, to take effect from 1 January 2004, 'will strengthen both the Faculty of Arts and the National Institute of the Arts and will enhance the power of ANU research and education in these areas in future.'⁵

It is appropriate here to pay tribute to the work of Peter Karmel. He had held the post of Executive Chair of the Board of the Institute from 1988, when the amalgamation of the Canberra School of Art and the Canberra School of Music formed the Canberra Institute of the Arts. He brought expertise and commitment to the arts with very significant leadership skills, having recently retired as Vice Chancellor of the ANU. He had also served as Chair of the Australia Council in the mid 1970s, and was, therefore, eminently placed to guide the Institute through its amalgamation with the ANU in 1992. This was a period of significant change for both the Institute and the ANU, but one that without Karmel's skill, flair and commitment, would not have ensured what many came to regard as a very successful merger of music and the visual arts with the ANU. His commitment and support for the arts is well known, with the Peter and Lena art collection comprising work from prominent Australian artists, staff and students of the School of Art. His legacy will also live on through the generous Anniversary Scholarships he and his wife Lena established in 1996.

In 2005, in response to the challenge to broaden its student base, the School of Art prepared for the introduction of two design arts courses – the Bachelor of Design Arts and the Master of Design Arts – which became available in 2006. They built on the resources and expertise of the visual arts program of the School's Workshops and Studios, and aimed to prepare students for careers as professional designers and makers. While

⁵ *Artnews*, Oct–Nov 2003, 1.

the program is offered in all disciplines, it has special relevance to students in Ceramics, Furniture, Glass, Gold and Silversmithing, and Textiles. It utilises current digital technology in design development, providing an ideal platform for future design professionals. The Bachelor of Design Arts followed the structure of the Bachelor of Visual Arts, beginning with a common Core Studies program in semester one, and focussing on the relevant Workshop discipline as the major study in semesters two to six. This was supported by art and design theory courses and complementary studies, including 3D computer modelling and drawing, inkjet printing and rapid prototyping.

The Master of Design Arts aimed to provide continuity of studies for students completing the Bachelor of Design Arts, within the existing framework of coursework master programs offered by the School.

On 30 June 2006 David Williams retired as Director of the School of Art after over twenty years in the job. However, he remains at the University as an Emeritus Professor and Visiting Fellow with the ANU Research School of Humanities. At the September 2006 ACUADS' AGM in Melbourne, Williams was presented with the ACUADS Distinguished Fellowship Award. The citation acknowledges his work as 'a mentor for young academics and an exceptional contribution to the professional standing of art and design education in Australia and internationally'. In August 2006, at the Drill Hall Gallery, he was honoured to receive the award of Chevalier de l'Ordre des Arts et Lettres from the French Ministry of Culture and Communications. The award had previously been announced in 2005. Later in November, he received the 2006 Canberra Critics Circle Award acknowledging his 'passionate support for the arts in Canberra, his vision and diplomatic advocacy and his role as inaugural Chair of the ACT Cultural Council'.

To mark Williams' retirement, new Head of the School of Art, Gordon Bull, hosted a reception in the School Gallery coinciding with the exhibition of Graduate Students' work and music performances by School of Music Faculty. Bull commented on David Williams' major contribution, and made a very special

mention of the great support Margaret, David's partner, had given over the years. Her support had played an important part in David's success as both were always present at School activities and events, and are regular supporters of staff and student exhibitions around the Canberra Gallery network. Margaret's advocacy and enthusiasm for the achievements of the School was most notable wherever she went, and her support always greatly appreciated by many individuals. Margaret and David have established a series of Travelling Scholarships to assist School of Art students on overseas exchange.

In the 2007 Queen's Birthday Honours list, Williams was named a Member of the Order of Australia AM, citing his long and distinguished service to the arts as an educator and administrator, and in November, the Australia Council Visual Arts Board announced that David Williams was the recipient of the 2007 Emeritus Medal recognising his outstanding contribution to the arts and cultural sector.

ABOVE: School of Art Staff, 14 February 2006.

BELOW: Margaret Williams, left, Diana Irving and David Williams, 1995. *Photos: School of Art Archive.*

ABOVE: Gordon Bull, Head of School from June 2006, addresses students and staff about storm clean-up measures on the first day of the academic year, February 2007.

BELOW: Gordon Bull announcing the winner of the Student Drawing Prize in the Foyer Gallery, Open Day 2007.

RIGHT: Severe storm damage to the Gallery's parquet floor resulted in painstaking repair.

Photos: School of Art Archive.

Williams continues an active association with the University Campus Planning and Public Art committees and with the School of Art as Chair of the ANU Foundation for the Visual Arts, which has as its priority, the establishment of scholarships for School of Art students.

Williams' successor, Gordon Bull, was first appointed to the School in 1991 and became Senior Lecturer and Head of the Art Theory Workshop in 1996. Bull had held previous positions at the University of Sydney (1984–87) and University of WA (1988–90). Bull is an art historian and theorist with a research interest concerning the Australian colonial landscape.

He has been an active member of the Art Association of Australia and New Zealand (AAANZ), and is a regular contributor to art analysis and debate in Australia. His articles, reviews and commentary have been published in numerous art journals and exhibitions catalogues.

One of the major issues confronting Bull early in his tenure as Head, was dealing with severe damage to the School caused by a devastating ice storm which hit north Canberra on the night of 27 February 2007. The School was extensively damaged and closed for a week to make it safe to enter. Then followed interruption for

more than two months for repairs to the front office, second-floor Workshops, the lecture theatre and the School Gallery. Most of the furniture and equipment required repair or replacement. To Bull's credit, the school remained operational, with staff and student spirit and commitment high during the crisis.

GRADUATE PROGRAM

The postgraduate awards of the School of Art are conducted as the Visual Arts Graduate Program. It offers both coursework and research degrees, including Graduate Diploma of Art (Visual), Master of Visual Arts, Master of Design Arts, Master of Philosophy and Doctor of Philosophy.

The School of Art offered its first postgraduate course – the Graduate Diploma – in 1982. It was a one-year full-time course offered in ceramics, glass, gold and silversmithing, graphic investigation (drawing), leather, painting, photomedia, printmaking, sculpture, textiles/fibre, and wood.

From his arrival to the Canberra School of Art in 1988, **Nigel Lendon** – who until 2006 was also Reader and Deputy Director of the School, now Associate Head – has coordinated the graduate program. It was not without its demanding moments, as 'the introduction of research degrees with theoretical components was always challenging to some people, although there was never a strong alternative position.'⁶

Lendon began his studies in Adelaide as a medical student before switching to art. Following graduation he and a few others set up a small art school in Gippsland, Victoria where his ideas – radical for the times – attracted a number of students.⁷ Elwyn Lynn, reviewing several exhibitions for the *Bulletin* in 1969, referred to Lendon as 'a lad to watch'.⁸ A few years later Lendon went to New York on a Harkness Fellowship and followed the direction of his own practice, which was towards conceptual art.

He left New York in 1976 and took up a teaching position in art theory at the Sydney College of the Arts where he remained until his Canberra appointment. In Sydney he was head of art theory only for a few years

before becoming the academic administrator. Lendon had had an interest in the direction of art education in Australia from the early 1970s, when together with Udo Sellbach, had been on the first Visual Arts Board of the Australia Council.

The demand for graduate studies at the School steadily grew, especially from the early 1990s, reflecting the boom in graduates during the 1970s and 1980s. In 1991 the three graduate options were:⁹

- Graduate Diploma of Art (by studio practice)
- Graduate Diploma of Art (by studio practice and research), and
- Master of Arts (Visual Arts).

With the formal amalgamation of the School of Art with the ANU at the beginning of 1992, the existing awards of the Visual Arts Graduate program were admitted into the Graduate School of the ANU. The following year saw an increase in the number of enrolments in the Graduate Program to twenty-seven full and part-time students. An emphasis given in the graduate program that year was the extension and development of computer facilities, enabling graduate students greater access to word processing, digital image manipulation and computer aided design, and international networking. In 1994 the number of graduate students rose to thirty-six, of whom twenty-two were enrolled in the one year Graduate Diploma of Art. Planning also commenced towards a new Master of Arts (Visual Arts) by coursework. This would increase the number of graduate awards offered by the program to six.

Lendon continued to direct the graduate program while at the same time pursuing his own art interests. He worked as an artist, art historian and curator in the fields of minimalist and conceptual art, with a particular interest in the relation between tradition and innovation, and collaborative interdisciplinary practices. One of these interests was Aboriginal art. From 1990 he made regular visits to Ramingining in Central Arnhem Land researching an exhibition for the National Gallery of Australia on

The Painters of the Wagilag Sisters Story planned for 1997 – an exhibition tracing a painting tradition of that region. In 1995 he spent six months researching the ceremonial background to the subject of his study. The exhibition would bring together historical and contemporary bark paintings and other painted artifacts from Australia and overseas. A parallel study was the work of Central Arnhem Land artist David Malangi – famous for painting the aboriginal designs for Australia's one-dollar note – held in public collections in Australia. On Lendon's nomination, the following year the ANU's Honorary Doctor of Laws was conferred on Malangi.

The Wagilag Sisters was a significant exhibition for the National Gallery of Australia in 1997 and was the culmination of about seven years of dedicated work by Lendon and others, including Wally Caruana and Djon Mundine. The Narrative of the two Wagilag Sisters – a creation story with wide significance for the Dhuwa group among the Yolngu of Central and Eastern Arnhem Land – relates the encounter between human and animal ancestors.¹⁰ In the process they create and make sense of their world, providing the basis for key aspects of Yolngu social life and its rituals. It also tells of the flooding of the earth in its first monsoon.

In 1995 Anne Brennan was appointed Co-ordinator of the coursework Masters program. This course enabled cross-enrolment with the MA coursework in Australian Studies initiated by the Humanities Research Centre, and Heritage Management units at the University of Canberra.

The Graduate Program overall recorded a small decrease in the number of students in 1999, although the most recently introduced program – the one year Master of Visual Arts – continued to expand with eight new students. The year also saw the graduation of the School's first PhD candidate, Ms Nien Schwarz, who graduated with a studio practice component in Sculpture, and a dissertation that explored relationships between minerals extraction and art. Her graduating exhibition was held in the Canberra Museum and Art Gallery.

ABOVE: Nigel Lendon with David Malangi, right, after he received his Honorary Doctor of Laws, 1995.

BELOW: Paul Uhlman, MA (Visual Arts), Graphic Investigation Workshop, 1993.

Photos: School of Art Archive.

⁶ Nigel Lendon, Interview with the author, 18 May 2007.

⁷ *Ibid.*

⁸ Elwyn Lynn, "Using space to dramatise intimate images," *The Bulletin*, 24 May 1969, 54.

⁹ In 1991 there were twenty-three students enrolled in graduate courses.

Robert Boynes, left, with Nigel Lendon, Open Day 1998. *Photo: David Williams.*

Lendon's long-term interest in war rugs began in 1990 when a friend bought a couple of rugs from a dealer in Adelaide and introduced them to Lendon. Ten years later 'the internet had happened', and a conversation with Tim Bonyhady rekindled his interest.¹¹ The renewed attention led to an idea for an exhibition. In 2003, thirty contemporary Afghan rugs made during the last two decades and depicting the effect of war on Afghanistan and its people, formed the basis of the *Rugs of War* exhibition held at the School's Gallery. Other more recent developments associated with the rugs were the writing of some essays and the production of a blog, all of which in turn led to a successful Australian Research Council grant. This was the first such grant ever won by a member of staff of the School of Art, and it made possible further study and collection research trips overseas.¹² It is hoped that the Rugs of War collection, curated by Lendon and Bonyhady, will grow into a book and an international traveling exhibition.

AUSTRALIAN CENTRE FOR THE ARTS AND TECHNOLOGY (ACAT)

In the 1980s computers moved into the visual arts. To explore the link between the visual arts and music, as well as exploit its educational and creative potential, the Institute established ACAT in October 1989. It was the first of its type in Australia. Its aim was to teach, conduct research, make recordings and publish music and graphic art made with computers.¹³

David Worrall was appointed Acting Head and later Head of ACAT. While teaching composition at the University of Melbourne, Worrall met a computer animator, Stewart Ramsden, making the connection that computer graphics could be integrated with the music. In 1986 Worrall came to the School of Music to teach composition and run the electro acoustic music studios, and in 1989 prepared the proposal for such a Centre to be submitted to the Institute Board. The Centre would offer courses in both the School of Music and the School of Art, with music students studying computer composition and art students computer animation. Its aim was to dedicate itself to the creative applications of new technology.

The proposal was accepted and 1990 was the first year of teaching for ACAT. Soon a number of overseas and Australian visits established contact between ACAT and many of the world's electronic artists. For example, in November 1990 Worrall delivered a paper on ACAT to the Second International Symposium on Electronic Arts in the Netherlands. During the year the ACAT Advisory Committee was established and at its first meeting in November it recommended the development of a new bachelor's degree in the electronic arts.

1992 saw the first student complete the Graduate Diploma in Electronic Arts and ACAT's new MA (Electronic Arts) course was approved for introduction in 1993. In May that year, ACAT moved from Manuka to Acton.

The mid 1990s was an unsettled period for ACAT, especially with the implementation of a Review recommendation that closer links be developed with the Schools of Art and Music. David Worrall retired at the end of 1999, and **Tim Kreger** was appointed Acting Head.

At the end of 2000 **Eleanor Gates-Stuart** was appointed the new Head of ACAT, which she took up at the beginning of 2001. The main development in ACAT that year was the new undergraduate degree – Bachelor of Arts (Digital Arts) – developed by a working party consisting of Tim Kreger (Acting Head, ACAT), Martyn Jolly (Photomedia Workshop), and David McDowell (Multimedia, ACAT), with the advice and assistance of the Directors of the Schools of Music and Art, and Nigel Lendon, Deputy Director of the School of Art and Convenor of its Graduate Program in Visual Arts. ACAT's most significant achievement in 2001 was the successful first year of operation of its Bachelor of Arts (Digital Arts) course, with fourteen of the fifteen initial cohort of students proceeding to the second year of the course. A further highlight of the year for ACAT was the move to purpose built facilities in the new Peter Karmel Building.

From 1 January 2004 ACAT was renamed the Centre for New Media Arts (CNMA). This was part

¹⁰ See Wally Caruana and Nigel Lendon, eds. *The Painters of the Wagilag Sisters Story 1937–1997*, National Gallery of Australia, Canberra, 1997.

¹¹ Nigel Lendon, Interview with the author, 18 May 2007.

¹² *Ibid.*

¹³ Canberra Institute of the Arts, *1989 Annual Report*, 10.

of the developments within the ANU's Faculty of Arts, which now incorporated the Schools of Art and Music. CNMA was a Centre for the teaching, researching, recording, publishing and performance of time based arts made with new technology. This technology included computer and electroacoustic music, 3D computer animation and interactive digital arts, using the Centre's extensive audiovisual recording and production facilities.

Recent changes saw the disestablishment of CNMA in 2007 and incorporation of some of those programs into the Photomedia Workshop – now titled Photography and Media Arts (see Chapter 20).

FUNDING ARRANGEMENTS

Before the establishment of the Canberra Institute of the Arts in 1988, all funding for both the Canberra School of Art and the Canberra School of Music was from the Commonwealth Government.¹⁴ In addition, the two Schools received significant support through services provided by various Commonwealth departments. At the time of the Institute's formation in 1988, funding for these services in kind was incorporated into the Commonwealth's grant to the Institute, which was to cover the whole cost of running the Institute.

With self-government for the ACT, funding arrangements were put in place that recognised the multi-purpose and multi-level role of the Institute in its provision of educational and community services in music and the visual arts. The new arrangements brought about a division of funding responsibility between the Commonwealth and the ACT. The Commonwealth grant was determined on the basis of the Institute's higher education activities, and the balance – for non-tertiary community outreach programs – from the ACT Government.

In 1989 a recommendation of a select committee of the ACT Legislative Assembly, proposed that a formal agreement be drawn up between the ACT Government and the Institute setting out the facilities and services which the Institute provided, and the funding and other

assistance which it received in return from the ACT Government. The agreement was signed in October 1990.

In its 1991 submission to the Commonwealth Grants Commission, the ACT Government argued successfully that 'special fiscal needs' should be assessed for the component of the ACT Government's grant to the Institute which was required to fund higher education expenditure not already funded through the Institute's Commonwealth grant. As a result, \$1.65 million per annum was funded by the ACT Government to support the Institute's community role in the ACT. Grants of this order were received from the ACT Government from 1994/95 to 1997/98.¹⁵

As a result of the amalgamation with the ANU, the 1991 financial statements and auditor's report were the last prepared by the Institute. The Institute's main sources of funding at the time were a grant from the Commonwealth Government (\$5.41 million in 1991) received on a calendar year basis, and one from the ACT Government received on a financial year basis. In 1991–92 the ACT Government grant of \$4.48 million, represented a decrease of 2.7 percent from the previous financial year.¹⁶ As a result of budget cutbacks and increases in salary and salary related costs, part-time staffing was reduced by twelve percent in 1993.¹⁷ Funds for the purchase of materials were also reduced and funding for equipment purchases and maintenance were virtually non-existent. The ACT Government's grant provided for sub-tertiary and school level courses and to support community activities in the arts. As the 1994 Report noted, 'the Institute continues to face the problem of a decline in the real level of its funding . . . Longer term solutions are being formulated. . .'¹⁸

In 1994 the Institute received approximately fifty-one percent of its \$11 million from what was then the Department of Education Employment and Training (DEET) through the University and forty-two percent from the ACT Government. During 1993–94

Erecting ACAT's geodesic dome outside the School of Art for the Open Day, 1990. *Photo: School of Art Archive.*

¹⁴ The complex funding arrangements were succinctly presented in a briefing paper prepared by Professor Peter Karmel for the Vice Chancellor, 2001.

¹⁵ For a brief history of the Institute's funding arrangements, see Peter Karmel, "From the Chair of the Board", ANU Institute of the Arts, *Annual Report 1998*, 1–3.

TOP: Protest by students over the funding cuts, July 1998.

ABOVE: David Williams and Nicolette Fraillon, Director of the School of Music, protesting the funding cuts, July 1998. Photos: *School of Art Archive*.

¹⁶ Canberra Institute of the Arts, *1991 Annual Report*, 41.

¹⁷ The Institute's total budget for 1993 was \$11.2 million. This was made up of \$5.6 million from DEET through the University, \$4.7 million from the ACT Government, and the remainder from small grants from Commonwealth and Territory Government Departments for particular projects, and from fees and charges. ANU Institute of the Arts, *1993 Report*, 43.

¹⁸ ANU Institute of the Arts, *1994 Report*, 41.

¹⁹ Salaried staff numbers were reduced by fifteen percent from 136 in 1996 to 115 in 1999; ANU Institute of the Arts, *Annual Report 1998*, 2.

a new agreement was negotiated with the ACT Government, which was not signed before the 1995 elections. Both the original agreement and the re-negotiated agreement placed obligations on both parties, especially in respect of consultation. Consultation did not occur in the context of the 1998/99 budget.

Following lengthy negotiations, permanent funding arrangements were put in place in 1995. These provided considerable more security for the Institute than had been the case. That part of the Institute's grants, which had been identified by the Commonwealth Grants Commission as 'special fiscal needs' and which, until 1994 had been included in the ACT Government grant, were by agreement between the University, DEET and the ACT Government, transferred to the DEET grant. The change resulted in the Institute receiving eighty-one percent of its budget from DEET in 1995 and thirteen percent from the ACT Government. The remaining six percent was made up of smaller grants and income from fees and charges.

However, while the Institute ended with a surplus of almost \$20,000 in 1995, the following year it resulted in a deficit of \$255,000. A significant part of this was a planned advance of spending to undertake urgent building works at the School of Art relating to the Glass Workshop.

1998 saw the Institute thrown into a funding crisis, with the unilateral decision of the ACT Carnell Government to cut its funding to the Institute. At the same time the Government informed the University of its decision to phase out its grant completely by the 1999/2000 budget. This would have represented a cut of eighteen percent in the Institute's funding. The decision generated sharp reactions not only in the Institute with staff and student protests, but also in the broader arts community.

As a result of the many representations to the ACT Government, a compromise was

reached. In August, the Institute finally managed to strike an agreement with the Government that in effect restored half of its previous level of funding for the next three years. Not only was the Institute's funding now reduced by nine percent and introduced an element of uncertainty in any future funding, but the basis of the funding also fundamentally changed. It was now one in which the ACT Government purchased certain specified services under a 'service purchasing contract', rather than recognising the integrated nature of what the Institute did for the arts in the ACT.

ACT Government funding cuts – exacerbated by the Commonwealth's static funding of its grants over the years 1997-2000 as well as the need to absorb costs of salary increases – soon led to the rationalisation of course offerings and reduction in expenditure on equipment, infrastructure, and staffing.¹⁹ As a result of the various reductions and salary increases, the Institute's funding in 1998 was some twenty-five percent lower than 1996. For its part, the School of Art agreed to manage its funding reductions by:

- Delay in filling staff vacancies and use of non sessional staff
- Amalgamation of Graphic Investigation and Printmaking Workshops following the retirement of their Heads of Workshop, to form a new Printmedia and Drawing Workshop (see Chapter 21)
- Reducing first year Foundation Core Studies to one semester and the four year pass degree to three years while retaining and promoting the four year Honours degree, and
- Reorganising the Open Art program by using collaborative arrangements with the ANU Centre for Continuing Education.

These and other strategies had some success for the Institute.

The complex reporting arrangements with the ACT Government, imposed after entering the services purchasing contract, placed a significant administrative burden on the Institute, such that in 2000 discussions were commenced with a view towards simplification.

In the second part of 2001, the now ACT Labor Government indicated its intention to restore from the 2002–03 financial year, the ACT funding to NITA, which had been halved in 1998. The agreement – finalized in 2002 – set out the services that the Art and Music Schools NITA would provide in return for funding amounting to \$1.6 million annually.

ABOVE: Visiting Artists' Book entry by John Coburn, who was briefly Head of the School of Art in 1968 (and not 1969 as written on the image: see Chapter 2).

I attended CSA from 1986–1989 and majored in Printmaking. Those years were most significant and formative for me. Art School in those years was a rich and vibrant place – a heady mixture of good resources due to the ACT being federally funded, the excellent quality of our lecturers – many of them from Europe, the atmosphere of intellectualism and experimental creativity, and above all a wonderful sense of community which lecturers helped to create by socialising freely and generously with the students at events like Friday Happy Hour.

Fiona Lawry, graduated 1989, Printmaking

Photo in page banner: Garden setting outside 'The Shed' (CITA Admin building).

SINCE ITS ESTABLISHMENT IN 1976 THE SCHOOL of Art has built up a reputation as a leading arts educator. It is well known not only for its excellent teaching and workshop facilities, but also for a host of other programs, including the Art Forum, guest lecture programs, visiting artists in residence, the International Student Exchange Program, and hosting specialist conferences and seminars. These programs are further enriched by the close proximity of the national capital cultural institutions such as the National Gallery of Australia and National Museum of Australia. The School also interacts with the broader community through its regular School of Art Gallery, Foyer and Photospace exhibitions, summer schools, distance education in ceramics and the Visual Arts Access (VAA) Program, previously known as Open Art.

SCHOOL OF ART GALLERY AND EXHIBITION PROGRAM

The Gallery and exhibition program is a high profile aspect of the School's outreach activities. The purpose-built Gallery was the first to be included as part of any Australian art school and is one of the major exhibition spaces in Canberra. First used in 1980, the program complements the School's commitment to visual art and crafts education in discipline-based Workshops, and shows the diversity of contemporary Australian and international art. Graduating students' exhibitions at the end of each year, and the season of postgraduate exhibitions at the commencement of the new academic year, are calendar highlights. The story of the School of Art Gallery and its exhibition program is detailed in Chapter 13.

ART FORUM (PUBLIC LECTURES) PROGRAM

The School introduced a series of public lectures – the Living Arts Program – in 1983. This is now known as Art Forum, which is presented by the Art Theory Workshop, and comprises of two parts: Art Forum and Forum Fringe. The lectures are conducted in the School's lecture theatre during lunchtime every Wednesday and Thursday during semester. They are given by artists, critics, interstate and overseas visitors, curators of the Australian National Gallery and staff of the School. Both programs help students and staff to keep abreast of contemporary arts developments, and all enrolled students are required to attend these lectures as an adjunct to their own studies. The lectures are also open to the public free of charge and serve an important role in keeping the community informed of current arts issues and developments.

In August 1988 the School presented Black Art Forum, as a special Australia Bicentenary event. This focussed on the diversity of contemporary cultural production by Aborigines with Kevin Gilbert, an Aboriginal activist, writer and artist, as the keynote speaker. In subsequent years Art Forum has developed each semester's program on themes relevant to the curriculum and visual arts issues of the day.

The Art Theory Workshop also arranges the School of Art's Annual Lecture. Introduced in 1985 with Professor Virginia Spate, it is a keynote address open to the general public. Each year in October, a significant speaker is invited to address a topic concerning 20th-century developments in Australian art. For a list of Annual Visiting Lecturers to the School of Art, see *Appendix H*.

ARTISTS IN RESIDENCE

The high profile Artists in Residence Program has been a regular feature of the School of Art for over twenty-five years. Accommodated on campus, prominent Australian and overseas artists have made significant contributions to the student learning experience. At the same time the visitors have enjoyed dedicated studio space, access to Workshops and specialised facilities and equipment, and the stimulation of an active University campus life.

At the conclusion of each residency the artists are invited to 'sign' a special 'visiting artists' book. Today an impressive series of ten such books held in the School of Art Library, is a valued collection of artists' pages and record of the program.

Cooperative arrangements with embassies, international arts agencies such as the Japan Foundation, the British Council, Alliance Francais, patrons, cultural funding programs and often Canberra's national institutions, have ensured good publicity and new audiences for the visitors' lectures and exhibitions of work completed during the residency. Visiting artists in residence have also provided a valuable benchmark for the School when making comparisons with other university sector art schools. For a list of visiting artists, see *Appendix G*.

Opportunities for overseas experience also exists for artists on the staff of the School. Over the years, they have been successful in accessing the Australia Council VAB overseas studios in London, Paris, Berlin, New York, Tokyo and Barcelona.

Also, art schools involved in the International Student Exchange Program, notably Kyoto Seika, Glasgow, Taipei, Chiang Mai, Silapakovn, ENSBA and Alberta, have welcomed Faculty as artists in residence.

An active alternative link has also been established with continuing assistance from the Embassy of Switzerland at Castle Haldenstein, Chur. An agreement between the School and the Canton of Graubunden has established an annual exchange during the Dec–Feb period. In the last decade, fifteen Canberra artists have experienced the Swiss winter in residence at Castle

Nein Schwartz (PhD student), Robin Tindale (Director's PA), Aroona Murphy (Gallery), Anne Brennan (Art Theory), Hahn Ngo, David Williams (Director), Marilyn Grey (School of Art Executive Officer): celebrating the awarding of the JG Crawford ANU Master Degree Prize (1997) to Hahn Ngo.
Photo: School of Art Archive.

Haldenstein, while the School has welcomed six Swiss artists to Canberra in the Australian summer (see Appendix G).

INTERNATIONAL STUDENT EXCHANGE PROGRAM

Exchanges have been integral to the School's academic program since 1991. This program provides for students – normally in their second year – to have the opportunity to study at other university schools of art and design in Asia, Europe and North America. With official exchange agreements, the host institution waives fees, so long as the student maintains enrolment at the School of Art, and the School gives credit for approved courses undertaken by students. Costs of travel and accommodation are the responsibility of students. In recent years, a number of traveling scholarships have become available from the university and School of Art Patrons.

The Printmaking Workshop played a significant role in the program's development. The relationship between the School and Kyoto Seika University (KSU), Faculty of Fine Arts has been most active. It commenced in the mid 1980s with a series of residencies and exchanges. Prominent in its development were senior artists and academics Jörg Schmeisser (former Head of Printmaking and later ANU Visiting Fellow) and

ABOVE: Senior staff and Heads of Workshop on one of the Christine O'Loughlin's Spirit Levels in the ANU International Sculpture Park, February 2002. *Photo: School of Art Archive.*

Kyoto's Akira Kurosaki (Head of Printmaking at KSU). Since 1992 the two institutions have participated in regular student and staff exchanges, and from 1993, annual group study tours.

During 1991 the School received students from Chiang Mai (Thailand), Alberta (Canada), Wurzburg (Germany) and Edinburgh (Scotland), while School of Art students studied overseas at Wurzburg, Boroda, and Auckland. The School's International Exchange Program continued to grow strongly, and in 1994 fifteen School of Art students undertook exchange opportunities to study in Europe, North America and South East Asia. However, funding for the program remained a concern in the prevailing climate of limited budgets. In 1995 the program involved twenty-one university art schools around the world, including seventeen with whom the ANU School of Art had entered a formal exchange agreement.

In 1998 student exchange and overseas study program was assisted by the University Mobility in Asia and the Pacific Scheme (UMAPS). Student exchange continued its high profile with School of Art students traveling to Europe, North America and Asia for one semester to continue their studies in comparable institutions. For those students studying in Japan, Korea and Thailand, the School was successful in receiving UMAPS funds.

2001 represented the third study tour to Japan's KSU. That year, the School had the pleasure of hosting seventeen students and four staff members from Kyoto, taking part in Glass, Textiles and Sculpture Workshops.

In recent years with government and University policies actively encouraging international education experience, increasing numbers of students, often with foreign language abilities, are seeking opportunities abroad. The School of Art continues to play a major role in offering students these important opportunities.

THE SCHOOL OF ART COLLECTION

Since its establishment, the Canberra School of Art has acquired works of art in various media – paintings, prints, drawings, ceramics, glass and sculpture – either by donation or occasional purchase. At the end of 1989 the Board of the Institute made the decision to formalize the art collection which had been accumulating in the School. Separate from the Emerging Artists Support Scheme (EASS; see below) acquisitions, it would create a representative collection of works of art by staff, graduates and visiting artists as well as commissioned works for special events.

One such event involved a series of printmaking workshops with Indigenous artists, resulting in the collection of prints well documented in the catalogue *Groundwork*. This was compiled for an ANU 50th anniversary project in 1996 by Nigel Lendon.

In October 1989 there were a total of thirty items listed on the asset register. Today a very comprehensive collection in excess of 250 items is listed.

In 1992, with formal amalgamation with the ANU, it was agreed the School of Art collection should be incorporated into the overall University Art Collection. Today it remains a separate entity within the ANU Collection. In this situation and with very limited funding available, the School of Art Collection is added to only on an ad hoc basis. Nevertheless, the School's Collection continues to fulfill its original aims as a teaching or reference collection and is enhanced by its connection to the much larger ANU Collection.

THE ANU INTERNATIONAL SCULPTURE PARK

The ANU International Sculpture Park is located to the south of the campus on the Acton Peninsula adjacent to Old Canberra House (OCH) and the National Museum of Australia. Open to the public, with its Lake Burley Griffin water frontage, undulating grassy landscape and old growth trees, the setting is ideal for a range of site-specific sculptures. Using natural stones and rocks from the area, two 'plateaus' have been formed, adding possibilities for large and small scale sculptural installations. Several major works were in place for the official opening in October 2001 by Senator Margaret Reid.

The 2001 HC Coombs Creative Arts Fellow, expatriate Australian living in France, Christine O'Loughlin, created *Spirit Levels*, a series of giant spirit levels installed in a natural gully from OCH to the water's edge. This work dominates the central spine of the Park. Closer to OCH, the Djon Mundine and Fiona Foley collaborative work, *Ngaraka: Shrine for the Lost Koon* is established in a treed setting and Fiona Foley's *Winged Harvest* dominates the area between OCH and the Stanner Building.

The 2002 HC Coombs Creative Arts Fellow, Paris sculptor Anne Rochette's project was a concrete cast set of large tubular, circular forms into which 3D fruit, nut and berry shapes are set and titled *Common Food*. This was the next major sculpture installed in the park. Later, work by Dadang Christanto and Argentinian artist Luzia Pacenza were added. Co-ordinated by David Williams, all these projects were the result of a collaborative effort involving the School of Art, ANU Buildings & Grounds and Embassy assistance. It is envisaged this will be the process by which other work will be installed in the Park in the future, adding to ANU's outreach to the community and Canberra's reputation for its public art.

EMERGING ARTISTS SUPPORT SCHEME (EASS)

In 1988 the School of Art proposed the establishment of an Emerging Artists Support Scheme (EASS) to

assist artists following completion of their training. The Institute Board approved EASS in December that year.

The genesis of the scheme was the recognition that while the Australian arts industry had grown rapidly, there had not been any corresponding increase in the financial rewards for the great majority of practicing artists. The intention of the scheme was to increase patronage by corporate and individual patrons, to help talented emerging artists establish themselves at the beginning of their careers. The EASS patrons provided financial support for acquisitions for their own collections and for the School of Art EASS Loan Collection. Loan collection acquisitions are available on loan to patrons.

The inaugural 1988 Patrons and their award winners were:

- Australian National University Awards: Velta Vilmanis (Glass), and Gary Shinfield (Printmaking)
- Malleson Stephen Jaques Award: Szuszy Young (Gold and Silversmithing), and
- Lend Lease Canberra Awards: Jonathan Nichols (Sculpture), and Derek O'Connor (Painting).

In 1990 the ANU Centre for Resource and Environment Studies (CRES) joined the School's

Senator Bob McMullan presenting Anne Rochette (Artist in Residence) with a plaque at the launch of her sculpture, *Common Food*, made for the ANU International Sculpture Park. Also present, from left: Embassy of France representative, David Williams and ANU Vice Chancellor Ian Chubb. April 2003.
Photo: ANU Public Relations.

TOP: Life drawing class teacher Athina Pazolli (left) with one of the attending artists, Gail Vincent, June 1993. *Canberra Times*; Photo: Dean McNicoll.

ABOVE: Ruth Loewenhardt, left, in the Open Art's wearable art class, 1989. Photo: School of Art Archives.

EASS and endowed an award to encourage students to explore environmental themes. The winner of the inaugural CRES award was Alan Koninger. In the early 1990s the ANU Research School of Pacific and Asian Studies also joined EASS with an award for students working with an Asian Pacific theme. EASS continued to flourish and by 1992 forty-six works of art of all types had been acquired by patrons for the Loan Collection. KPMG, Chamberlain Law Firm, the ACT Government and Henry Ergas were among others to make significant commitments to EASS.

In the past decade, and in addition to acquisition of artworks for collections or loan, EASS patrons have also been awarding prizes, scholarships, commissions, exhibitions, and residencies. Scholarship support has come from generous contributions from individual patrons, Peter and Lena Karmel (Anniversary Awards), Henry Ergas, Karina Harris and Neil Hobbs, Roseanna Hindmarsh, Peter Barclay, Peter Fay, Mandy and Lou Westende (Traveling Scholarships), David and Margaret Williams, the Embassy of Spain and the ANU Emeritus Faculty.

The ANU School of Art EASS continues to provide much needed support for artists as they graduate, establish an independent practice and contribute to Australia's vibrant visual arts and craft community from which we all benefit.

Since 2004, EASS has had the added support of the ANU Foundation for the Visual Arts established under the auspices of the ANU Foundation for Excellence. The Foundation for the Visual Arts' priority is funding for student scholarships, awarding the inaugural scholarship in 2007 to Alyssa Corsey.

VISUAL ARTS ACCESS (VAA)/OPEN ART

The Open Art program represents a major access opportunity for all members of the ACT community. The program was established in 1980 offering non-award courses, access to art experiences and a link between the School and the community. Supplementary funding was available to the School to enable the program.

In 1985 Jan Brown, who was also Head of Foundation Studies, headed the program. Open Art offered a wide range of non-award courses for part-time students, which provided a basic grounding for undergraduate students for their major study area (see Chapter 12).¹ These included drawing, painting, printmaking, photography, sculpture, leather and illustration. Initially each semester course consisted of sixteen three-hour classes held weekly. Other classes such as Saturday Art Classes for children and short intensive special courses were also offered from time to time. The Child Art classes were conducted two hours each week and ran for ten weeks.²

From the mid 1980s the School's Open Art program – a single semester course for part-time students – shifted from recreational classes to also include a systematic series of developmental courses. The large classes – drawing, painting, photography, printmaking and sculpture – were graded for beginners, intermediate and advanced, enabling students to progress from the practical to the conceptual over a period of years. Single level courses were also offered in decorative ceramics, graphic design, quilt making and woodcarving. On Jan Brown's retirement in 1987, Denis Trew was appointed Lecturer in Charge and Open Art Coordinator. He continued to successfully develop new non-award study options.

In 1989, responding to community demand, a new course in wearable art began with a two-level structure. That year almost 800 students participated in the Open Art courses and typically, many of the Open Art students later went on to pursue full-time study in art. The following year enrolments grew by twelve percent to 894 students, involved in over seventy classes.

In 1990, the School of Art in conjunction with the ANU's Centre for Continuing Education (CCE), introduced intensive Summer and Winter Schools held in January and July respectively. The Summer School of the Arts held in January that year, attracted 180 participants and featured a variety of courses. The Winter School in July was also considered a great success with 101 students attending ten classes. Classes

¹ Canberra School of Art, Untitled pamphlet covering study opportunities, workshop guide and enrolment information, 1986, 2.

² Canberra School of Art, 1984–85 *Handbook*, 30g.

included expressive drawing, watercolour, life drawing, cartoons and comics, wearable art, and life painting.

Today the classes are organised through the ANU's CCE, with support of the ACT Government through its Department of Urban Services Community Outreach Program. This funding has ensured easier access and participation in the program, resulting in affordable class fees for all participants.

Since the beginning of this program, a number of students have used it as a bridge for entry into the School's award courses. In 1994 Open Art's Folio Preparation unit was increased to four courses. As a result, twenty-six percent of the 1995 undergraduate enrolments at the School came through the Open Art program. That year also saw the introduction of a non-award course in gold and silver jewellery.

The year 1996 was an anniversary year both for the School and the ANU, and represented significant successes by the staff of Open Art. These included:

- Denis Trew (coordinator, Open Art) – worked with two US writers on the *Dead Media Project* – a year-long world wide web project resulting in a hypertext book, exhibition and book publication
- Jan Brown – presented a solo exhibition at the Criterion Gallery, Braidwood
- Elisa Crossing, Andrew Kaminski and Gaye Paterson – exhibited work in the *Australian Contemporary Art Fair 5*, Melbourne
- Steven Mark Holland – presented *100 Macrame Owls* at Galerie Constantinople, Queanbeyan
- Alan Geier – was commissioned by the Department of Foreign Affairs and Trade to produce the Australian contribution for the APEC Sculpture Garden in Manila
- Paloma Ramos – presented work in *ReAffiliations* – a touring exhibition of work by eight women artists, and was also co-winner Canberra Critics' Circle Awards, and
- Romola Templeman – was commissioned to paint the opening of the new Perth football stadium.

1996 also saw the Open Art program increase in

popularity and develop new courses. Over sixty courses were offered each semester, attracting almost 900 students. That year, in conjunction with the ANU CCE, the Summer and Winter Schools attracted a further 263 students. Open Art and the Summer and Winter Schools saw the School of Art being used seven days a week throughout the year by the Canberra community.³

In 1998 with the ACT Government funding arrangements now based on a fee for service, Open Art was renamed Visual Arts Access/Open Art to reflect the Government support through its Community Access and Participation program. In 1999 the School of Art re-organised administrative arrangements for VAA/Open Art on a fee for service basis with the CCE.

In recent years, despite increasing competition from a range of other providers, and rising costs, the popularity of the VAA/Open Art program has continued. In semester 1, 2006 numbers were down, but nevertheless courses were offered in drawing and painting, ceramics, printmaking and etching, sculpture, textiles and woodwork. The courses are conducted at the School of Art and open to anyone, with most classes held in the evening over a 15-week period, with some during the day and on weekends. Courses such as Folio Preparation continue to help prepare students for entry to tertiary studies at the School of Art. VAA/Open Art continues to represent an important dimension to the outreach profile of the ANU School of Art.

DOMAIN PUBLIC ART PROJECT

Launched in May 2003, the Domain project funded annually by the ACT Department of Urban Services Outreach Program, has been organised each year by the School of Art. It successfully offers opportunities for young sculptors to present their work in public places.

ANU FOUNDATION FOR THE VISUAL ARTS

The ANU Foundation for the Visual Arts was launched in July 2004, with the aim to engage wide community and alumni interest and involvement in the work of the School of Art, the Drill Hall Gallery and the University Art Collection. Operating under the auspices of the ANU

ANU Foundation for the Visual Arts inaugural School of Art Scholarship winner Alyssa Corsey, centre, with Foundation Board members from left: Joan Uhr, Mick Allworth, Claudette Chubb, Alan Hawke (ANU Chancellor), David Williams (Foundation Chair), and Gordon Bull (Head of the School of Art), April 2007. *Photo: School of Art Archive.*

³ ANU Institute of the Arts, *Annual Report 1996*, 26.

⁴ See the Council's website at: <http://www.acuads.com.au/>.

ABOVE and BELOW: Students painting murals in the Left Blank café for Open Day, 1986. Photos: School of Art Archive.

⁵ Dennis Strand, *Research in the Creative Arts* (Canberra: Dept of Employment, Education, Training and Youth Affairs, 1998).

Endowment for Excellence, it provides an avenue for tax deductible donations, gifts, bequests and sponsorships assisting with scholarships, special projects, exhibitions, visiting artists, acquisitions and academic initiatives.

In recent years, priority has been given to the establishment of scholarships for School of Art students. The work of the Foundation complements the EASS program. Current Chair David Williams took over from inaugural Chair, ANU Pro Chancellor Pauline Griffin in July 2006.

AUSTRALIAN COUNCIL OF UNIVERSITY ART AND DESIGN SCHOOLS (ACUADS)

This Council was established in 1981 – initially as the National Conference of Heads of Arts and Design Schools – and in 1994 changed its name to Australian Council of University Art and Design Schools (ACUADS), to reflect the location of art and design schools in the National Unified System of Australian Universities. In 2003 membership was extended to include major TAFE institutions offering degree courses.⁴

ACUADS is the peak body of university visual arts, crafts and design, and today represents over thirty Australian university and TAFE art and design faculties, schools and departments. The Council undertakes leadership, advocacy, policy development, research and community service for the sector, and also hosts an active conference and seminar program.

ACUADS plays an active role in shaping quality education for artists, crafts practitioners and designers. It addresses issues affecting the sector, and is concerned with the status of the visual arts industry in the wider economic, social and cultural development in Australia. Current issues include research and teaching, publication, exhibitions for staff and students, quality assurance, international programs and exchange. Membership is open to the senior executive of the academic unit (faculty, school, department, institute or college) responsible for teaching, research and management of university level art and design courses.

David Williams, Director of the Canberra School

of Art from 1985–2006, played a leading role in the Council. He was a member of the executive from 1986–2006 and Chair of ACUADS in 1994, 1997, and 2003–04. In recognition of his exceptional contribution to art, craft and design education, he received the ACUADS Distinguished Fellowship Award at the Annual Conference in Melbourne in September 2006.

In recent years ACUADS has played an important role in advocacy for the acceptance of research in the visual arts. A major achievement was the publication of the Strand Report “Research in the Creative Arts”; a project initiated by ACUADS with support of other creative arts peak bodies.⁵

STUDENT SERVICES: UNION, CAFÉ AND ART SUPPLY SHOP

One of the many challenges facing the fledgling Canberra School of Art in 1976 was the provision of student services and amenities which had previously been made available through the Canberra Technical College. With all art students progressively relocated on the Acton campus and the School's building program due for completion in 1981, the School Council agreed that attention should be given to providing these facilities and services as soon as possible.

Following a tertiary sector precedent advocated by the Director and Deputy Director of the School, a student union was initiated. The 1982 Canberra School of Art Handbook notes that the CSA Union was established ‘to conduct the new facilities that were handed over to the School in the building program. These were the café, the shop and child minding centre. As well as offering a means of conducting these facilities, the Union was to provide a social focus for staff and students and facilitate the development of extra curricular activities and promote the interests and welfare of students and staff’. Membership of the Union was compulsory for all students studying at the School. Membership was also open to staff. The Union Board comprised elected staff, student representatives and Council nominees (School Bursar Janis Dzelde and Deputy Director Lyle Cullen as Chair). Its brief was to take responsibility for the

LEFT: Chats Café continues as a viable operation today. CENTRE: The Art Supply Shop, when open, was a central part of the School's social activities. RIGHT: Staff from the Art Supply Shop, Gerald Jones, James Holland, Sharon Komidor and Julie Cuerden-Clifford closing the doors for the very last time, February 2006. *Photos: School of Art Archive.*

establishment and management of Union services and facilities. Dzelde recalls that the School Director Udo Sellbach and the Board envisaged the café and the art shop as vibrant meeting places for artists, students, staff and the general public, and making a contribution to the emerging cultural life of Canberra.

Anne Thorpe was the first to be engaged part-time to handle the financial aspects of the Union's work in developing a café and art supply shop. The Union invited the YWCA to set-up and provide a canteen-style lunch-time service in the space adjacent to the Gallery. **Marjorie Gilmore, Christine Greer** and **Rosie Foxhill** are fondly remembered as the friendly faces behind the counter. This service soon developed into a more regular café-style facility, and with the Union Board keen to encourage public access, it was named the Left Blank Café with **Maria Schmidt** as Manager. The School Art Supply Shop was established to stock art supplies for sale at cost price to students. Non-Union members were welcome but were required to pay a surcharge.

Early in 1985, **Anne McCusker** was engaged as Union Secretary to work with Cullen, Dzelde and the Union Board to further develop student services, which now included the existing child care centre known as *The Tree House*. Other activities organised by the Union were the student lounge and social events such as happy hours and the annual School Ball. Entertainment was

provided by groups such as the *Doug Anthony All Stars* with graduate Paul McDermott, and others organised by Jonathon Nix and Dianne Fogwell. McCusker also developed programs of welfare assistance and financial advice regarding student loans, off campus accommodation and recreation opportunities in response to student needs.

1988 was a year of tertiary sector reform in Australia as well as the advent of self government for the ACT. New regulations for child minding facilities required the relocation of *The Tree House* off campus. Following amalgamation of the Schools of Art and Music to form the Canberra Institute of the Arts (CITA; see Chapter 5), the respective unions similarly amalgamated to form the CITA Union. In November 1990, the art shop was re-registered as the Institute of the Arts Supply Shop Inc.

In 1992, CITA and the ANU formally amalgamated (see Chapter 6), rendering the CITA Union superfluous. CITA Union organisational arrangements were phased out and welfare assistance was taken up through the University professional services division. The Art Supply Shop – now a full time venture with manager **Sharon Komidar** (who had succeeded **Sandra Whiley** in 1991) and assisted by Graphic Investigations alumni **Gerald Jones** – was brought under School of Art management and the café facility and services outsourced. **David Chatto**, an experienced restaurateur

and School of Art graduate in printmaking and glass studies, was the successful tender for the café which he renamed *Chats Café*. His proposal was to expand the café services, maintain a low cost student menu and take-away facility, and introduce table service which would make the business financially viable. As part of the agreement, Chatto refurbished the kitchen and built a cold store room (which would form the basis for an external catering activity), provided new café furniture and landscaped the adjoining courtyard as an outdoor eating area. These improvements proved successful and attracted new clientele, as well as adding to the ambience of the School of Art as a place of public interface.

With increased space required for Chats Café, the Art Supply Shop was also relocated into larger premises. It took over the floor area previously occupied by the lounge – now redundant with alternative student facilities available elsewhere on campus. With a paint face-lift, new floor, new shop window and awning, and a more easily accessible front door, the Art Supply Shop attracted new customers and the business grew. During this period, both the Café and the Shop provided numerous part time work opportunities for students.

However, after more than a decade of successful trading, Komidar reported at the 2003 Shop Board Annual General Meeting that the Shop had failed to break even in the previous year. She noted that this was due to increasing costs associated with the business – insurance, workers compensation and audit charges – as well as a general downturn in trade as customers took advantage of discount options now available elsewhere. The decline continued, and in February 2006 the Art Supply Shop closed its doors. The space is now the home of the Design Arts Studio and the School's rapid prototype facility, with the former Shop window proving an ideal showcase for the work of staff and students in this area.

RIGHT: Visiting Artists' Book entry by Gareth Samson, Melbourne, visiting the Painting Workshop, 1991.

CHAPTER 9

THE FUTURE

Well

you're

up

early.

IN 2006 THE ANU SCHOOL OF ART CELEBRATED the 30th anniversary of its independence and over 60 years since the first art classes were held at the Canberra Technical College. Guided by its two Directors in that 30-year period, the School has become one of Australia's most effective art schools with undergraduate and graduate professional art, craft and design education. According to Nigel Lendon, current Reader and Associate Head of the School

one of the things that makes this School special in relation to any other art school in Australia, is maintaining the relationship between the fine arts and the crafts...another thing is that it is still maintaining old and new technologies within the areas, so that one can still do etching and wet photography as well as use modern computer assisted technologies.¹

At the same time, the School continues to play an important role in the visual arts cultural life of Canberra. For example, its Gallery hosts national and international exhibitions – a highlight of the academic calendar – and the School regularly convenes seminars and conferences, floor talks and events, which act as an important educational link and complement its outreach program. The School also offers Canberra and the wider community its VAA/open art program with its summer and winter schools as a prominent part of this program.

However, despite these significant achievements, including a number of historic firsts as an art school, some mist remains in terms of its future. David

Williams admirably steered the School over the past twenty years through the difficult and trying times of amalgamations, structural changes and continued erosion of funding available to the School. The central challenge for the School remains a budgetary one – a situation that is not unique to the ANU School of Art. 'Given the emphasis on corporatizing universities and commercialising research, today's art schools face a bleak and unpredictable future.'²

While the Schools of art and music amalgamation with the Australian National University has brought unquestionable prestige and benefits both for the Schools and for the University, for the School of Art it has come at a cost – the loss of independence. Today the School is no longer part of an autonomous Institute within the University as was forged when the University and CITA amalgamated, but is now a small unit submerged in a lower tier within the administrative Faculty structure of the ANU. It has had to fit within the seemingly endless changing management and funding models of the University. The 2006 incorporation of the School within the College of the Arts and Social Sciences has meant the School lost its direct line of communication with the Chief Executive Officer of the University – the Vice Chancellor – and the new Head of the School has also lost the delegations previously enjoyed by Directors of the School.

The School of Art also lost the direct connection with the School of Music, a combination which had previously added strength to the various arguments important when making the case for appropriate

The walk through the school from the library to the Gallery.
Photo: School of Art Archives.

¹ Nigel Lendon, Interview with the author, 18 May 2007.

² Brad Buckley and John Conomos, "The Australian Research Council funding model condemns art schools to a bleak future", *The Australian*, 25 August 2004.

First Year (Foundation) sculpture project, c. 2001. Photo: School of Art Archives.

academic and administrative arrangements for performance and practise-based art forms in the context of amalgamation and subsequent organisational changes.

The new College protocols have divorced the academic and administrative function previously the responsibility of the Director. Centralisation of financial, personnel and student administrative services has meant longer lead times and delays in the decision-making processes and curbed spontaneity and initiative capitalizing on unexpected opportunities.

Understandably, the mood for some – at least privately – has at times been less than positive. A significant number of staff interviewed felt that ideally an art school does not belong in a university, and at the time of amalgamation, there was considerable concern. Ultimately, it was a decision accepted out of political, financial and administrative necessity. Again, this was not unique to the Canberra School of Art. The late 1980s and early 1990s was a period of mergers and amalgamations with universities for art schools generally to comply with Federal Government policy to abandon the tertiary binary system.

On the other hand, there have been benefits in belonging to a university. To be part of a university and especially one of the calibre and standing of the ANU has been a real plus for the School. The ANU has had a long-standing interest in the creative arts through the University Art Collection and the Creative Arts Fellowship. The University also enjoyed informal connections with the School of Music's regular concerts and the School of Art's Open Art classes. Inclusion in the University's existing programs assisted Art School research and staff development, equipment maintenance and upgrade, computer laboratory network access and services. OHS policies and funding has also been a bonus. For staff and students, being part of a larger critical mass with access to a wide range of University facilities and services such as sporting, recreational, health, clubs and societies has been most beneficial. Formal and informal connections with a range of University Centres have enabled visual artists to develop a much broader view of the world

and education experience. Synergies and links with engineering, forestry, computing, the environment, languages and Asian studies, have been most beneficial for students in developing cross-disciplinary interests. Opportunities available in combined degrees have opened new career options for many students.

Perhaps this was anticipated in the mid 1960s, when the School of Art was then a department within the Canberra Technical College. At the time, Donald Brook's vision for professional art education was for it to be removed from its 'inappropriate management' under the NSW Department of Education, believing that

on the whole, universities are probably the most suitable caretakers, if they can silence the reactionary and ill-informed objection that throwing paint is not worth a degree.³

However, concern has been expressed by a number of people, including several Heads of Workshop about the 'academisation' of students in an art school, where the emphasis is sometimes on the award. Nonetheless, this perception was around before the amalgamation. In 1990 Alan Watt, then Head of Ceramics Workshop put it this way:

I've said to students that the last thing the public wants to see at their future exhibitions is some certificate acknowledging their credibility. It will be the work and the work only, that will convince them of the maker's qualities... It seems to me that there is a mad paper chase going on in the ceramic education world in Australia, at the moment, often at the expense of artistic development and aesthetic/philosophical growth.⁴

It is felt that amalgamation has also increased the administrative burden on senior staff at the School. Klaus Moje, former Head of Glass Workshop has noted that 'the present system is not helpful... teachers are overloaded and instead of giving teaching direction they have become administrators'.⁵ But perhaps it is unfair to place the blame entirely on the amalgamation. Society has changed, becoming more regulatory and in the process imposing ever increasing requirements for

³ Donald Brook, "The unqualified employer", *The Bulletin*, 29 January 1966, 27.

⁴ Alan Watt, *Pottery in Australia* 29(1) (1990): 45.

⁵ Klaus Moje, Interview with the author, 6 March 2006.

reporting and accountability both as individuals and institutions.

A return to the halcyon days of the 1970s when generous public funding was available and students were offered a comprehensive range of courses seems highly unlikely. But something needs to be done to ease the School's financial burden and facilitate its place in the University sector. The current user-pays model with student fees and budgets for public funding which have not met cost increases, has meant a rationalisation of courses, reduction of time available for major study, and high staff-student ratios.

The 'one-size-fits-all' approach to funding allocation has not worked so well for the School, where classes are very small, say in comparison to first year classes in the humanities or sciences. For students, the shorter academic year has resulted in

an abbreviated educational experience with the three year degree offering too little time for maturation of ideas and a grasp of the fundamentals of art and design history and theory and the new technologies that may be integrated into their professional practice.⁶

Supplementary funding has come mainly from overseas fee-paying students and occasional research grants. The internationalisation of university education has widened horizons and study options for students, with many exchange and study options available. However, many Asian countries now invest heavily in their own universities and enrolments in Australia may have reached a plateau.

The issue of funded research has been a major concern for the School of Art in a University setting. As Buckley and Conomos put it:

There is a flaw that these arranged marriages have brought with them as an unwelcome dowry, a flaw that has dramatically swung the balance against individual artists working... this flaw is the vexed issue of funded research.⁷

The problem lies in the original policy to merge art and design schools with universities, allowing for

teaching and research responsibilities without due consideration to appropriate art and design weightings. As a consequence, for art and design school academic staff, research definitions and research funding are a major and immediate concern because artists are severely handicapped when applying for Australian Research Council (ARC) funding. Put bluntly, creative work is generally not recognised as a legitimate field for funded research. ACUADS has played a key role in highlighting this issue, lobbying and sponsoring reports addressing the issue of creative art research.⁸ While arts and cultural grants remain the avenues of support for individual creative work, these are considered ineligible as research quantum, and generally do not assist School-funding arrangements. However, there are signs of a changing world, such as Nigel Lendon's recent significant ARC grant to progress his *Rugs of War* study and overseas research.

It would be a bold venture to predict what might be the future for the School of Art. No one has a crystal ball sufficiently calibrated to confidently make that prediction. With static funding, some rationalisations may well need to be made in the future as in the past, such as the closure of the Leather Workshop and the amalgamation of the Graphic Investigation and Printmaking Workshops. One suggestion by a former Head of Workshop is to make the School a graduate school only, with intake from around the world. However, whatever the changes, trimmings and repackaging that might occur, ultimately it must be flexible and remain close to the needs of artists and developments in the visual arts. To do this, the School must:

- Establish even closer institutional, community and commercial links,
- Further develop its national and international networks,
- Respond to technological change by innovative approaches to the provision of equipment and facilities, and
- Develop new course structures, capitalising on cross institution and on the cross disciplinary

possibilities which exist within a strong teaching and research based University.

While some of these responses will require financial support, they also require changes in priorities and outlook, and perhaps a reassessment of the undeniable value and importance of the visual arts to our society. Again to quote Buckley and Conomos:

Art is more than just décor, more than a well-designed object. It is central to our society's cultural and political discourse, an essential part of how we can know ourselves and better understand the society we are living in and creating.

One would wish that changes are imminent, and remain hopeful that positive developments will be forthcoming.

⁶ David Williams, 2006, *Object Magazine*, 10.

⁷ Buckley and Conomos, *The Australian* 25 August 2004.

⁸ See Dennis Strand, *Research in the Creative Arts* (Canberra: Department of Employment, Education, Training and Youth Affairs, 1998).

PART TWO

WORKSHOPS AND OTHER PROFILES

PREVIOUS PAGE: STUDENT ARTWORKS

TOP ROW, LEFT TO RIGHT:

Claudia Chaseling, *Water Rat* (detail), 2002, acrylic, pigments oil on canvas.

Amelia Zاراftis, *Breathless Stand*, 2003, wood, nails.

Madeleine Donovan, detail from the *Bedroom Series*, 2003, c-type photograph.

CENTRE ROW, LEFT TO RIGHT:

Barbara Ryman, *Walking with Fire*, 2005, vitreous enamel on copper, sterling silver, stainless steel.

Lia Tajcnar, *Untitled* (detail), 2004, porcelain, white raku clay, pencils, decals, multifired.

Sam Wilson, *Writing Desk*, 2003, blackwood.

BOTTOM ROW, LEFT TO RIGHT:

Belinda Jessop, *Inanimate Rose Garden*, 2003, handwoven silk threads, copper wire, natural reactive dyes.

Lene Lunde, *Matryoskha Dolls*, (detail), 2006, blown glass with decals and engraving.

Amy Nguyen, *Untitled* (detail), 2004, etchings, lights, matchboxes and batteries.

CHAPTER 10

ART THEORY

EARLY DEVELOPMENT

WHAT MIGHT BE REGARDED AS FORERUNNERS of the future Art Theory course at the Canberra School of Art, were some classes in Art Appreciation History at the Canberra Technical College in the mid 1960s.¹ Course details are not known other than it ran for only one hour per week as part of the Art Diploma.

In 1969 the Art School of the Canberra Technical College moved from the Kingston Annexe and joined other tenants at the old Canberra High School at Acton, which had been vacated at the end of the previous year when the school moved to Macquarie. The Art Appreciation History unit continued and by the early 1970s had been renamed History and Appreciation of Art/Architecture. It ran as a one to two hour weekly course as part of Art Diploma 1, and as an elective subject for the Art Diploma Qualifying course.² **Felicity St John Moore** was the teacher in charge of the course from 1973–77. **Humphrey McQueen** replaced her in 1978. He resigned in 1980.

THE FIRST DECADE IN THE CANBERRA SCHOOL OF ART

The Art School at its present location soon took over the whole site as other tenants vacated, and in 1976 the School gained independence as the Canberra School of Art (see Chapter 3). Following the arrival of Udo Sellbach as founding Director early in 1977, a new Workshop system of study was introduced (see Chapter 4), and Theory Studies – as it became known – was expanded to encompass a number of programs in the history and theory of art. The Accreditation Submission

for 1977 articulated the principles on which these studies were based:³

- A very close relationship should exist between theory and the student's workshop practice
- A small number of open-ended programs with maximum flexibility should be offered
- Student needs and interest should play a significant part in program development, and
- A major characteristic of the programs developed should be stimulation to encourage investigation, rather than the provision of a body of knowledge.

One consequence of these principles was a weekly program of visiting speakers. The program – Living Arts and later renamed Art Forum (see Chapter 8) – included lectures from artists, writers, academics and others, to act as a stimulus for students and staff.

By 1979 Art History was briefly renamed General Studies. In addition to Living Arts, it included lectures and tutorials in Twentieth Century Art for all students, and a series of wide ranging electives for second and third year students, including the Role of the Artist, Contemporary Theory and Practice, Independent Study Projects, and Cinema Appreciation. General Studies was set up in the School of Art to help students 'locate themselves in their societal and historical situation so that their work will benefit from their awareness of our intellectual and material heritages'.⁴

Alwynne Mackie was Head of Workshop 1981–84. She had studied ceramics at Caulfield Technical College in Melbourne and later taught in secondary schools, before completing doctoral studies and taking

¹ Approval was received by the Canberra Technical College in 1965 to provide the new course Art Appreciation History. Canberra Technical College, *Annual Report 1965*, 9.

² Canberra Technical College, *Handbook 73*, 29–30.

³ Canberra School of Art, *Accreditation Submission 1977*, 12.

⁴ Canberra School of Art, *Handbook 1979*, 18.

up her appointment at the Canberra School of Art in 1980. She was soon joined by **Ann Langridge** and **Sylvia Kleinert**, the latter being appointed Lecturer in 1981. Mackie resigned in mid 1985 to take up the position of Deputy Principal of the Canberra College of Advanced Education, now the University of Canberra. Later, she was appointed Director of the Victorian College of the Arts in Melbourne. On Mackie's resignation from the Canberra School of Art, **Peter Haynes** became Head of Workshop until the appointment of **Julie Ewington** in Feb 1986.

The School made great strides in the first decade of its independence, including a significant building program in 1980, which transformed it into a purpose built art school (see Chapter 4). Also in 1980, the School had the first graduates of its Diploma and Associate Diploma awards. A Post Graduate Diploma course was approved in 1982 and a four-year Bachelor of Arts degree course in Visual Art in 1983.

In the early days it seems that Art History was taught essentially from a perspective that restricted it to the history of painting and sculpture. However, it was subsequently rewritten to include Contemporary Decorative Arts, Photography and History of Decorative Arts. An optional history sub-major was also introduced and the Workshop changed its name to Art History and Theory in the early 1980s.⁵

The purpose of the Art History and Theory program was further made clear in the 1984/85 Handbook, which stated that the aim of the Workshop was 'not so much to train art historians as to inform prospective artists; and train them to develop their critical awareness not only of art in general but especially of their own work'.⁶ This rationale was further elucidated in a student prospectus, which went on to describe the aims of the Workshop as being to

develop the analytical skills necessary for students of the visual arts. These include looking with a critical eye; selective reading; and the ability to write and speak effectively about images and objects. Students are introduced to historical and critical writings dealing with the

visual arts and with cultural theory in general to enable them to develop an understanding of the issues that inform visual practices – including their own.⁷

In 1986 Julie Ewington was appointed Head of Workshop. She had studied at the University of Sydney and later with Donald Brook at Flinders University in South Australia. During 1979–84 she taught at the Power Institute of Fine Arts, University of Sydney, before joining the Canberra School of Art. Together with Kleinert, Langridge and **Helen Geier** (Head of Foundation), Ewington wrote an innovative Foundation Theory course, which 'emphasised Australian art and international contemporary theory and practice as an essential component of the education of contemporary artists'.⁸ As a minimum, students were required to study Art History and Theory in at least two semesters of their course. They could take up to four additional semesters, which could comprise of courses such as Renaissance Art, Aesthetics and cover a wide range of media. Other staff working with Ewington during this period included **Anne Douglas**, **Denise Ferris**, **Jacques Delaruelle**, with **Neil Roberts** and **Catriona Vignando** as Technical Assistants.

THE NEXT TWENTY YEARS

In 1988 the Canberra School of Art amalgamated with the Canberra School of Music to form the Canberra Institute of the Arts (see Chapter 5), and the Institute's first Annual Report lists the Workshop's title as Art Theory. The revised title emphasised the direct relationship between the theory and history of art and the students' workshop practice of art. The name has remained.⁹ An aspect of study under the auspices of Art Theory Workshop was Professional Practices. Initially developed by **Penny Amberg** in 1986, Professional Practices was available as an additional studies unit with the aim 'to provide a basic understanding of the economic and legal framework of the art world' as well as other skills necessary for an artist's professional practice.¹⁰ Subsequent teaching staff in this area have included **Anne Virgo**, **Jane Barney**, **Liz Williamson**,

Julie Ewington, PRC Cultural Attaché Mme Chen and Chinese delegation at an exhibition opening, School of Art Gallery, 1992.

⁵ Christine James, *The Early Years* (unpublished), 36.

⁶ Canberra School of Art, *Handbook 1984/85*, 30a.

⁷ Canberra School of Art, *Untitled pamphlet on study opportunities, workshop study guide and enrolment*, 1986, 2.

⁸ Canberra Institute of the Arts, *1989 Annual Report*, 41.

⁹ Canberra Institute of the Arts, *1988 Annual Report*, 9.

¹⁰ Canberra School of Art, *Handbook 1989*, 23–24.

David McNeill (Art Theory) left, and Robert Boynes (Painting), Heads of Workshop retreat, Thredbo February 1991. Photo: David Williams.

Lucina Ward, Merryn Gates and Julie Ryder, all experienced visual arts teachers.

Ewington resigned as Head of Workshop in 1989 and transferred to the position of Curator of the School's Gallery. In 1994 she accepted a position at Sydney's Museum of Contemporary Art and later moved to Brisbane as Head of Australian Art at the Queensland Art Gallery (see Chapter 13). In 1999–2000 Ewington was a Visiting Fellow, Centre for Cross-Cultural Research (CCCR), ANU where she researched Asian and Indigenous influences on Australian modern art.

Dr David McNeill replaced Ewington as Head of Workshop in 1990, coming from his teaching position in the Art History/Fine Arts Department at the ANU. Short-term appointee **Jill Carrick** joined him. McNeill had studied at Melbourne University and previously taught at the University of Western Australia. During his first year at the Canberra School of Art, McNeill taught the first third-year units of the Art Theory course which had been introduced into the degree in its re-accreditation in 1988.¹¹ Significant improvements had been made to the course, and the 1989 accreditation submission for the Associate Diploma of Art encouraged Diploma (UG3) students 'to take advantage of new developments which have occurred'. These ranged from the first and second year (core) courses, to a variety of advanced seminars on diverse subject areas including Aboriginal arts, sexuality and representation, current international art practice, and the decorative arts.¹² The first students in the Master of Arts (Visual Arts) degree course began their studies in 1990.

Sylvia Kleinert, who had made a major contribution co-ordinating the Art Forum program during the 1980s – including a period as Acting Head of Workshop in late 1989 – resigned to pursue doctoral studies in 1990. **Anne Brennan** was invited to teach part-time the courses related to the decorative arts. Based at ANU's CCCR, Kleinert also went on to co-edit the major publication *The Oxford Companion to Australian Aboriginal Art and Culture*, published in Melbourne in 2000 by Oxford University Press.

Brennan had previously lived and worked as an artist at Gray Street Jewellery Workshop in Adelaide and was a writer on visual art, craft and design. Following completion of her MA in sculpture at the Canberra School of Art, she was appointed full-time in the Art Theory Workshop. Artist **Tess Horwitz** was also a part-time staff member at this time.

The Workshop's first theorist in residence program was initiated during March and April 1991, with the residency of Redza Piyadasa, a Malaysian artist and theorist. He was also a participant in the ANU Art History conference on Modernism and Post Modernism in Asian Art convened by Dr John Clark. In March that year Piyadasa also presented a highly acclaimed solo exhibition at the School's Foyer Gallery. The Department of Foreign Affairs and Trade Cultural Relations Branch sponsored his visit.

The following year, the School hosted Somporn Rodboon – Head of Art History at the Institute of the Arts, Silpakorn University in Thailand – as theorist in residence. She gave a series of lectures and tutorials on contemporary Thai art and undertook research and writing while at the School.

1993 was an active year for staff in Art Theory. For example, David McNeill published a catalogue essay on the work of **Jill Peck** (Foundation) in the *Melbourne Sculpture Triennial* catalogue and other catalogue essays and reviews. **Jill Bennett** appointed in 1993, published several reviews and catalogue essays, including a review essay in *Australian Feminist Studies* (and was curator for the *AIDS Art exhibition* first shown in the Foyer Gallery in 1994 and later in Sydney to coincide with the Mardi Gras Festival). **Gordon Bull**, with others, wrote the brochure text for *Deep Time and Brand new Kitchen: New Work on Paper* – an exhibition by **Ruth Waller** at the Artspace, Adelaide Festival Centre.¹³

At the end of 1995 David McNeill and Jill Bennett left the School to take up positions at the College of Fine Arts, University of NSW. A London Courtauld PhD graduate, Bennett's research interests now concern contemporary art, trauma and political violence. At the College of Fine Arts as Associate Dean

¹¹ Christine James, *The Early Years* (unpublished), 37.

¹² Canberra School of Art, *Accreditation Submission 1989 Associate Diploma of Art*, 17.

¹³ ANU Institute of the Arts, *Report 1993*, 14–15.

of Research she co-founded with McNeil the Centre for Contemporary Art and Politics, and published extensively on these topics.

In 1995 Gordon Bull was appointed Senior Lecturer and Head of Art Theory – a position he held until his elevation to Head of School in 2006. Bull had studied at Sydney University and had been a member of the Art Theory Workshop since 1991 with his area of special interest in Australian visual culture. In 1992 and from 1997–2001 Bull was an active Executive member of the Art Association of Australia (now the Art Association of Australia and New Zealand) and with Professor Joan Kerr (CCCR) convened the annual conference *Visually Crossing Cultures* in Canberra in October 1997.

In July 1995 Art Theory cooperated with the Glass Workshop to host the visit of John Perreault, Artistic Director of the New York Experimental Glass Workshop, and well-known writer and critic. He was the keynote speaker at the craft conference *Making the Millenium*, organised by Art Theory.

During 1995, **Dr Jos Hackforth-Jones** was appointed Senior Research Fellow, Intercultural Education in the Visual Arts in the Art Theory Workshop for one year. She came to the School from Richmond College in London where she was Head of Art History. While at the Canberra School of Art she investigated issues connected with intercultural pedagogy/communication with a view to enhancing intercultural student experience facilitating cross-cultural exchange. In May 1996 Hackforth-Jones convened a conference in association with ACUADS, resulting in the publication *Reforming Identities: Intercultural Education and the Visual Arts*.

Helen Ennis and **Dr Mary Roberts** joined the Art Theory Workshop in 1996. Roberts was a recent graduate of Melbourne University and Ennis a former Curator of Photography at the National Gallery of Australia. That year Ennis was also awarded a Faculties Research Fund: New Starters' Grant to undertake a study of the life and work of photographer Margaret Michaelis. In second semester she acted as Head of Workshop. Roberts was

awarded a similar grant to examine the relationship between gender and colonization, and remained in the Workshop until 2000 when she resigned to take up a position at the University of Sydney.

In 1999 **Chaitanya Sambrani** joined Art Theory as a sessional teacher while completing his PhD studies in contemporary Indian Art. Sambrani had Honours and Masters degrees from Baroda, India prior to winning an overseas Postgraduate Research Scholarship at the ANU. He has been involved in numerous cultural projects, including *Edge of Desire: Recent Art in India* (2005) – a major international traveling exhibition to Australia, USA, Mexico and India. Sambrani was principal author of the book accompanying the exhibition.

VISITING ACADEMICS

In 1997–98 **Dr Sandra Buckley** was a Visiting Fellow. She came from Griffith University where she was Chair of Japanese, and at the ANU School of Art contributed to graduate seminars and occasional lectures. Her research project was the *Encyclopaedia of Contemporary Japanese Culture* and the National Gallery of Australia exhibition, *Beauty and Desire: the Edo Period in Japan*.

During the last decade a number of eminent academics visited the Art Theory Workshop. In May 1998 Director of Crafts Victoria, **Dr Kevin Murray**, was the keynote speaker at an interdisciplinary conference on narratives of settlement, to mark the opening of his exhibition *Turn the Soil* at the Canberra School of art Gallery. In 2001–02 **Professor Roger Benjamin** – later at the Power Institute, University of Sydney – divided his time as a Research Fellow between Art Theory and the CCCR. **Professor Michael Rosenthal** from the Department of History of Art at the University of Warwick in the UK was another Visiting Fellow making a significant contribution to the Art Theory Workshop. Their research work and the academic staff teaching effort have been ably supported by a number of enthusiastic graduates engaged as tutors/technical assistants. They include Bev Hogg, Melisa Ogden, Aroona Murphy, Kate Murphy, Silvia Velez and Justin Andrews.

Gordon Bull, left, and David Watt at the Heads of Workshop Retreat, Bateman's Bay 1995. Photo: David Williams.

ABOVE: Art Theory Workshop staff, from left, Anne Brennan, Gordon Bull, Mary Roberts, Helen Ennis and Matthew Holt, at Mary Roberts' farewell, December 2000.

BELOW: Roger Butler (Senior Curator of Prints & Drawing at the National Gallery of Australia), Stephen Holland and Anne Brennan at *Domain 2003*, an ACT temporary public sculpture event. *Photos: School of Art Archive.*

ART THEORY TODAY

In 2006 Gordon Bull (Head of Workshop until June), Helen Ennis (Head of Workshop from June), Anne Brennan and Chaitanya Sambrani, along with **Sarah Rice**, **Christopher Chapman** and **Chiara O'Reilly** as sessional teachers, staffed the Art Theory Workshop. In 2007 Anne Brennan took over as Head of Workshop.

All staff are involved with every student, as each undertakes Art Theory as part of their program. Art theory is taught within the studio-based environment of the School, offering the opportunity for sustained inquiry into the relationship of critical and historical studies to contemporary practice in the visual arts. It aims to develop the analytical skills necessary for students of the visual arts. These skills include:

- Looking at images and objects with a critical eye
- Selective reading, and
- The ability to write and speak effectively about works in different media.

In first year, the Art Theory courses are held at the National Gallery of Australia, which provides students with a rich learning environment and access to the Curators and works in the National Collection. The courses are spread between first year and a later year. The Art Theory Workshop studies are complemented by a workshop major-based studio theory component ensuring that students become familiar with the history and contemporary practice in their particular major study.

PUBLIC PROGRAMS

The School of Art **Annual Lecture** inaugurated in 1985, is a prestige event presented by the Art Theory Workshop. Over the years high profile art historians, curators, critics and art museum directors have spoken on a wide range of issues related to contemporary Australian art (see *Appendix C*). The lectures – which are open to the public – have grown in stature and popularity with students, staff and the Canberra visual arts community.

Coordinated by Art Theory, the **Art Forum** lectures scheduled twice weekly at lunchtime, include talks by visiting artists and personalities, addressing current issues and events. Art Forum continues to be a prominent part of the School of Art's public profile supported by the ACT Government and integral to the School's quality learning experience. Art Forum also represents an important complement to the student seminars required of the growing number of students undertaking graduate research degrees such as the PhD and MPhil. Arts Theory staff play a crucial role in the supervision of these students.

The staff of the Art Theory Workshop come from a diverse range of backgrounds and includes artists, art historians and curators, all of whom contribute to a varied course program. Their particular research interests also inform their teaching and forms the basis of their supervisory role for graduate students. This ensures that students receive a rich and full theoretical education designed to integrate into the intellectual and practical experience of contemporary artists.

Some pieces by Herbert Angell made for daily use. Note laid-on decoration on the platter. *The Australian Home Beautiful*, March 1955, 43.

BEGINNINGS AND GROWTH

CERAMICS – THE ART OF POTTERY – HAS been described as ‘a subject which combines the traditional craft of forming vessels in clay with contemporary search for expression, form and application of this medium.’¹ It has the longest history of any of the Workshops at the Canberra School of Art, with the first class beginning at the Canberra Technical College in 1948.² However, lay interest in pottery in Canberra goes back even further, to the late 1920s. Eileann Giblin and Herbert Angell were two devotees of that era.³

Dr Herbert Angell (1893–1992) came to Canberra in 1928 as a CSIRO plant pathologist, and worked with the organisation until his retirement in 1958. His most outstanding success – for which he was awarded an OBE in 1939 – was the effective control of blue mould in tobacco, a disease that threatened the viability of the tobacco industry. Fortunately for the development of ceramics, he didn’t devote all his time to eradicating plant diseases. Angell was also a very active potter and sourced his clay from several local sites including Black Mountain. He built an oil fired fan-forced kiln at his house, developed a copper red glaze and was the first Canberra potter to fire stoneware articles.⁴

The first recorded organised instruction in ceramics in Canberra took place in 1937 in the YWCA building in Civic. Facilities were very limited with no wheels, and pots were fired unglazed or bisque fired at the Canberra brickworks in Yarralumla. These classes continued until 1939 when efforts shifted to wartime activities, such as splint and camouflage net making. Ceramics classes were recommenced in 1945 with Mrs Shakespeare as teacher.⁵

Institutional teaching of ceramics began three years later, with the initial class consisting of eighteen students at Kingston. **Sylvia Segall** (later **Hayman**) was its first teacher and was appointed by the National Art School in Sydney. While this development reflected the growing Capital’s demand in pottery making instruction, the class was purely a hobby course. Despite the fact that Segall had been appointed as a full-time teacher, ceramics was taught for many years like the other hobby courses – on a part-time basis.

Segall had a background in sculpture with little experience as a potter, and after a short time returned to Sydney and was replaced by **Norma Ludowici** in 1950. **Dawn Gumley**, a former student who worked with both Segal and Ludowici described glazing at the time as a ‘hit and miss affair’, with no one having any previous experience in glazing techniques. Lead based glazes were used and Gumley herself became ill with the effects of lead poisoning.⁶ In 1951 both Ludowici and Gumley were sent to the National Art School to do a crash course in wheel throwing. Ludowici then left for England in September 1951, and was replaced by **Shirley Birkitt** (later **Storey**). Gumley later returned to Canberra.

When the first ceramics class commenced in the late 1940s, equipment at Canberra Technical College was very elementary, consisting of one Mulley’s low temperature electric kiln and workbenches. There were no wheels, and pots were hand built. The situation improved very slowly. In 1951 Ludowici’s efforts managed to secure a new electric Berlec kiln. But although this was a great improvement, it was not able to reach the high temperatures required for stoneware.

¹ Canberra School of Art, *Accreditation Submission* 1977, 7.

² Ceramics was listed for the first time in the 1948 Canberra Technical College *Handbook*. But according to Norm Neill, Head of TAFE History Unit, NSW Dept TAFE, (Letter to Margaret Munro, 10 May 1990), it is possible that Ceramics was offered the year before as the *Handbook* was prepared in August of the previous year. More telling evidence is the enrolment direction for ‘Enrolment Week 1948’ which states that ‘in the case of Ceramics and Dressmaking, 1947 students or those on the 1947 waiting lists should enroll on Monday and Tuesday. New students for these courses will be enrolled on Wednesday and Thursday only.’ (Canberra Technical College, ‘Courses of Instruction’, Australian Archives A431/1, 1948, 68).

³ For a history of ceramics in Canberra up to 1976 – the year the Canberra School of Art emerged as an independent institution – see Margaret Munro, ‘Canberra Potters’ (Master of Letters sub thesis, Australian National University, 1992).

⁴ *Ibid.*, 8.

⁵ *Ibid.*, 9–13.

⁶ Christine James, ‘A History of the Canberra School of Art: the early years,’ (Canberra: unpublished, 1995), 3.

The first wheel also arrived in 1951. In fact, potters in the 1950s were making domestic articles at a time when basic materials and equipment were virtually unattainable. They had to depend on their own resourcefulness to find or dig their clay, construct their kilns and wheels, and compound their own ash or rock glazes.⁷

In the same year as Storey's arrival, a display of pottery was exhibited as part of the Canberra Technical College Jubilee Federation celebrations in Canberra. Student work used the popular motifs of the time: national flora and fauna, as well as some based on Aboriginal design.

Shirley Storey was a full-time teacher from September 1951 until September 1956 when she resigned to raise her family.⁸ She recalls that ceramics was a very popular course in the early to mid 1950s. Working conditions and equipment, however, remained less than satisfactory for some years, as the photo below suggests. Storey returned in 1969 to teach night classes and remained until 1974. Large earthenware platters and bowls with decorated slip and over glaze, sgraffito and glaze over glaze using the wax resist method, were a feature of her early work. Her work is held in the Australian National Gallery and in private collections in Australia and overseas.⁹

Ivan Englund joined the Canberra Technical College in 1953 but left at the end of 1954 to take up a teaching position at Wollongong Technical College.¹⁰ Nonetheless, he made a significant contribution, not

only in the practical acquisition of equipment and materials for the students, but also in his approach to his art. He applied the Sung Tradition, which he described as having materials and processes where

the artist must make them work in the best possible way... With pottery it means that the clay and its additives, how it's worked and shaped, the firing schedule and the kiln atmosphere, the composition and the application of the glazes; all of this must be controlled.¹¹

With Ivan McMeekin's encouragement, Englund pioneered rock glazes¹² and was an exponent of the once firing technique, not only because once firing is 'such a logical thing to do,' but also because it provides the 'artistic continuity about the process.'¹³ After completing fourteen years of teaching at Wollongong, he was promoted to Senior Head Teacher at East Sydney Technical College in 1971 where he remained until his retirement in 1975.

The three – Ludowici, Storey and Englund – were the first professionally trained teachers to teach ceramics in Canberra. Influences came mainly from China, Japan and England.¹⁴ The Ceramics department, as with all departments of Canberra Technical College, was administered by NSW – in this case by the NSW State Supervisor of Ceramics (Peter Rushforth in the 1950s). A two-year syllabus course was developed centrally at East Sydney Technical College before its

LEFT TO RIGHT: Shirley Storey at the wheel outdoors at Kingston, 1951; a selection of pots, 1951. *Photo: Shirley Storey*; pottery display, Canberra Technical College Exhibition, Jubilee Federation Celebrations, 1951. *Photo: ACT Heritage Library*.

⁷ See for example, Ivan Englund, "A Simple Wood-fired Kiln." Reprinted from *Pottery in Australia* (Sydney: Potters' Society of Australia, 1980).

⁸ Shirley Storey, Interview with the author, 10 November 2005.

⁹ Munro, "Canberra Potters," 23.

¹⁰ For a short review of his work, see Alan Wickham, "Ivan Englund Pioneer Australian Potter." *Pottery in Australia* 30 (1991): 55–59.

¹¹ *Ibid.*, 55.

¹² See for example, Ivan Englund, "Rock Glazes for Earthenware." *Pottery in Australia* 5 (1966): 5–9; Ivan Englund, *Rock Glazes* (Walcha, NSW, 1983).

¹³ Wickham, "Ivan Englund," 59.

¹⁴ The early influences stemmed from the work of the British potter Bernard Leach, and especially his influential book *A Potter's Book* published by Faber in 1940. See Janet Mansfield, "Australian Ceramics: an introduction." *Pottery in Australia* 27 (1988): 4–9.

LEFT: Ivan Englund at his pottery wheel. *The Australian Home Beautiful*, March 1955, 41.

RIGHT: Henri Le Grand at Canberra Technical College, 1960. *National Archives of Australia*.

introduction into regional technical colleges, including Canberra in the early 1950s. The course provided for instruction in techniques of strip, coil and slab building, and in the use of moulds. Decoration was by means of coloured slips with sgraffito designs drawn through the slip and the use of clear glazes applied over the earthenware vessels.

A few months following Englund's departure, **Henri Le Grand** arrived at Canberra Technical College in May 1955. Advanced students **Margaret Frankel** and **Helen McKenzie** carried out relief teaching during the short interim between Englund's departure and Le Grand's arrival. Born in Holland in 1921, LeGrand studied art and ceramics at the Amsterdam Institute of Applied Art from 1938–42 and later gained practical experience with the potter Emile Regout in Maastricht and the Goedewagon factory in Gouda, while at the same time working as a sculptor. He migrated to Australia in 1949 and joined the NSW Department of Technical Education in 1954.

One of a number of Le Grand's students to make her name was **Cecily Gibson**. She trained with him during his early years at the College, and with his encouragement went to Japan in 1959 to study Japanese traditional pottery. She returned to Australia after four years and established her home, kiln and gallery at Hughes. A car accident while living in Queensland in 1988 forced her to give up her work as a potter, but a

commemorative retrospective of her work, *Art, Fire and Clay*, was held at Watson Arts Centre in 2003. She passed away in Canberra on 5 May 2007.¹⁵

Initially Le Grand travelled from Sydney to Canberra on a weekly basis, taking the classes from Wednesday afternoon until Friday evening, with Shirley Storey teaching during the first half of the week.¹⁶ Menz writes – inaccurately according to Storey – that Le Grand was 'most unimpressed with many aspects of the art department', including the equipment, which comprised of 'one broken wheel, a broken-down kiln and a collection of plaster moulds all housed in a single room'.¹⁷ Storey corrected the assertions with a letter to the editor of *Pottery in Australia*, in which she noted that there was no 'art department' at the time Le Grand commenced teaching, and a lot more equipment was available, including six or seven wheels and two kilns, one installed brand new in 1951.¹⁸

Like all the hobby courses at this time, Ceramics continued on a part-time basis, with lessons available both daytime and evening. Lessons were of two hours duration and students could elect to take one, two or three lessons per week. In 1960 Ceramics could be taken together with the Modeling course or the Design and Crafts course.¹⁹ Instruction was provided in the techniques of pottery, throwing and modeling of pots, decorating of pots and tiles, mould making, glazing and firing. In some ways it was a more relaxed environment. A note in the 1960 Handbook makes it clear that class attendance for a fixed period wasn't demanded. 'Usually, students enter at various stages of development and leave when a satisfactory standard has been achieved. The period of attendance therefore varies with the individual student'.²⁰

In 1961 Le Grand became Teacher in charge. Like Angel and Englund before him, Le Grand used local clay and minerals for glazing. He and **Mrs E Kalix** – a part-time teacher in Ceramics – conducted a number of student trips to places like Captain's Flat, Cotter River and Black Mountain, to explore possible mineral deposits such as copper, which might be suitable for use in ceramic glazes.

¹⁵ Ann Moyal, "Artist chose clay to pursue beauty," Obituary, *Canberra Times*, 26 May 2007.

¹⁶ Shirley Storey, Interview with the author, 10 November 2005.

¹⁷ Christopher Menz, "Henri Le Grand, potter and teacher," *Pottery in Australia* 27 (1988): 27.

¹⁸ Shirley Storey, "Letters," *Pottery in Australia* 28 (1989): 80.

¹⁹ Canberra Technical College, *Handbook 1960 Session*, 14.

²⁰ *Ibid.*

Le Grand was a prolific potter who made a significant contribution in the evolution of ceramics in Canberra. However, as a ‘man of flamboyant manners, and given to hand kissing,’ he remained controversial.²¹ His students either adored him or actively disliked him, and relations were strained with some of his colleagues. Storey recalls that Le Grand and she could not agree on kiln packing. Other potters who had been his students have spoken of his secrecy with glaze recipes and other processes.²²

However, whatever the criticism, his contribution to ceramics and its teaching at the Canberra Technical College remains undisputed. By the time he retired, Le Grand was teaching with fourteen wheels, three kilns and three rooms. He retired in 1968 due to ill health and was awarded an MBE in 1969 for services to the arts. He died in 1978. Douglas Dundas, head of the National Art School in the early 1960s, described Le Grand as a ‘first rate potter and teacher’.²³ The Olympic Arts Festival of 1956 and the travelling show of ceramics of the National Gallery of Victoria of 1957–58 – the first surveys of contemporary Australian ceramics – both contained examples of Le Grand’s work. The *Canberra Times* at the time reported on his exhibition at the Australian Galleries in Melbourne, praising his pieces as ‘the work of a fully experienced craftsman and a very individual artist’.²⁴ He was also represented in 1962 in the Canberra Art Club’s exhibition of contemporary Australian Pottery, the first to be held in Canberra. His wife Riek was also a potter and opened the first commercial gallery – Nundah Gallery – at their home in O’Connor. Their son Michael was Head of the Sculpture Workshop in the School of Art from 1999 until his retirement in 2007 (see Chapter 22).

In 1956 **Jan Brown**, who had trained at the National Art School and at the Chelsea Polytechnic in the UK with Henry Moore and Bernard Meadows, began teaching ceramic sculpture.²⁵ She admits, however, that initially she knew little about ceramics, ‘having to read about it frantically . . . [and] to find things out by trial and error’.²⁶ In 1980 she left Ceramics to take up her

appointment as Senior Lecturer in Foundation Studies and Open Art – now Core Studies (see Chapter 12).

Interest in ceramics has waxed and waned over the decades, but during the 1960s it enjoyed immense popularity in Australia.²⁷ This was reflected in enrolments at the Canberra Technical College, although this interest was not unique to Ceramics. The growth of Canberra had increased enrolments for most courses offered at the College and in 1966, Ceramics along with Painting, were finally offered on a full-time basis.

With increasing demand for space, the Art School moved in 1969 from Kingston to the old Canberra High School in Acton, its present site (see Chapter 2). Ceramics, however, had to wait another year until other tenants in the Acton building vacated.

In February 1969 **Sally Parslow** filled the position of Teacher of Ceramics. She was a ceramics graduate from East Sydney Technical College and had taught with Le Grand.²⁸ **Bill Huff-Johnston** arrived in 1971. He too had trained at East Sydney Technical College and later apprenticed with David Leach in England, before returning to Australia where he taught production throwing.

Hiroe Swen, who had arrived from Japan in 1968, also came to Canberra in 1971 and for three years was a part-time teacher in hand building. She was ‘an exacting teacher with extraordinary high standards’.²⁹ Janet DeBoos recalls that Swen brought to Canberra a much more conventional Japanese training that was vigorous and more like the master/apprentice model. This contrasted somewhat with local training such as at East Sydney, which although influenced by Japanese ceramics, was not heavily into the notion of apprenticeship.

Swen also seemed to operate at a much higher professional plane, seeing herself very much as a professional artist, whereas most teachers who came to ceramics at that stage had sprung from a hobby base. But although she found the teaching a ‘rewarding experience’ in 1973 and shortly after establishing the Pastoral Gallery on her property near Queanbeyan, Swen gave up teaching. Apart from conducting work-

Shirley Storey at the wheel with Ceramics’ two kilns shown in the background – one being the new Berlec, 1951. Photo: Shirley Storey.

²¹ Munro, “Canberra Potters,” 26–27, based on interviews with M Jones, P Barker, and S Parslow.

²² For example, Pam Barker (Interview with the author, 25 January 2006) recalls him as ‘an inspirational teacher’ but who didn’t want to share at all the technical aspects such as glazes, which he saw as part of his ‘intellectual property’.

²³ Cited in Menz, “Henri Le Grand, potter and teacher,” *Pottery in Australia* 27 (1988): 27–29, 28.

²⁴ “Canberra Potter’s Work Admired in Melbourne,” *Canberra Times*, 4 October, 1958.

²⁵ Jan Brown, Interview with Christine James, “The Early Years,” 5.

²⁶ James, “The Early Years,” 5.

²⁷ See Peter Timms, “Traditions in Australian Ceramics,” *Pottery in Australia* 27 (1988): 17–20.

²⁸ Canberra Technical College, *Annual Report 1969*, 4.

²⁹ Janet DeBoos, Interview with the author, 18 January 2006.

ABOVE: Anita McIntyre, Hiroe Swen and Janet DeBoos, c. 2004.
Photo: School of Art Archive.
RIGHT: Alan Peascod, 1972. *Canberra Times*; Photo: Errington.

shops she spent the next nine years working on exhibition pieces.³⁰ She later returned to the classroom and in 1981 was appointed Lecturer in Ceramics at what by then had become the Canberra School of Art. She remained until her retirement in 1999. Her work is represented in the Australian National Gallery and all State Gallery collections, as well as private collections in Australia and overseas.

Alan Peascod arrived in 1972, some four years before the School of Art gained independence. He had graduated from East Sydney Technical College in 1965 and early in his career developed an attraction to Islamic art. He travelled to England and Egypt and other Middle Eastern countries learning about their art and developing his interest in dry glazes and lustre glazes. By the time he took up his Canberra appointment, he had gained considerable overseas experience.³¹ He displayed research, innovation and experimentation from the earliest days of his ceramics career.³² For example, even during his student days he undertook investigations into the technology of forced draught firing methods and fast firing techniques, gradually building a number of oil-fired kilns. In Canberra he built several, including a three-chambered climbing kiln, which unfortunately was never fired due to union pressure. It sat unfired for several years before being pulled down.³³ He was

described by Shirley Moule shortly after arriving in Canberra, as an 'enthusiastic teacher, creative potter and innovator'.³⁴

Peascod has been almost universally praised for his innovative and experimental drive to advance ceramics technology. For example, he had an enthusiasm for dry glazes and popularized bright barium blues. At that time Brian Newmann – also a dry glazes enthusiast – visited Australia from the UK. Peascod was also a leader in traditional Islamic lustre and brought Professor Said el Sadr, a lustre expert, to Canberra for three months where he continued to experiment in lustre technology.³⁵

While there seems to be no argument over Peascod's experimental drive, opinions about him as a teacher are mixed, from both teachers and students. For example, former colleagues have praised his work as being 'inventive' and 'wonderful', with a 'throwing style that was quite magical', and 'probably learning more from him than any other potter'.³⁶ On the other hand, he has been described as 'cavalier in many ways'.

Past students have acknowledged his encouragement to take a more professional approach to their work and discouraging exhibiting or selling while as students, feeling it might compromise their professionalism. As a teacher he has been described as 'good if you could pin him down,' being considered by some to be preoccupied with his own work at the expense of his teaching duties and at times to have shown favouritism.³⁷ Pam Barker was another student of Peascod in 1973 and one of the founding members of the Canberra Potters Society in 1975 and founding president until 1978. She has high praise for Peascod as 'an inspirational man to be around,' and for his enthusiastic encouragement not only to experiment, but also to form the Society.³⁸

Peascod remained at the Canberra School of Art until 1984 when he resigned to take up an appointment at the Glasgow School of Art.³⁹ Returning to Australia in 1986 he took up a teaching position at the Wollongong College of Technical and Further Education.⁴⁰ He retained his interest in Islamic art, and writing in the late 1990s described his early impressions of that art and

³⁰ Hiroe Swen, "Fourteen years of Exhibiting Handbuilt Ceramics at Pastoral Gallery, Queanbeyan," *Pastoral Gallery*, (1986): 3.

³¹ Moore, *50 years in Canberra*, iv.

³² See Shirley Moule, "Alan Peascod," *Pottery in Australia* 11 (1972): 4–6; Alan Peascod, "Pot Burners and Vapour Jets as a Means of Firing," *Pottery in Australia* 9 (1970): 41–48; Janet Mansfield, "Alan Peascod, Technical Innovator," *Pottery in Australia* 24 (1985).

³³ Pam Barker, Interview with the author, 25 January 2006.

³⁴ Moule, "Alan Peascod," 6.

³⁵ As part of the Canberra Technical College fifty years celebration, Peascod gave a public lecture in 1978 titled "Allah be Glazed" in which he discussed the extensive research into Islamic pottery design and glazes that he conducted since 1972. Moore, *50 Years*, iv.

culture as profound, finding 'the humility of [Islamic] potters and artists appealing, their ideals contrasting with the brashness or egocentricity of Western attitudes'.⁴¹ In 1998 he retired from academic life and moved to Gulgong in NSW. He passed away on 11 January 2007 after a long battle with respiratory problems.

Canberra Potters Society was established at a time when, in contrast with more recent years, there was considerable funding available for the arts. Its aim was 'to promote excellence and innovation in ceramics, foster appreciation of handcrafted ceramics in the broader community and encourage the professional development of its members'.⁴² Regular workshops, classes and special talks are presented by the Society, a number of which have been given over the years by ceramics teachers from the School of Art.

Janet DeBoos qualified in ceramics at East Sydney Technical College in the early 1970s, and arrived in Canberra in 1972. She taught part-time for the first couple of years and then on a full-time basis in 1974–75, after which she returned to Sydney. She taught ceramics at several TAFE Colleges in Sydney and was Head of Ceramics at East Sydney in 1979–80. She then retired from full-time teaching to run a production pottery (Brindabella Pottery) for about twenty years. She returned to Canberra in the mid 1980s on a part-time basis and from around 1990 for about six years, shared a position with Greg Daly, then a visiting artist. In 1999 she became Head of Ceramics following the retirement of Alan Watt. DeBoos is noted for her work both as a potter investigating the meaning of function, and for her expertise in the development and application of glazes.⁴³ A Faculty Research grant in 2004 enabled further research on bone china design and production work in the Peoples Republic of China. She exhibits regularly both in Australia and overseas and is represented in public and private collections.

CERAMICS IN THE SCHOOL OF ART

Peascod, along with Huff-Johnston and **Bill Samuels** saw the transition of the Canberra Technical College School of Art into the independent Canberra School

of Art in 1976 (see Chapter 3). Samuels followed Janet DeBoos on a part-time basis, teaching glaze in 1976, and bringing a deep understanding of wood firing. At the time of DeBoos retirement, Samuels also left to go to East Sydney Technical College, and was replaced by **Roswitha Wulff**.

That year, the two-year certificate course in ceramics – the same as that at East Sydney Technical College – was begun. It was developed and administered by the State Supervisor of Ceramics – Mollie Douglas at that stage – at East Sydney. With autonomy for the Canberra School of Art, East Sydney Technical College was removed from the picture.

1976 was also the year of the Bizen kiln student experience, under the guidance of Bill Samuels. The project entailed pulling down five existing kilns to allow both for space and recycling of bricks to build the large kiln with a fourteen-foot chimney. After months of preparation, the doors were sealed, offerings of salt made and at 6.05 pm on 5 October, the kiln was lit. It is recorded in the original notes that the event was toasted with liberal amounts of saki. The kiln was opened at 9.31 am on 8 October. While the results were varied and 'the pots were pleading for a few more days, [of firing]... it was a memorable experience for all those involved'.⁴⁴

In February 1977 the Ceramics Diploma course with thirty-five full-time and over 200 part-time students, was introduced. This was long overdue, given that a full-time ceramics course had been established at East Sydney Technical College since 1963. The three-year course was aimed at producing professional graduates in the field of ceramics, ceramic sculpture or glass, with a heavy emphasis on the theoretical aspects of glazes, kilns and clay. The sub-major in its structure would allow students to enrich their studies from other areas such as printmaking, drawing, sculpture and photography.⁴⁵

Anita McIntyre, a graduate of the Canberra School of Art in 1976, joined the Ceramics part-time staff in 1977, and remained until 2005. She had been a sub-dean of students since 1993. As a Visiting Fellow she maintains her connection with Ceramics and has

Alan Peascod, Ceramics Workshop, 1978. Photo: Ceramics Workshop Archive.

³⁶ Janet DeBoos, Interview with the author, 12 January 2006; Anita McIntyre, Interview with the author, 16 February 2006.

³⁷ Munro, "Canberra Potters," 34; Pam Barker, Interview with the author, 25 January 2006.

³⁸ Pam Barker, Interview with the author, 25 January 2006.

³⁹ Munro, "Canberra Potters," 32.

⁴⁰ For a review of some of Peascod's major works, see Peter Haynes, "Alan Peascod," *Pottery in Australia* 24 (1985).

⁴¹ Ceramic Art Gallery presents Alan Peascod, 6–30 August 1997, Ceramic Art Gallery, Paddington; at <http://www.ceramicart.com.au/gallery/peascod/peascod.htm>; accessed 2 February 2006.

⁴² <http://www.canberrapotters.com.au/>; accessed 20 January 2006.

⁴³ She has written or co-authored three books on glazes: *Glazes for Australian Potters*, Cassell Australia Ltd 1978 North Ryde; rewritten in 1989 to accommodate changes in both glaze fashions and materials, as *More Glazes for Australian Potters* Hamlyn Australia Melbourne 1989; and *Handbook for Australian Potters*. In 1996–98 she received Australian Research Council grants to examine the stability of barium glazes – see Janet DeBoos, "Living Dangerously," *Ceramics Technical* 3 (1996): 66–77.

ABOVE: Hiroe Swen and Alan Watt, circa 1999. *Photo: David Williams.*

RIGHT: Marjo Jones, President of the Canberra Potters Society, Roger McCombe from the Commonwealth Bank, David Williams and Alan Watt at the announcement of the National Ceramics Award, April 1986. (*Canberra Times*; *Photo: Glen McDonald*).

⁴⁴ Fran Lammas, *Student Notes*, 1976. The traditional Bizen method from the 12th century, is the integration of the natural dark, plastic clays from the Bizen region of Japan, using age matured wood for seven days of firing, to make unglazed pots into objects of depth and beauty as well as utility.

⁴⁵ See, Anonymous, "Ceramics School: Canberra School of Art." *Pottery in Australia* 16 (1977): 72.

⁴⁶ For a review of Anita's more recent work, see Peter Haynes, "Anita McIntyre – recent work." *Journal of Australian Ceramics* (2005): 16–19.

⁴⁷ Alan Watt, Interview with the author, 6 March 2006.

⁴⁸ Myra McIntyre, "Clay interprets landscape" *Canberra Times, Panorama*, 18 April 1998, 14. For a survey of his work, see Peter Haynes, *Alan Watt Survey 1962–2002*, (Canberra: Canberra Museum and Art Gallery, 2003).

⁴⁹ Alan Watt, "Canberra Takes Walker's Hat Trick." *Pottery in Australia* 29 (1990): 44–45.

been a long and active member of CraftACT. Her work – represented in collections in Australia and overseas – has been inspired by the spectacular landscapes of inland Australia, and especially the Kimberleys. A regular exhibitor, she has extensively used millefiori and terra sigillata as the basis of much of her recent work. In 1995 she received the Canberra Critics Circle Award for Visual Arts.⁴⁶ McIntyre's role with the ceramics community at Strathnairn Arts Association has ensured a close relationship with the School's Ceramics Workshop.

Alan Watt arrived in 1979 to take up the position of Head of Ceramics Workshop. Through Tim Moorehead – ANU Creative Arts Fellow and artist in residence in the School of Art at the time – Watt was made known to Udo Sellbach and invited to visit Canberra.⁴⁷ The visit was successful and Watt was able to bring a rich professional ceramics background from

Victoria, where he had been Lecturer in ceramics at the State College of Victoria from 1964–78, and Post Graduate Fellow at Royal Melbourne Institute of Technology. The landscape and the altered environment have been major themes in his work.⁴⁸

By the time of Watt's retirement in 1998, the Ceramics Workshop had grown considerably and could boast a number of innovations and outstanding achievements. For example, in the early 1980s the 'block' system of teaching was introduced. It allowed for international and interstate artists to work in Ceramics for short periods – generally of two-month duration – with the possibility of presenting their own work at the end of their stay. The intention of bringing in new blood was to avoid what Watt saw as 'an incestuous, myopic approach, guaranteeing a limited, blinkered vision by students and the inevitability of an imposed, "school-type" expression'.⁴⁹ Students would benefit by being confronted with differing attitudes, styles and techniques, which in turn brought a reappraisal of their own work. The block system arrangement gradually permeated throughout other workshops.

Since the establishment of the Canberra School of Art in 1976 there has been a shift away from the creation of purely functional articles and more emphasis on decorative forms and sculptural works. For example, Bev Hogg who graduated in 1988 has achieved some note for her ceramic sculptures.⁵⁰ There have been many influences since the 1950s, including the Bauhaus teachings and various interpretations of the Modern School, Funk ceramics and Expressionism. Moreover, the use of new technology, such as measuring devices for greater accuracy in kiln firing, have enabled ceramicists to focus on the more creative aspects of their art.⁵¹

Alan Watt presided over a period when ceramics was not only one of the strongest and most widely practiced crafts in Australia, but the Ceramics Workshop was also one of the largest in the School of Art. The teaching staff fell into three distinct categories: a small number of full-time staff, a larger component of regular part-time staff teaching one or two blocks

per year, as well as 'single-visit' staff (visiting artists) from overseas or interstate. These included artists such as Saturo Hoshino (Japan), Harvey Sadow (USA), Rod Bamford and Mark Stoner. The occasional workshop and artist in residence program was also designed to have the same stimulating impact on students. Artists have included Maria Kuczynska from Poland, Ulla Viotti from Sweden, Sandra Black from Western Australia and Les Blakeborough from Tasmania. A number of visiting artists from Japan – largely through Hiroe Swen's connection – have also participated.

A number of achievements stand out for the 1980s. In April 1986 the Canberra Potters Society in conjunction with the Canberra School of Art announced details of the National Ceramics Award sponsored by the Commonwealth Bank. The Governor-General, Sir Ninian Stephen, presented the awards on 7 May at the Canberra School of Art.

Also in April it was announced that the first National Symposium of Young Ceramics Artists would be held in Canberra for a three-week period. Ceramics Workshop hosted the Symposium, which included two students from each State, one artist from the USA and one from the UK. The symposium concept – where artists come together for a short period to work as a

community – though common in Europe, the USA and Japan, was relatively new in Australia. This symposium was the precursor of a landmark achievement two years later.

In April–May 1988 the International Ceramic Symposium – a first for Australia and one to celebrate Australia's Bicentenary – provided the greatest 'extravagance' of visitors when fifteen artists (eight international and seven Australian) worked for a one-month period in the Ceramics Workshop with student assistance. As Watt put it, 'it was a new experience in the development of artistic interchange in ceramics'.⁵² The symposium had its origins in Europe, beginning in Austria in 1963. A few Australians participated in those events and those associations provided the basis for convening the 1988 symposium in Australia.

Strathnairn was another achievement of the Watt years. The idea came to Watt after seeing a number of cooperative workshops of young graduates on several visits overseas.⁵³ The concept initially was to allow School of Art graduates to be able to work in a studio environment following graduation, for a maximum of two years. With considerable Ceramics Workshop funds and efforts to equip and build kilns, the Strathnairn Ceramics Association (later Strathnairn

LEFT: Construction of the Bizen kiln, 1976 (*Photo: Fran Lammas*).

RIGHT: Some of the ceramics class of 1976. From left at back: Fran Lammas, Graham Oldroyd, Norma Shields, Chris Pearson. Middle: Gwen Hughes, Lesley Roberts, Jane Scanlon, Kyoto Tanigawa, Margaret Stewart. Front: Anita McIntyre (*Photo: Anita McIntyre*).

⁵⁰ Munro, "Canberra Potters," 64

⁵¹ Janet Mansfield, "The Studio Potter: a role for today," *Pottery in Australia* 27 (1988): 38.

ABOVE: Anita McIntyre, front, and Canadian students enrolled in the ANU Distance Diploma course in Red Deer, Canada, January 2004. *Photo: Anita McIntyre.*

RIGHT: Les Blakeborough demonstrating. *Photo: School of Art Archive.*

Arts Association) was set up in 1990 as an artist co-operative with twelve studios and a range of gas, electric and wood kilns. **Michael Sainsbury**, former technical officer for Ceramics, is the caretaker at Strathnairn, which continues to provide working spaces and facilities for a range of artists, craftspeople and community projects.

Greg Daly is a much more recent member of staff. He is a highly respected ceramicist of national and international standing, and has held scores of solo exhibitions in the past thirty years. Like Janet DeBoos, Daly has researched and written about glazes.⁵⁴ He is also a member of the International Academy of Ceramics in Geneva, was president of Craft Australia from 1992–95, and has been curator of various exhibitions related to his own extensive collection.

The Ceramics Distance program was another innovation. Around 1996 Janet DeBoos and **Tony Flynn** (a sessional glaze teacher) explored the possibility of starting a distance glaze course. It was not initially encouraged and in 1988 Flynn had started a course of his own devising which ran for a couple of years. In a completely separate development and as a response to the reduction of funding to the School of Art, in 1999 a Ceramics Distance Diploma Pathway Course was commenced. Two years later it was developed so as to lead to the Diploma of Art. It

was designed as a flexible delivery course, with on-campus, distance and on-line components available. It was ground breaking, as it was the first time a ceramics undergraduate award had been offered in this way. However, there had been other inspirational precedents catering to different student cohorts: The Flying Art School of Queensland, NSW Correspondence School, and Owen Rye's postgraduate offerings from Monash University at its Gippsland campus.

A partnership was also started between the Ceramics Workshop and the Visual Arts Department of Red Deer College in Alberta, Canada. While the students completed assigned projects, they also met twice annually at the College for a nine-day hands-on workshop run by guest instructors from around the world, including Janet DeBoos and Trudy Golley at Red Deer. The program allowed Canadian students to take one of their hands-on workshops in Canberra.

CERAMICS TODAY

As one of the longest established traditions within the School, the Ceramics Workshop has become prominent within Australia. It is internationally respected for its teaching program and student successes, with three of its staff being members of the International Academy of Ceramics. Senior staff (**Janet DeBoos**, **Greg Daly** and **Patsy Hely**) are supported by a mix of younger staff (**Joanne Searle**), sessional lecturers (**Gail Nichols** and **Ian Jones**), and Visiting Fellows (Anita McIntyre and Alan Watt). At the same time, an active program of visiting ceramic artists ensures a lively interaction with undergraduate and graduate students through workshops, lectures and demonstrations. **Tim Spellman** joined Ceramics as the Technical Officer in 2004. He had graduated from the Sculpture Workshop in 2000, and with various commissions – including the ANU – has developed a fine reputation as a practicing artist in that area.

The Workshop caters for a range of ceramic interests and modes of expression, from the design and making of functional objects to sculptural ceramics. It has a variety of kilns – many of which are student

⁵² Janet Mansfield and Karen Wells, "International Ceramic Symposium 1988," *Pottery in Australia* 27 (1988): 4–13; 4. The artists were Roderick Bamford, Sandra Black, Greg Daly, Carmen Dionyse, Deborah Horrell, Toshio Matsui, Jeffrey Mincham, Colin Pearson, Edward Roguszcak, Mitsuo Shoji, Mark Stoner, John Teschendorff, Ulla Viotti and Marilyn Wiseman – see Catalogue: Canberra School of Art Ceramics Workshop, *The First International Ceramic Symposium in Australia, April 9th to May 7th 1988*.

⁵³ Alan Watt, Interview with the author, 6 March 2006.

⁵⁴ Greg Daly, *Glazes and Glazing Techniques*, (Simon and Schuster, 1995). In 1999 he received an ARC grant to research the effect of firing cycles in the development of copper and red glazes.

built – including wood firing, soda glazing and top-hat trolley kilns, which supplement the other gas, electric, raku, black fire and test kilns.

Its courses may be included in a Bachelor of Visual Arts, Bachelor of Design Arts or Diploma of Art. Beginning in 2006 the Workshop structure was based on the 'open studio' concept, with access to specialized demonstrations and instruction, available to all students.

The two-year Diploma program (also offered on a part-time evening program extending over four years) is an exclusively ceramic study, being a practical studio-based program. Its intention is to cater for those seeking training in the more conventional aspects of clay and tends to be undertaken by students whose interests are mainly in functional and decorative pottery. The Diploma may also be undertaken in Distance Mode part-time through the Distance Diploma Pathway.

The degree program is initially project orientated where students are introduced to a broad range of ceramic skills, methods of production and kiln and glaze technology. In the final two semesters, students are given greater scope for self-direction and specialisation according to individual interests. Opportunity for Master of Arts, Master of Philosophy and Doctor of Philosophy complete the range of studies increasingly taken up by Australian and international students.

ABOVE: Ceramics Workshop staff, 2009, L–R: Anita McIntyre, Greg Daly, Janet DeBoos (Workshop Head), Bernd Weise, Joanne Searle, Dr. Patsy Hely, Tim Spellman, James Holland, Dr. Gail Nichols (absent). *Photo: Ceramics Workshop Archive.*
RIGHT: Greg Daly with a group of his work 2008. *Photo: John Daly*

Visiting Artists' Book entry by Kay Lawrence, Textiles Workshop, 1989.

Visiting Artists' Book entry by Ken Done, Art Theory Workshop, 1989.

Life drawing class. Photo: School of Art Archive.

BEGINNINGS

FOUNDATION STUDIES – THE PREDECESSOR OF Core Studies – was developed to accommodate Art Certificate and Associate Diploma classes in the early years of the Canberra School of Art. The Workshop was unusual for the amount of drawing that students undertook in their foundation year, given that by the 1970s some art schools had reduced drawing to the status of an optional subject.¹ The Foundation Workshop was established to serve as a common introduction to all Workshops at the School, aiming to give all first year students a basic ‘visual language’ by having them work across a range of media and learn a variety of skills.

In 1980 **Jan Brown** – who had taught sculpture (initially as part of ceramics) since the mid 1950s (see Chapter 22) – was appointed Senior Lecturer in Foundation Studies and Open Art. Brown recalls that in writing the original program, she was keen to incorporate aspects that she had missed out during her own training. Through consultation with Janenne Eaton, Denis Trew, and Michael Le Grand, she formulated a revised Foundation course, anticipating the introduction of the new four-year Bachelor of Arts (Visual Art) in 1983.² The aims of the Foundation course – which were perhaps more clearly articulated in the 1984–85 Handbook – were to:³

- Develop a common visual awareness with art
- Guide students to an appreciation and understanding of some of the conventions which shaped art
- Explore a variety of visual representation through the medium of drawing, and

- Become familiar with formal design concepts related to 2D and 3D application.

By the mid 1980s, the Workshop – now known as the Foundation-Open Art Workshop – serviced the School both for Foundation Studies undertaken in semesters one and two by all undergraduate students, and the non-award courses offered in the Open Art program.⁴ For some students the Workshop built on experience in painting, drawing and portfolio preparation, which they had gained in the Open Art program (see Chapter 8). Important activities of the Foundation program also involved servicing the Canberra College of Advanced Education (CCAEE) art teacher education students with drawing, painting and 3D classes and drawing sub major classes for the visual arts degree students.

THE NEXT TWENTY YEARS

Following Jan Brown’s retirement in April 1987, **Denis Trew** took over prior to **Helen Geier’s** appointment as Senior Lecturer and Head of Foundation Workshop. Trew was subsequently appointed as Lecturer in charge of Open Art when it was separated from Foundation studies. A Vietnam naval veteran, he had studied architecture, industrial design and visual art at Leidersville and the Western Australian Institute of TAFE (now Curtin University), Perth in the late 1970s, before joining the Canberra School of Art in 1982.

A regular exhibitor, Trew’s drawing, photography, digital imagery and texts focussed on a tribute to Australian war casualties. In 1993 his exhibition *Dog Tags – Images by Vietnam Veterans* toured Canberra,

¹ Peter Findlay, Letter to David Williams, 30 October 1990.

² Christine James, *A History of the Canberra School of Art*, 1995 (unpublished), 38.

³ Canberra School of Art, *1984–85 Handbook*, 30g.

⁴ Canberra School of Art, *Untitled pamphlet covering study opportunities, workshop guide and enrolment information*, 1986, 2.

Sydney and Brisbane, and in 1994 Trew was included in *Four from Australia* exhibition shown in Vietnam. A major work – *Names from the Book of the Dead* – shown at the Australian War Memorial in Canberra in 1997 and at venues in Sydney, was also acclaimed.

Geier had already lectured in Foundation as well as the Painting Workshop. Her art training was from the National Art School (NAS) and Alexander Mackie College in Sydney in the late 1960s. She also gained a Certificate of Postgraduate Studies from St Martin's School of Art in London in 1973. In 1974 she took up a position of Lecturer in Painting at the Prahan College of Advanced Education in Melbourne, where she stayed until 1980. She arrived at the Canberra School of Art in 1981, initially teaching on a part-time or sessional basis until 1985. In 1986 she became a full-time teacher in Painting, before taking up her appointment as Head of Foundation Workshop.

By 1990 all BA (Visual Art) students completed six months of life drawing, general drawing (still life, perspective, landscape), 2D work (colour, design, materials and methods), and 3D work (space, volume, construction and siting). In the second half of the year, students joined the specialist Workshop of their choice, but continued the study of drawing and theory in the Foundation Workshop, focussing on major projects in 2D or 3D.⁵

In 1991 Helen Geier resigned as Head of Foundation Workshop to continue her work as a full time artist, and was replaced by **Meg Buchanan** in 1992. Buchanan had been teaching at the School since 1983. She was a printmaking graduate from the NAS at Newcastle Technical College and had studied at Paris and New York in the early 1980s. Returning to Australia, she co-founded the Studio One Print Workshop in 1983 with Dianne Fogwell. Since then, Buchanan has produced regular exhibitions as well as completing commissioned prints. Her work is represented in major public collections, including the National Gallery of Australia. In 2007 the Canberra Museum and Art Gallery presented a five year survey of her acrylic and wash paintings, and charcoal drawings and prints. She

resigned from the School in 1998 to take up a position as Head of Printmaking at the NAS in East Sydney and, since 2001, has continued her career as a full time artist.

Janenne Eaton, another long serving Foundation member, also resigned at the end of 1991 to take up a position at the Victorian College of the Arts in Melbourne. Eaton had graduated with a Diploma of Art and Design from the Caulfield Institute of Technology in 1970 and a Technical Teachers Certificate from Technical Teachers College in Melbourne in 1971. She taught Painting and Drawing at Perth Technical College in the mid to late 1970s, before taking up a part-time position in Painting at the Canberra School of Art in 1980. In 1984 she was appointed Lecturer and in 1987 won the Canberra Times Artist of the Year Award. That year she was also Acting Head of Painting Workshop during semester 2.

Despite significant staff changes in 1991, the Foundation Workshop had a very successful year, with a number of noteworthy achievements by the staff. These included:

- Meg Buchanan – solo exhibition at the Stuart Gerstman Gallery in Melbourne, and work published in *Imprint* and *Transitional Times*
- Janenne Eaton – solo exhibition at the Ben Grady Gallery in Canberra
- **Mark Grey-Smith** – exhibitor at Floriade in Canberra, Gallery 460 in Gosford, and the Perth Institute of Contemporary Art
- **Jill Peck** – featured in the publication *Australian Women Sculptures* by Sandy Kirby, Melbourne,
- **Wendy Teakel** – solo exhibition at the Ben Bradley Gallery in Canberra, and
- Mandy Martin – exhibited at the AGOG Gallery, Ben Brady Gallery, Deakin University, La Trobe Arts Centre, and Roslyn Oxley Gallery, and was resident artist for six weeks at the Araluen Arts Centre in Alice Springs.

In 1992 **Jon Cattapan** joined the Foundation Workshop as a Lecturer. He had recently returned to

Student in the Foundation Studies course, 1988. *Photo: School of Art Archive.*

One small pleasure is to wander around the art school as the Core site-specific installations are going up. There's a fun buzz and the creations often amaze.
David Wills, graduated 2003, Photomedia

⁵ Canberra Institute of the Arts, 1990 Annual Report, 7.

RIGHT: First year students practice their drawing in the Foundation Workshop, 1990. Photo: School of Art Archive.

BELOW: Mark Grey Smith, Acting Head of Foundation, 1996. Photo: David Williams.

Australia following an extended stay in New York. In 1991 he was a visiting artist in the Painting Workshop. Following completion of a Master of Arts degree at Monash University, he came to Canberra with an interest in the potential for using computer technologies in fine art. His experimental work with digital scanning and Photoshop software introduced an important new dimension to the School's program. In 1995 Cattapan was appointed to the Victorian College of the Arts and transferred to Melbourne.

In 1993 – the year following amalgamation with the ANU (see Chapter 6) – the School retained the four-year program as a pass degree, and introduced an Honours study option in the 4th year of the BA (Visual Art). With support from the student body, the year also saw the progressive introduction of graded assessment. These changes had an impact on all courses and Workshops.

However, in 1998 following the ACT Government's funding reductions for the Canberra Institute of the Arts, the School agreed to reduce the four-year pass degree to three years, while retaining the four-year Honours program. In 1999, to facilitate the

three year program, Foundation Studies telescoped its year long course into one semester and was renamed Core Studies.

The twentieth anniversary year for the School – 1996 – was another year of significant achievement across a number of Workshops, not least for Foundation Studies. As winner of the Capital Arts Patrons' 1996 Fellowship, Meg Buchanan took six months study leave, leaving sculptor Mark Grey-Smith as Acting Head of Workshop in her absence. Other successes of full-time, fractional and sessional staff from the Workshop during that period include:

- ✦ Meg Buchanan – an exhibition of her work, *Under Consideration: Prints and Drawings*, was part of the Beaver Gallery's 21st birthday celebrations
- ✦ Wendy Teakel – in collaboration with Buchanan produced an exhibition – *Contemporary Prints of Thailand* which was opened by the Thai Ambassador at the Bathurst Regional art Gallery. Teakel was also visiting artist in residence at the Alice Springs Art Foundation and was awarded the ACT Creative Arts Visual Fellowship 1996 and an Asialink grant for a residency at Songklara University, Thailand
- ✦ Mark Grey-Smith – co-ordinated the exhibition *Breaching the Divide* at the Goulburn Regional Gallery, which included the work of Jill Peck, **Kim Mahood**, David Watt (Head of Sculpture Workshop), Meg Buchanan and Ingo Kleinert
- ✦ **Vivienne Binns** – exhibited work at Watter's Gallery in Sydney and in *Focussing on the Pacific* at Peter Bellas Gallery in Brisbane
- ✦ **Lachlan Dibden** – exhibited paintings in two exhibitions at the Legge Gallery in Sydney
- ✦ **David Jensz** – visited New Delhi as part of the Asialink *Fire and Life* artist exchange, and also exhibited work in New York, Sydney and Adelaide
- ✦ Kim Mahood – exhibited her installation *Fenceline* at Canberra Contemporary Art Space
- ✦ Mandy Martin – was artist in residence at the Victorian Print Workshop and featured in several

exhibitions including *Trip to Coopers Creek* at the Christine Abrahams Gallery in Melbourne, and

➤ John Pratt – was one of six artists commissioned by the Print Council of Australia to produce an edition of prints.

As already noted, Meg Buchanan resigned in 1998 and was replaced by Vivienne Binns as Head of Workshop. However, before her departure, Buchanan had reorganised the first year study program in line with the three-year degree requirements, including the introduction of students' experience with computers. Mark Grey-Smith, a well-respected artist and teacher, also resigned from the Workshop to return to professional practice as a sculptor in Perth.

Binns had studied at the NAS in Sydney from 1958–62, where even in her student days she was interested in a broad spectrum of the visual arts. She had started thinking of doing sculpture and then stage design as well as painting, and after her graduation worked in many media and processes. She gained valuable experience in a wide range of visual art teaching appointments, including secondary schools, art schools and, by the 1980s, as an artist working in local and regional communities.⁶ Indeed, in 1983 she was awarded the Order of Australia Medal for her services to arts and craft.

Through her contacts in the National Association for the Visual Arts (NAVA) in Sydney and with Lyle Cullen – the School's Assistant Director at the time – Binns was encouraged to apply for a fractional position in the School just before Jan Brown's impending retirement in 1987. Binns did not take up the suggestion at the time and it was not until 1993 when she was invited to take up a residency in Painting, that her employment with the School began. The following year she moved to Canberra to teach in the Painting and Sculpture Workshops. Binns found the School to be very 'congenial' with 'lots of goodwill', contrary to some schools she had experienced in larger cities.

After taking over as Head of Foundation in 1999, one of Binns' innovations was to introduce pinhole photography. Artists **Doug Spowart** and **Victoria**

Cooper were invited to teach this unit of work, filling a gap focussing on fundamental light-based technology. To help address another gap, Binns pushed 2D towards Design, and changed the title of General Drawing to Image Making 'so that it could encompass a wider notion of image-making including photographic and computer images'.⁷

In 2001 Vivienne Binns received a Faculties Research Grant to continue research at the British Museum and other UK institutions, dealing with artists who had travelled with Captain James Cook. As Head of Workshop she was a busy practicing artist, exploring what it means to be an artist in Australia with local and European histories. Her work is held in major museums and collections throughout Australia, including the National Gallery of Australia, the Art Galleries of Queensland and Western Australia, the Museum of Contemporary Art in Brisbane, and Parliament House in Canberra.

During her term as Head of Workshop, sculptor David Jensz ably assisted Binns. With postgraduate qualifications from the Canberra School of art, Jensz joined the School as a fractional staff member in 1988. In the past two decades he has established an impressive national reputation with his large scale sculptural forms

Two teachers from Foundation Studies, Wendy Teakel, third from left, and David Jensz, far right, with students, including Nicola Black facing Jensz, 1996. *Photo: School of Art Archive.*

⁶ Vivienne Binns, Interview with the author, 15 February 2006.

⁷ *Ibid.*

Some staff from Core Studies, from left, Steven Holland, Marcia Lochhead, Vivienne Binns and Jan Mackay, at the opening of the Pinhole Camera exhibition, 2003. *Photo: David Williams.*

using interwoven plastic, pipes and metal installed to give the appearance of defying gravity. His work has been included in major national exhibitions in Sydney, Canberra, Melbourne and Adelaide, and overseas in Auckland, Osaka, New York and New Delhi. His commissions include Newcastle City Council, the ANU and Civic Square in Canberra. His experience and expertise has been an asset for his teaching in Foundation/Core Studies and the Sculpture Workshops.

CORE STUDIES TODAY

Core Studies continues to provide basic experience relevant to all Workshops at the School. It provides what Vivienne Binns has called 'a bridge between people being interested spectators, amateurs or even serious semi-professionals, and the study to be a serious professional maker.'⁸ The course aims to equip all first year BA (Visual Art) students with basic skills and a common language in visual communication, through studio classes in 2D and 3D studies, image making and life drawing.

With the introduction of the Bachelor of Design Arts (BDA) degree in 2006, Core Studies includes experience using digital technology to provide an introduction to a platform for design work in ceramics, glass, textiles and silversmithing – 3D computer modelling and drawing, inkjet printing and rapid prototyping. More specifically, the areas covered are:

- 2D/colour/design – introduces students to the application of two-dimensional representations. It deals with the dynamics of colour, design, composition and pictorial space
- 3D/space – acquaints students with the analysis and language of materials, space, form and design in art practice through reference to nature and visual culture

- Life drawing – concerns the analysis and observation of form and composition, anatomical study, investigation of drawing materials, development of sound technical skills and the consideration of cultural differences with regard to the human body in the visual arts, and
- Image making – investigates contemporary and historical image making methods and materials, including drawing and basic photo technology. It considers structural systems and conceptual approaches used in Western and non-European traditions.

Art Theory components for Core Studies provide students with the means of assessing the development of their own work in an informed context. The program consists of projects that introduce students to a range of skills and conceptual issues, and provide a solid basis for continuing studies within the School of Art.

Gilbert Riedelbauch, co-ordinator of the new Design degree was also Lecturer for Design Core. At the end of 2007 Binns transferred from Core Studies to take up a position as Senior Lecturer in Painting, and Riedelbauch became the new Head of Core Studies Workshop.

Since its inception, Foundation teaching by the full-time staff has been complemented by a large number of sessional staff and visiting artists who participate in projects with the students. Their continuing contribution to the academic program is invaluable, ensuring first year students come into contact with a wide range of artistic experience and expertise.

Over the years, visiting artists in residence have also contributed to the program. They include Professor Kinaid Silsat (Head of Painting at Khon Kaen University, Thailand), Tony Twigg (Sydney), Maureen Enns (Canada), John Hurrell (New Zealand), and Professor Bannarak Nakbanlang (Chiang Mai University, Thailand).

⁸ *Ibid.*

无虫婦

無名氏

昨日歸來日
到城郭中
淚滿巾
遍身綺羅者
不是養无虫人

新井淳一

Junichi Arai

一九九五年七月十五日

Visiting Artists' Book entry by Junichi Arai, Textiles Workshop, 1995.

Looking towards the School of Art Gallery through what became the Foyer Gallery. In the centre of shot is the 'pit', removed in the 1990 renovations. *Photo: School of Art Archives.*

BEGINNINGS

APPROVAL WAS GIVEN IN 1978 – TWO YEARS after the School of Art gained independence from the Canberra Technical College (see Chapter 3) – for a major building program and refurbishment of the old high school to provide for various craft workshops, a library, residential accommodation for visiting artists, and a School gallery. In 1980 a School Gallery Planning Committee was appointed, comprising James Mollison – Director of what was then the Australian National Gallery (now the National Gallery of Australia) and member of the Canberra School of Art Council – Jan Brown, Ron Robertson-Swann, Ingo Kleinert, Alan Watt and Robert Boynes. Udo Sellbach, the Director of the School, argued that the Gallery should be 'a substantial space' as it was central to the School's activities, involving staff, students and other exhibitors of significance. The initiative was the first time an art gallery was considered essential to the work of a school of art in Australia, and by the 1980s the Canberra School of Art Gallery also assumed the role of Canberra's regional gallery.

Prior to the commencement of the building program, the first Staff Exhibition was held in May 1979 at Joy Warren's Solander Gallery. The *Canberra Times* art critic, Sasha Grishin, reported it as a 'diverse exhibition united by a standard of excellence' and the exhibition as a whole reflecting a healthy creative environment that has become a characteristic of the Canberra School of Art – now the ANU School of Art.

The building program began in 1979 and the School's new Gallery and Foyer was first used in 1980, when three major student exhibitions were held. The Gallery's first solo exhibition was John Reid's work

– *From the Armchair: an essay in medium detail* – which represented the culmination of his ANU Creative Arts Fellowship in 1981.¹

In 1981 **Peter Haynes** was appointed the first Gallery Manager. He was also involved in teaching contemporary art at the School, drawing on his studies in Archaeology and Fine Arts at the University of Sydney. Prior to his appointment at the Canberra School of Art Gallery, Haynes had been an education officer at the Art Gallery of NSW, as well as lecturing in art history and theory at tertiary institutions in Sydney. In the mid 1980s he was also craft critic for the *Canberra Times*, winning the Ascraft Writing Award for 'sustained excellence in the critical evaluation of crafts in Australia'.²

Early in Haynes' term, the Gallery position was retitled Curator of Exhibitions and he introduced and established a professional curatorial approach to the Gallery exhibition programs. He was responsible for initiating significant solo exhibitions from artists such as leading Aboriginal ceramic artist Thancoupie, Janet Laurence, Bill Brown, John Walker and Dale Frank. Exhibitions such as *Contemporary Viewpoints Painting – Prints – Drawings – Ceramics* focussed on younger artists and cross-disciplinary interests. The 1983 exhibition *Maningrida Arts and Crafts exhibition of Traditional Aboriginal Art* was the first occasion such a high quality exhibition of this kind had been seen at the Canberra School of Art. In 1988 the exhibition *Over Here – Migrants, Craft and People in Australia*, was the perfect complement to the Bicentennial International Workshops and Symposia, highlighting the major contribution made to the School by migrant artists who were now leading staff members.

¹ John Reid, Interview with the author, 7 February 2006.

² *Canberra Times*, 6 December 1985.

In 1985 the Canberra School of Art Council named the Gallery the Udo Sellbach Gallery after the founding Director. While this decision was a fitting tribute and acknowledgement of Sellbach's major contribution to the establishment of the Canberra School of Art, at the time it proved to be controversial, and since then the official name of the Gallery has generally not been used.

By the time the Canberra Institute of the Arts was formed in 1988 – through the amalgamation of the Schools of Art and Music (see Chapter 5) – the Gallery with Haynes as Curator of Exhibitions, had become one of Canberra's leading exhibition venues. The foyer space outside the Gallery – Foyer Gallery – was also used for the display of work, and a small third gallery on the first floor above the main entrance – Photospace Gallery – came into use to show the work mainly of students and staff of Photomedia Workshop.

By the late 1980s, the School's exhibition program, associated artists talks, art forums, lectures and conferences, all offered the public a unique opportunity to take part in the culture of contemporary art. Haynes resigned in 1989 to pursue his interests in contemporary art in the commercial sector, and today is Director of the ACT Museums and Galleries.

THE NEXT DECADE

In September 1989 the School appointed **Julie Ewington** – the School's Head of Art Theory Workshop – as the new Gallery Curator. She was an art historian who had studied at the University of Sydney and taught at that University's Power Institute of Fine Arts from 1979 to 1984. In 1986 she came to the Canberra School of Art to head the Art Theory Workshop (see Chapter 10). While lecturing in Art Theory, Ewington continued writing articles for catalogues and publications, was involved in public broadcasting, and started to organise exhibitions. In the summer of 1986–87, she worked at the New Museum of Contemporary Art in New York, and during 1987 organised exhibitions for the Print Council of Australia and the Power Gallery of Contemporary Art at the University of Sydney. The appointment in 1989 was opportune and enabled her to make the transition from art theory to curatorial work.

Following her appointment, Ewington revised and expanded the exhibition policy for the Gallery. With the benefit of overseas travel and experience, she envisaged project exhibitions in particular media or themes responding to Workshop interests, travelling exhibitions, and exhibitions from other art schools and regions of Australia, including Aboriginal artists. Shows

LEFT: Peter Haynes, Curator of the Gallery, with exhibits by Sherrie McMahon at the Gallery's *Sexuality Show*, October 1984 (*Canberra Times*; Photo: Kate Callas).

RIGHT: From left (at the back), Frances Rhodes, Pat Harry, Mandy Martin, John Reid, George Hirst, and Ingo Kleinert at a graduate exhibition in the Canberra School of Art Gallery, 1983.

BELOW: Tang Hong Lee, left, and Tan King Hock with Hock's work in the School of Art Gallery, 1990.

David Williams with the new Curator, Julie Ewington, at the opening of an exhibition, 1989.

in the Gallery in 1989 included international exhibitions of German drawings, prints and photography of the 1970s, the painting exhibition *Three Venezuelans in Two Dimensions*, and an Australian Centre for Photography touring exhibition of photographs by Anne Ferran.

The School's Accreditation Submission for the Master of Arts (Visual Arts) in 1990 clarified the Curator's role. It included not only the presentation and supervision of staff and student work, but also an advisory role for undergraduates and postgraduate students. The Gallery brief required at least four curator-initiated exhibitions per year augmented by travelling exhibitions initiated elsewhere. There was also an expectation that the Curator would organise artists' floor talks, participate in professional practices and deliver occasional lectures on Gallery exhibitions as a contribution to the Art History and Theory Workshop program.³

In 1990 improvements were made to the Gallery and Foyer. The renovated Foyer Gallery – with an improved entrance from Ellery Circuit – now regularly featured textiles, printmaking, painting, drawing and sculpture exhibitions by local artists and ACT College art students.⁴ Attendance at exhibitions was recorded for the first time in 1990. The reputation of the Gallery continued to grow with the various displays of art held in the Gallery's exhibition spaces attracting over 10,000 visitors that year.

1991 was the 10th anniversary of the Canberra School of Art Gallery. To celebrate, notable exhibitions that year included final year and postgraduate students' exhibitions, *Luk Luk Gen! Contemporary Art from Papua New Guinea*, which was attended by the Governors General of both Papua New Guinea and Australia, and *The Decade Show*. The *Discrete Entity* exhibition – co-curated by Julie Ewington and David Watt (Head of Sculpture Workshop; see Chapter 22) – was the most spectacular and was born of a need to an artistic and curatorial problem: how to show contemporary installations in the Gallery's large modernist space.

In 1993 – the International Year of the World's Indigenous People – *India Songs: Multiple Streams in*

Contemporary Indian Art exhibited work from urban and tribal areas, and in October, the Gallery and Bulla Bulla Arts Ramininging presented *Buyu Djama*, a major exhibition of bark paintings and pandanus weaving from Arnhem Land. Curated by Nigel Lendon and Susan Cochrane, the exhibition – which featured large woven mats hung on the wall and suspended as conical forms in the center of the Gallery – made a big impact.

In 1992, an important related development occurred when the Australian National Gallery (now NGA) ended its exhibition program at the Drill Hall Gallery. The School of Art saw the opportunity for the ANU to initiate an exhibition program complementing the scope of the School of Art Gallery and in September, the School of Art appointed **Nancy Sever** Drill Hall Gallery Manager. Between 1992–95, the School of Art Graduating Students' exhibition was presented in both venues. In April 1993 when administration of the Drill Hall Gallery was transferred to University Public Affairs, Sever was confirmed as Director of the new University Gallery, reporting to Public Affairs. An important Drill Hall Gallery initiative in 1995 was the *Capital Works* exhibition showcasing the ten School of Art Heads of Workshops. Curated by Sever, the exhibition opened at the Drill Hall Gallery in September 1995 and then toured to Singapore at Takashimaya Gallery and to Hong Kong at the Hong Kong University Gallery.

In 1993 Ewington was on leave with her Australia Council Visual Arts Board Writers Fellowship, and **Jane Barney** was Acting Curator for the year, with **Catrina Vignando** working as an Assistant Curator. Nick Stranks and Blanche Tilden helped with exhibition installation.

In mid 1994 Ewington left the School to take up a post at Sydney's Museum of Contemporary Art. Jane Barney took over as Curator, with **Barbara Wheeler** as Assistant Curator. The following year **Merryn Gates** was appointed as the new Gallery Curator. She had trained as an art teacher at the Melbourne State College and worked at the George Paten Gallery as a Curatorial Assistant; the National Gallery of Victoria in Education Services; Monash University Gallery as

³ Canberra Institute of the Arts, Canberra School of Art, *Accreditation Submission 1990: Master of Arts (Visual Arts)*, 1990, p. 24.

⁴ *Ibid.*, 25.

Curator; and at Melbourne University Museum of Art (now the Ian Potter Museum of Art) as Assistant Director. During her term as Curator at the School's Gallery, Gates was mentor to assistants – all School of Art graduates – **Lucina Ward**, who was coordinator of the School's Visiting Artists program, **Aroona Murphy** and **Bronwen Sandland**.

In 1996 Merryn Gates initiated *A Matter of Making CSA Alumni*, an exhibition to celebrate the 20th anniversary of what was now the ANU School of Art. It was a very successful collaboration between the Gallery and the Workshops. Founding Director Udo Sellbach wrote an introduction, reinforcing the idea that the practice of art making is a central imperative in realizing our aspirations.⁵ Another major initiative curated by Nigel Lendon in association with the Printmaking Workshop, was the exhibition and catalogue *Groundwork*, the complete group of prints made by Aboriginal artists visiting the Printmaking Workshop since 1976. An exceptional achievement, this project demonstrated the successful collaboration between artists and printmaker and the sustained commitment by Jörg Schmeisser, Basil Hall and Theo Tremblay, which was the forerunner of the explosion of Indigenous printmaking elsewhere.

1996 was also among the first occasions the Gallery presented a *Digital Art Festival* showcasing computer-based and interactive art produced through the School's Computer Aided Art Studio, Photomedia and ACAT. This cross-disciplinary activity marked a new Gallery policy initiative, giving priority to exhibitions designed to coincide with arts related conferences and activities elsewhere in the University. An example was *Mirror, Mirror the Narcissism of Coloniality*, the Gordon Bennett exhibition coinciding with the Humanities Research Centre Conference *Reimagining the Pacific*.

In Semester 1 1997, the Gallery hosted ANU Visiting Fellow **Yeung Chun-Tong**, Curator at the Hong Kong University Museum and Art Gallery. His major project with Robin Maxwell (ANU Art History) was the exhibition *Asian Art at the ANU*, presented at the Drill Hall Gallery in May that year.

Fiona Hall, ANU HC Coombs Creative Arts Fellow in 1997, Rosslyn Piggott and Kevin Mortensen 1998 exhibitions, and *Across* – an exhibition of indigenous art and culture curated by Doreen Mellor in 2000 – were other important initiatives by Gates. In the ANU Jubilee Year 2001, the *CSA Showcase* exhibition of work by Heads of Workshops curated by David

LEFT: The graduating students' exhibition in the School of Art Gallery, 1990.

right: CSA Showcase, Jubilee 2001 exhibition.
Photos: School of Art Archive.

⁵ Catalogue, *A Matter of Making*, CSA Gallery, 1996.

ABOVE: Curator Louise Hamby, left, with participants from the exhibition *Art on a String*: L-R, Lucy Armstrong, Anna Malibirr, Diana Young, June 2003.

RIGHT: Bronwen Sandland

BELOW: Julie Cuerden-Clifford and Blaide Lallemand, the inaugural winner of the ANU Phoenix Prize for Spiritual Art, April 2005. Photos: School of Art Archive.

Williams, and Gates' *Recent Sculpture Commissions at ANU* were highlights of the year.

In 1999, Gates extended the Gallery's cross-disciplinary interests with the exhibition *Métis* – a science and art project linking with the National Science Week. Another example of this policy at work was in 2000 when Humanities Research Centre Visiting Fellow John Gage, was invited to curate the exhibition *Restricting the Palette: Colour and Land* scheduled as part of the Humanities Research Centre Conference.

Perhaps Gates' most important international initiative was the exhibition *Latitudes*, curated in association with the Glass Workshop. This exhibition built on the success of the Bullseye Glass Company based in Portland, Oregon USA and its collaboration with the Glass Workshop, which commenced in 1993. The exhibition was shown in Japan, USA and selected Australian galleries in 1998–99. *Patterning in Contemporary Art 1997* – an Asialink exhibition project touring to SE Asia – was another Gates international success.

RECENT DEVELOPMENTS

Merryn Gates resigned in 2001 to start a private arts consultancy. In 2002, the Curatorial role of the Gallery was revised and School of Art graduate, **Bronwen Sandland**, previously assistant to Gates, was

appointed Gallery Program Co-ordinator with **James Holland** as assistant. During this period of reduced resources, showcase exhibition projects were developed independently by the Workshops with assistance of Gallery Staff. Significant exhibitions included *Zero Light* (Photomedia), *Place Face Down to Copy* (Printmedia), *Water Trade* (Ceramics), and *Insiders* (sculptural works).

In a major collaboration with the ANU Centre for Cross-Cultural Research (CCCR) in 2003, the very successful *Fusion* project involved a series of symposia, exhibitions and visiting artists. The year-long series of cross-disciplinary events combined different traditions and viewpoints. Highlights included the exhibitions *Translocality: Revaluing Indigenous Crafts* and *Art on a String* (curator Louise Hamby from the CCCR) in the School Gallery, and two exhibitions *Synergies* and *Abstractions* in the Drill Hall Gallery. The Foyer Gallery featured an exhibition of contemporary Afghan knotted 'war rugs' curated by Nigel Lendon and Tim Bonyhady. In 2004 this exhibition was developed into *The Rugs of War* exhibition presented at the Nexus Multicultural Arts Centre in Adelaide.

In 2005, *Design Showcase* (from the Digital Arts Studio), *Seeds of Light* (twenty years of Graduates from the Glass Workshop), and the inaugural *Phoenix Prize for Spiritual Art* were highlights. To be held bi-annually, the Phoenix Prize for Spiritual Art was made possible with funds from the now defunct Christian Media Association transferred to ANU. The Prize is non-denominational and non-sectarian and aims to promote discussion about spirituality and judging takes a broad view of the topic. The inaugural winner of the \$5000 prize was Blaide Lallemond. The 2007 winner was Pete Smith.

In July 2005, Bronwen Sandland left the Gallery and James Holland took up the role of Gallery Program Co-ordinator, assisted by **Julie Cuerden-Clifford** and **Jay Kochel**.

Important initiatives in 2006 were the School of Art's *Indigenous Alumni* exhibition; *Picture This: ANU School of Art Alumni 2000–2006* – an exhibition of Painting Workshop graduates which subsequently

The Gallery in 2007, showing the Printmedia & Drawing alumni show, *Trouble*. Photo: Jess Herrington.

toured to Sydney College of the Arts and the Victorian College of the Arts in Melbourne; the *Ranamok Glass Prize*; and the Swiss artist *Alphonso Huppi* survey exhibition.

THE GALLERY TODAY

Today the School of Art Gallery is one of the major exhibition spaces in Canberra and attracts the work of artists from around Australia and overseas. It also provides a showcase for staff at the School, and visiting artists. A Visual Art Graduate Season of exhibitions presents the work by postgraduate students at the beginning of each academic year, and the work of graduating students at the end of each academic year, reinforces the School of Art's teaching role. These exhibitions are annual calendar highlights.

The policy of involving the School's academic staff, visiting curators, art historians and artists in conjunction with the Workshops, continues to add to the Gallery profile. Over the years the presence of many visiting artists has been important. These include Wong Hoy Cheong, Maas Seti Attan and Redza Piyadaza

(Malaysia); N Rimson and Jasleen Dahmija (India); Dadang Christanto and Jim Supangkat (Indonesia); Alphonso Huppi (Switzerland); Peter Townsend and John Gage (UK); Somporn Rodboon (Thailand); Kanaga Sabapathy and Binghui Huangfu (Singapore); and Yeung Chun-Tong (Hong Kong).

The great success of the Emerging Artists Support Scheme (EASS; see Chapter 8) exemplifies the strong support the School receives from the Canberra community through individual patrons, art organisations, the private sector and institutions.

The mission of the School of Art Gallery derives from its location in a teaching and research University and an Art School devoted to the visual arts. The Gallery interprets its role very broadly, demonstrating creative achievements in the diverse forms and traditions of contemporary art. The Photospace exhibition program balances this role.

The Gallery exhibition programs are enhanced by the School's links with other areas of the ANU such as the Drill Hall Gallery, the Research School of Humanities, Canberra's visual art and craft communities, the

national cultural institutions, and international connections through their embassies with countries in Europe, North America and the Asia-Pacific region. Responding to the need for change, the School of Art Gallery continues to sponsor a diverse program of exhibitions and events, linking with the academic programs of the School and University. The result enriches the cultural life not only of the School and the ANU, but also Canberra's arts community.

Klaus Moje sitting in the area that would become the Glass Workshop, August 1982. *Canberra Times*; Photo: Porter.

BEGINNINGS

THE GLASS WORKSHOP WAS ESTABLISHED IN 1982 under the leadership of **Klaus Moje**, who was invited to apply for the position of Senior Lecturer and Head of Workshop by Udo Sellbach. Moje arrived from Germany bringing his specialised studio equipment, including kilns and grinders. It allowed the Workshop's first six students to start in March the following year, although it was still very much a developing facility.¹

Born in Hamburg, Germany in 1936, Moje began learning about the techniques of glass cutting and grinding in his family's workshop, before studying at the Rheinbach (for one semester) and later Hadamer from 1959–61. In 1961 he established a studio with Isgard Moje-Wohlgemuth, his first wife, in Hamburg where he spent the next four years working on stained glass window commissions for churches and public buildings. He won numerous awards almost from the time he first began exhibiting his work, and in 1975 had his first exhibition of mosaic vessels. During the 1970s he lectured in glass art in a number of cities, including Copenhagen, London and New York. He met Dale Chihuly in 1976, and in 1979 Chihuly invited him to work at Pilchuck, Seattle. This didn't quite work out and Moje returned to Germany. However, from that experience he learned that 'you can break rules so that you do what you want', and in Germany he 'worked against the perception that a piece of craft or an object that you could use had to fit into its surroundings'.² Adopting this approach, he had his most successful exhibition to date in Germany in 1982. But wanting a change from the likelihood of doing similar work, he

jumped at the opportunity offered by the Canberra appointment.

THE MOJE ERA

The first few years of the Workshop were devoted to further equipping and developing its capabilities. Moje introduced facilities to enable students to undertake all three main types of glasswork – hot, cold and kiln formed – and established a glass program that quickly gained in international reputation as a centre of excellence in the visual arts.

A significant force in the early development of the Glass Workshop was **Neil Roberts** who proved to be 'a good partner in developing the Workshop' and 'technically wonderful in his own work'.³ Following Roberts' early training at Adelaide's Jam Factory from 1978–80 and study at Sweden's Orrefors Glass School, Moje invited him to assist in the Workshop's program, and during 1983–84 made an important contribution to the Workshop. After that period he was intermittently teacher and artist in residence in Canberra and other art schools in Australia. Roberts left the Glass Workshop program in 1986, and also left behind his formal training approach to glass, to pursue a more sculptural assemblage working methodology with found objects. In later years he was the recipient of significant awards including the Australia Council Green Street Studio New York in 1989, ART-LAB Residency Manila 1991, ACT Creative Arts Fellowship 1995, and Capital Arts Patrons 2000 Fellowship. He was tragically killed in an accident near his home in Queanbeyan in 2002.

From the outset, the Glass Workshop distinguished itself from other programs around the world, by

¹ I am indebted especially to Richard Whiteley and Ann Jakle for their comprehensive notes on the Workshop's significant milestones and accomplishments, prepared August 2005; and Klaus Moje, Interview with the author, 6 March 2006.

² Anne Brennan, "Interview: Klaus Moje", *Glass*, 68, 1997, 50–53.

³ Klaus Moje, Interview with the author.

providing a context for research and investigation on several levels – technical, material and aesthetic – with an emphasis on fostering the development of an artistic identity within the individual student. It is a format based on the School of Art's philosophy, which under the leadership of its founding Director, Udo Sellbach, drew on the Bauhaus pedagogy.

Until 1987 the Workshop had no facility for hot glass. That year a small tank furnace and a glory hole – a reheating chamber where hot glass is shaped – was set up at the back of the Workshop, giving students the opportunity to do glass blowing. Visiting artist **Dante Marioni** at the age of twenty-one was one of the first hot glass instructors. After seeing Marioni work at Pilchuck, Moje invited him to work in Canberra. Later that same year **Elizabeth McClure** arrived from New Zealand as an artist in residence, to teach glassblowing for eight weeks.

McClure had studied glass at the Edinburgh School of Art in the late 1970s. She then worked as a research assistant in glass at the facilities of art and design and material science at Sunderland Polytechnic in England, and in 1982 moved to Dublin, Ireland. There she ran the glass program at the National College for Art and Design for two years. Following her residency, she returned to Canberra in 1988 as a Lecturer in the Glass Workshop where she remained until 1993. According to Moje, 'she was very important for the Workshop; she had a sense of order; she was a good glass blower; and she could pass on her glass blowing skills.'⁴ In addition to her work with Ausglass and being a regular exhibitor, one of McClure's greatest contributions to the program was the number of contacts with glass artists from around the world, whom she invited to the Workshop as visiting artists. These included Nick Mount (Adelaide),

LEFT: Neil Roberts' *Symmetry in Living & Breathing*, Staff Exhibition 1994, now in the CMAG Collection.

RIGHT: From left, Elizabeth McClure (dark glasses), Warren Langley (centre background) and Mokoto Ito (Japan), Glass Workshop master class, 1989. Photo: David Williams.

Peter Minson (NSW), John Croucher and John Leggot (NZ), and Ulrica Hydman-Vallien (Sweden). All were involved in Glass Workshop master classes.

By 1988 the Glass Workshop had developed impressive facilities:

- Five kilns for fusing and painting
- A sand blaster for use in sculptural work and surface decorations
- Glass lathes
- Facilities for laminating and fusing, and
- A melting furnace for hot glass.

Over the next few years members of the Workshop built a double-ended glory hole, workbenches and kilns for cooling and annealing glass. The Workshop space was also extended to properly house the new equipment, with the work completed in 1990.

The Workshop can proudly boast of a number of very successful projects over the years, with the first being the Master Workshop in Kiln Forming Techniques in April-May 1988. This was part of the wider International Master Workshops and Symposia

⁴ *Ibid.*

LEFT: Celebrating the new glass furnace, 1987. L to R: Klaus Moje, Noel Martin (TA), Scott Chaseling. .
BELOW: Members of the Glass Workshop, from top, Klaus Moje, Kirstie Rea, Elizabeth McClure and Nicholas Stranks, 1990. Photos: School of Art Archive.

held at the School for Ceramics, Glass, Silversmithing and Textiles.

For the Glass Workshop it was a significant project initiated by Moje to bring the highest level of kiln artists from around the world to work in the Workshop with equal level Australian glass artists. The Master Workshop became a milestone in Australian glass history, described in detail in *Australian Studio Glass*. The participants were:

- Klaus Moje (convenor), Kirstie Rea, Mezza Rijdsdijk, Richard Whiteley, Bob Knottenbelt, Stephen Skilltze and Warren Langley (Australia)
- Colin Reid and Diana Hobson (UK)
- Ann Robinson (NZ)
- Steven Weinberg (USA)
- Antoine Leperlier (France), and
- Willi Pistor (West Germany).

The Master Workshop was also significant in bringing a previously unknown level of investigation and prowess into Australia, and into a university context. The project was extremely successful and created important networks for artists from Australia and around the world to pursue. It also provided a base of knowledge and approach to research, which was felt throughout the Workshop as well as the wider Australian glass community for quite some time.

That year also saw Judi Elliott – the first Glass Workshop graduate – win an Australia Council grant to study at the renowned Glass Art School in Pilchuck, Seattle. This was the beginning of the many significant successes and achievements won by students and graduates of the Workshop over the years.

Moje had in 1989 coordinated the Kiln Formed Glass Exhibition from Australia that toured the USA, and the following year he held a number of exhibitions, including Los Angeles, Zurich, Chicago and Frankfurt. Other Glass Workshop staff achievements that year included:

- Liz McClure – was a guest lecturer at the Edinburgh College of Art, the National College of Art and Design in Dublin, and the West Surrey College of Art, and
- Kirstie Rea – was a participant in the New York opening of the exhibition of Australian kiln-formed glass curated by Klaus Moje. Rea was one of the first graduates from the Workshop. A regular exhibitor nationally and internationally, she has since pursued a very focussed and dedicated approach to kiln casting and cold working, making a very significant contribution to the Workshop's academic program over the years.

Another significant contributor in the late 1980s with his expertise in glass blowing, was visiting Sydney artist **Brian Hirst**.

Philip Spelman, a graduate of the School's Sculpture Workshop, joined the Glass Workshop as Technical Officer in 1991. He remains the Workshop's technical support, as well as maintaining a strong and active exhibition profile, completing a number of corporate and public commissions. A regular exhibitor in Sydney's *Sculpture by the Sea*, Spelman has established an impressive reputation as a public art sculptor.

The year 1991 was significant for the Workshop in other ways. There were not only the many exhibitions, commissions and other achievements gained by its staff and students, but it also saw Klaus Moje leave the Workshop, remaining true to his original plan to stay for only ten years. Part of his reasoning for an art teacher not staying longer than ten years, was that 'if he is doing it right, he will dry out; and if he is doing it right he will be exhausted; and if he is doing it right and wants to be a better artist, then he should get out and be in practice again.'⁵ As a celebration of Moje's contribution, all Glass Workshop graduates from the past nine years were

invited to participate in an exhibition. It attracted forty artists, including former and current staff, and took the form of a one-day event at Gallery Constantinople Queanbeyan – a gallery run by Neil Roberts.

Klaus Moje brought in an international network to the Canberra School of Art. Dale Chihuly and Bill Carlson (USA) and Finn Lynggaard (Denmark) were among the many high profile visitors to the Workshop during Moje's term as Head of Workshop. He was also a key innovator for the Workshop, promoting kiln formed glass to the status of a major art form. Indeed, kiln forming glass has since become the technique most associated with Australian glass. His work with Bullseye Glass Company in Portland, Oregon, was the impetus for the company to develop their 'tested compatible' range of glass. This relationship was to have a significant impact not only on Moje's own work, but also for many other artists and certainly many graduates from the Glass Workshop who use Bullseye glass in their kiln forming or kiln casting. As **Richard Whiteley** put it

The kiln formed mosaic techniques with which he [Moje] has experimented for more than three decades may have ancient origins but in his hands has a contemporary sophistication and fluidity unmatched in earlier traditions of glasswork.⁶

Moje aimed to build a 'community' with the students, where they could talk freely, 'like in a family', and get used to controversial discussion. In the process they would learn that they could stand up for themselves and widen their vocabulary. In his opinion, part of the success of the Workshop was based on a teaching approach emphasising development of the individual student.

Following his retirement from the School of Art in 1991, Moje embarked on an intensive creative period of work. He was honoured with a retrospective exhibition – *Klaus Moje, Glass: A Retrospective Exhibition* – which originated at the National Gallery of Victoria in Melbourne, travelled throughout Australia and then Germany and the USA in 1995 and 1996 to great acclaim.⁷ In 1996 he was an invited guest of honour at the

Venezia Aperto Vetro. Among his awards are the Coburg Glass Prize for Modern European Studio Glass (1985); the silver medal winner in the Kanazawa International Glass Exhibition in Japan (1990); and three successive Australian Creative Fellowship Awards (1995–1997). He was made Canberra Times Artist of the Year in 1998, and given the Lifetime Achievement Award in 2000 by the American Glass Art Society. In 2006 he was made an Honorary Officer AO in the General Division of the Order of Australia. The honour was awarded for services to the visual arts as a glass artist. Still a German citizen, he was not eligible to receive one of the normal honours, although he acknowledges Australia is his chosen home. In the same year, Moje was included in the inaugural selection of artists for Object Gallery's 'Living Treasures: Masters of Australia Craft' project.⁸

Today Moje is regarded by many as the most distinguished glass artist in Australia and a world leader in his field. His work is represented in major public collections both nationally and internationally.

THE NEXT TWENTY YEARS

Following Moje's retirement, Elizabeth McClure was acting Head of Workshop during the first semester in 1992, until the arrival of **Stephen Procter**. She then left the School after teaching in the Glass Workshop for six years, to take up the position of Head of Glass in the Design School at Carrington Polytechnic in Auckland, New Zealand. Today she works as an independent artist and exhibits her work internationally.

Procter, who arrived in July, was a distinguished English glass artist, and formerly Head of Glass at West Surrey College of Art and Design, Farnham. He began work with glass as an engraver in the early 1970s. Before arriving in Australia he had exhibited internationally and had also held teaching positions at the Royal College of Art, London and Illinois State University, USA. His work – featuring engraving and cutting on hollow forms, which enhance the form and capture the light – had been exhibited since the early 1970s, and for which he received international acclaim. The year before his arrival in Canberra, his exhibitions

Ruth Allen, recipient of the 1992 Fondi Travelling Scholarship, with some of her work. *Canberra Times*; Photo: Richard Briggs.

⁵ *Ibid.*

⁶ Richard Whiteley, Notes.

⁷ For a review of that exhibition, see "Brilliance shines through glass", *Canberra Times*, 12 November 1995.

⁸ See Megan Bottari, *Klaus Moje: Living Treasures: Masters of Australian Craft*, Craftsman House, Sydney: 2006, which was published to coincide with the exhibition, *Klaus Moje: Glass*, shown from 11 November 2006 – 7 January 2007.

Stephen Procter, c. 1997. Photo: School of Art Archive.

included *A Celebration of Ten Years*, Zurich, and *Favourite Things*, at the Crafts Council, London. His work was already represented in the Corning Museum of Glass, New York, the Victoria and Albert Museum in London, and in many other collections across Europe, the USA and Japan.

In January 1993 Glass Workshop hosted the 'Origins and Originality' Ausglass Conference with Elizabeth McClure as Chair. The event was attended by over 300 delegates, and attracted many leading glass artists from around the world. The conference was the most successful event for the organisation to that point, and was attended by some of the most significant international artists including: Dale Chihuly, Franz Holler, Rich Royal, William Carlson and others.

The following year **Jane Bruce** joined the Workshop as a Lecturer. She had graduated from the Royal College of Art in 1973 and moved to the USA in 1979. There she spent the next fifteen years pursuing a career as an artist and educator, before taking up her post at the Canberra School of Art. She had also taught in Canada and Portugal and exhibited widely in those countries. Her work is included in the permanent collections of the Los Angeles County Museum of Art, the Victoria and Albert Museum, London, the Crafts Council of Great Britain, and various European museums.

In January 1995 the Glass Workshop hosted the Bullseye Masterworks Session. This was an initiative sponsored by the School and the Bullseye Glass Company, Portland, Oregon USA. The event titled *Latitudes*, provided the first major opportunity in Australia for practicing glass artists to explore combinations of kiln formed glass and hot glass blowing techniques in a six day working session. Participants were Stephen Procter, Jane Bruce, Kirstie Rea, Kathy Elliott, Klaus Moje, Ben Edols, Robert Wynne, Elizabeth Kelly and Scott Chaseling. Another project followed in 1997 when Bullseye invited a number of Glass graduates and lecturers from the Workshop to work in a group workshop format with the goal of experimenting with Bullseye glass in their own work.

Other participants in the Latitude projects not mentioned above included Giles Bettison, Claudia Borella, Nicole Chesney, Mel George, Jessica Loughlin and Jonathan Schmuck. In 1998 the results of these workshops were developed into the *Latitudes* exhibition curated by Merryn Gates (School of Art Gallery), which was shown in Australia, Japan and the USA in 1998–99 and overseas over a number of years.

In 1996 Stephen Procter was included in the international exhibition *Venezia Aperto Vetro* at Museo Correr, Venice. Also invited was the whole Glass Workshop from the School of Art. The selection of the staff and students reflected the reputation that the program had built internationally. In the same year Procter also travelled to the USA to accompany another exhibition mounted by the Workshop, titled *Essentially Canberra*, which included works by him, Jane Bruce, Kirstie Rea and students of the Workshop. The exhibition toured to the San Francisco Museum of Fine Art and the Australian Embassy in Washington, where Procter presented a Smithsonian Lecture on Australian glass. He and Bruce were also commissioned that year to make a bowl, which was presented to the ACT Legislative Assembly at the congregation ceremony in honour of the ANU's 50th anniversary. The year also included a number of distinguished visiting artists to the Workshop, including John Brekke (USA), Clare Henshaw (UK), and Susan Cohn, Deb Cocks and James Thompson from Australia.

In 1998 Procter undertook a three-month exchange in Taiwan as part of the Australia-Taiwan Artists' Studio Exchange 1998 – sponsored by the Australia Council – and in 2000 was appointed external examiner for the University of Sunderland. *Light Works 1999* is a work commissioned by the ANU in 1999, which Procter described as a 'celebration of light'.⁹ At a time of day that changes with the seasons, mounted prisms in the windows and skylight scatter the colours of the spectrum across the foyer of the University's Innovations Building where the work is installed. Sadly, Procter passed away on 30 July 2001. During his time as Head of Glass Workshop, he continued a very active

personal practice, which was internationally recognised and respected for its minimal, sublime blown and cut or engraved pieces. He achieved considerable success with curriculum developments, international level master classes, and tours of Workshop exhibitions to Europe, USA, Singapore and Australia. His many and varied activities helped raise both nationally and internationally the profile of the Workshop.

As a tribute, the Stephen Procter Fellowship has since been established in his honour. Supported by Australia's glass artist community, the Fellowship is dedicated to cultural and artistic exchange. It allows Australian glass artists to travel overseas and study and work with others, then returning to the Glass Workshop as artists in residence to complete the circle of information exchange with Glass Workshop students. In alternating years, the Fellowship is open to international glass artists to travel to the School of Art and work in the Glass Workshop as artist in residence. The first Australian Procter Fellow was Blanche Tilden in 2003, and the first international Procter Fellow was Harumi Yukutake from Japan in 2004.

Following Procter's death, Jane Bruce took over as Head of the Glass Workshop until Richard Whiteley's appointment in mid 2002. However, after having spent a decade teaching in the Workshop, Bruce resigned in June 2004 to return to New York and the position of Artistic Director of the Northlands Creative Glass Centre in Scotland. Jane Bruce made an enormous contribution with Procter in developing and realising many successful projects and events. Bruce continues to be an active exhibitor and educator in the sector and enjoys an international reputation as a glass artist.

Richard Whiteley began working with glass as an apprentice for a stained glass company when he was sixteen. He came to the Canberra School of Art and was in the second intake of Glass Workshop students in 1984, graduating with a Bachelor of Visual Arts in 1988. He then travelled to the USA where he completed his Masters of Fine Art at the University of Illinois at Urbana-Champaign, before returning to Australia. After teaching for seven years at the Sydney College of

the Arts (University of Sydney), he left to focus on his practice centred on cast glass.

He remains the Workshop's current Head. His work is exhibited in Australia and overseas and held in corporate and public collections, including the National Gallery of Australia and the Powerhouse Museum, as well as significant private collections around the world. He maintains an active role within the wider crafts and design community, serving as president for *Object*, Australian Centre for Craft and Design between 2000–03. In 2003 he gave the keynote address to the International BCon conference on education in kiln formed glass held in Portland, Oregon. He was also commissioned (for the sixth year in succession) by Australian Business Arts Foundation to design and create their awards. 2003 was also the first year in which students from the Workshop were involved in the commission. In 2004 he was visiting artist at the North Lands Creative Glass Centre, Scotland, and presented the Bullseye *Bending Light* master classes.

In 2005 the Glass Workshop ran a national public education forum funded by the Australia Council, Arts ACT and the ANU's National Institute of the Humanities and Creative Arts. This project brought Australian and international glass artists and curators together in Canberra to work with Glass Workshop students as well as to give public lectures. Key artists invited included master engraver Jiri Hrcuba and kiln caster Jaromir Rybak (Czech Republic), and master glass blower Dante Marioni (USA) as well as Tina Oldknow from the Corning Museum in New York. These artists were teamed with a number of Australian artists including Kathy Elliott, Kirstie Rea and Scott Chaseling. Additionally, Warren Langley created a fibre optic light sculpture with the assistance of Glass Workshop students, which was installed at the National Gallery of Australia's Sculpture Garden.

Together with these visitors to the Workshop, there were also a number of key glass events. These included Corning Museum's mobile glass furnace at the National Folk Festival, as well as exhibition openings and studio visits scheduled around Canberra during

ABOVE: From left, Stephen Procter, Jane Bruce and Peter Travis in the Hot Shop, 1998. *Photo: David Williams.*

BELOW: Harumi Yukatani (Japan), the first Stephen Procter International Fellow, 2005. Gaffer, Yuya Sakia (Japan). *Photo: School of Art Archive.*

⁹ ANU, *Sculpture on Acton Campus*, 16.

Glass Workshop staff. From left: Nadege Desgenetez, Itzell Tazzyman, Phil Spelman and Richard Whiteley, 2008. *Photo: Glass Workshop.*

this period of time leading up to the American Glass Art Society Conference in Adelaide in May 2005.

The most recent staff member to the Workshop is **Nadege Desgenetez** who started as Lecturer in 2005. She completed her training in France in 1995 and has worked in glass blowing studios around the world, including Seattle where she moved in 1998. She exhibits regularly and has also worked with glass blowing teams for artists such as Dale Chihuly, Dan Daily, Dante Marioni and Lino Tagliapietra.

In 2005 the *Seeds of Light* Glass Workshop exhibition represented the Workshop staff and selected graduates of the Workshop over the past twenty years. This exhibition received significant acclaim as it showcased the wealth of talent that had been produced from this one Workshop. Another exhibition – *New Directions in Australian Glass* – represented the work of selected graduates from the Workshop and the Ranamok Glass Prize Winners Collection (1995–2003), and was shown at the Australian Embassy in Washington DC.

GLASS WORKSHOP TODAY

The Workshop owes its reputation to the achievements of its graduates and staff, the many successful projects

and excellent teachers and mentors it has attracted over the years. Importantly, a large percentage of graduates from the Workshop enjoy international careers – a most fundamental measure of accomplishment. While each of its four Heads of Workshop – Moje, Procter, Bruce and Whiteley – brought his or her own approach in running the Workshop, all shared common principles: an emphasis on skills development, in hand with artistic awareness, a strong visiting artist program, and perhaps most importantly, a genuine desire for their students to excel. The quality of the learning environment generated by the students themselves is also an important element in the Workshop's success, which in turn is incorporated into a sense of Workshop community.

The Workshop today is internationally recognised and has produced outstanding artists such as Ben Edols, Kathy Elliott, Giles Bettison, Jessica Loughlin, Kirstie Rea, Scott Chasling and Blanche Tilden, April Sargent, Cobi Cockburn to name a few. With over seventy percent of graduates maintaining a professional level involvement within the field, many regard Canberra as one of the most comprehensive and strongest glass education programs worldwide.

The Workshop focuses on developing the strengths of an individual's practice while providing a sound technical foundation, and also helping students locate their work within the broader context of the visual arts.

A vibrant visiting artists program provides unique opportunities for students to work closely with contemporary luminaries such as Franz Xaver Holler, Harumi Yukutake, Tessa Klegg, Dante Marioni, Einar and Jamex de la Torre, Mark Zirple and Silvia Levenson. All academic staff maintain active international careers and the Workshop encourages international exchanges and supports students working overseas in facilities such as Pilchuck and Corning in the USA.

The Workshop's extensive facilities allow students to focus on glass blowing, kiln forming, glass painting, mould making, glass cutting and polishing. The facilities offered rank amongst the best in teaching institutions throughout the world. They include a fully equipped

hot shop with tank furnace, extensive kiln forming area with eighteen kilns, extensive hot glass studio and cold cutting room. In addition, there is a purpose built studio for architectural glasswork, and a Glass Research Facility for senior students to investigate the cutting edge crossovers between all areas of glass forming practice.

In 2007 a new chapter for glass in Canberra began with the opening of the Canberra Glassworks. The new project is an artists' access space with provision for public participation. It was initially conceived by students within the program at the Glass Workshop who were motivated to lobby for an access facility so they could continue their work in Canberra. Capitalising on the impressive achievements of the School of Art Glass Workshop and Canberra's established reputation as a centre of excellence for glass art, the ACT Government developed the historic Kingston Powerhouse as a major glass centre. The world-class facilities of the Canberra Glassworks which opened in May 2007, complement developments at the School of Art with their professional activities, classes, demonstrations and exhibitions. These initiatives are based on collaboration and shared arrangements between two excellent institutions. The Canberra Glassworks heralds a new era for glass art and a new high profile cultural facility of international standing.

ABOVE: The Canberra Glassworks on its opening night, Kingston, ACT, May 2007.

BELOW: Canberra Glassworks: in the Hotshop, May 2007. Founding Head of the CSA Glass Workshop Klaus Moje (centre) watches graduates (l to r) Brian Corr, Trish Roan, Tom Rowney and Alexandra Chambers. *Photos: Angie McDuff, Glassworks Archive.*

CHAPTER 15

GOLD AND SILVERSMITHING

Ragnar Hansen explains to student Sandra Whiley some fine points about a walking stick made of ebony and sterling silver in the new Gold and Silversmithing Workshop, March 1981. *Canberra Times*; Photo: Peter Wells.

BEGINNINGS

RAGNAR HANSEN ESTABLISHED THE CANBERRA School of Art's Gold and Silversmithing Workshop in 1981. Consistent with School policy, he introduced a teaching philosophy in which teachers spent significant time with each student, instructing in techniques and sharing design ideas. The Workshop was designed with a view to preparing artists to continue and extend the tradition of the art of gold and silversmithing – long an important vehicle for artistic expression and exploration using precious metals.

Born in Norway, Hansen started in gold and silversmithing by accident. He had wanted to become a boat builder, but on being offered an apprenticeship at Norway Silver Design Fredrikstad in 1961, he took up the offer and qualified as a silversmith in 1965.¹ In the mid to late 1960s he worked for Norway Silver Design as a goldsmith and at Kilkenny Design Workshop, Ireland as a silversmith with the responsibility of training apprentices. He returned to Norway in 1970 to complete his master craftsman exams in 1971, and in 1972 was appointed as gold and silversmith at Sturt Workshop, Mittagong NSW.

Hansen had already met Udo Sellbach in Norway, where Sellbach made Hansen an offer to work in Tasmania. Sellbach at that time was Head of the Tasmanian School of Art in Hobart. The offer was subsequently taken up in 1973 and Hansen was appointed Lecturer at the Tasmanian School of Art's Launceston campus where he taught gold and silversmithing. Following Sellbach's appointment as founding Director of the Canberra School of Art in

1977, Hansen was asked whether he 'was prepared to draw up plans for a brand new workshop in Canberra'.² The design for the Gold and Silversmithing Workshop for the newly refurbished School of Art was accepted, and Hansen arrived in 1980 to head the Workshop and interview prospective students. He was particularly proud of the fact that all workstations were set up so that students were able to each use a similar set of tools.

The Workshop was then relatively small, with only nineteen workstations – one for each student – but nonetheless having all the equipment required for professional work. The first classes started in 1981 with ten students and Hansen as the teacher. He was joined by **Michael Bowden** soon after, as the Workshop's Technical Assistant. Among Hansen's first students was Robert Foster, who is now one of Australia's leading designers, with work in major Australian and overseas galleries, international commissions and *FINK* as his own production house.³

THE NEXT TWENTY YEARS

Johannes Kuhnen was appointed Lecturer to the Workshop in 1984. He had served his apprenticeship as a goldsmith in the private workshop of Professor Friedrich Becker, Dusseldorf, Germany from 1969–73. He undertook further studies in the 1970s and went on to graduate in design at the Fachhochschule, Dusseldorf in 1978, after which he established a joint studio with Helen Aitken-Kuhnen in Dusseldorf Bilk. There they conducted a successful studio practice for several years. They arrived in Australia in 1981 and Johannes Kuhnen worked as a jewellery designer for Select Jewellery and Hardy Brothers in Melbourne. He also lectured part-time

¹ Ragnar Hansen, Interview with the author, 13 June 2006. For other biographical details see also John McPhee, "Ragnar Hansen in Australia: Catalogue essay for an exhibition of Ragnar Hansen's work to be held at the Kunstindustrimuseet, Oslo, Norway, August 1985" (Australian National Gallery, Canberra: 1985).

² Ragnar Hansen, Interview with the author, 13 June 2006.

³ Louise Nunn, "Bold fever," *Adelaide Advertiser*, 25 November, 2002.

at RMIT, before taking up his Canberra appointment. In 1985 he was invited as Visiting Lecturer at Riverina Murray Institute of Advanced Education, Wagga Wagga, and Adelaide College of Advanced Education. In 1989 he undertook a study tour of New Zealand.

In 1985 Ragnar Hansen was granted a Commonwealth Teaching Service Overseas Study Award, during which he took the opportunity to look for leading metal smiths for invitation to the proposed International Master Workshop and Symposium to be held at the Canberra School of Art. This Bicentenary event took place in 1988, with Master Workshops in Glass, Textiles, Ceramics and Gold and Silversmithing held at the School between 9 April and 7 May. Hansen was convenor for the First International Silversmithing Symposium. The Master Workshop in Silversmithing, titled *Concepts and Realisation in Hollow Ware*, brought to the Workshop a small but distinguished group of craftsmen and designers from Australia and overseas, including Robert Foster and Georgina Paton (ACT), Helge Larsen and Chris Mullins (NSW), Frank Bauer (South Australia), Alan Scharff (Denmark), Werner Bunck (West Germany), and Amanda Bright (UK). According to Hansen, one direct result of the International Symposium for the Workshop, was that the exposure and prestige gained by the Workshop would subsequently allow it to draw in overseas students.⁴

In 1988, Mascha Moje won the Jewellery and Metalsmiths Group of Australia (JMGA) Graduate Metal Award. She completed her Graduate Diploma in the Workshop that year, following undergraduate studies the year before. Other graduate achievements in 1988 were:

- Georgina Paton – received a Capital Arts Patrons Organisation (CAPO) Grant, and
- Delene White – undertook overseas study with Professor Bunck, in Hildesheim, Germany.

In the early 1990s staff and graduates attracted national attention with their achievements, including:

- Ragnar Hansen – completion of a ceremonial

mace commissioned by the ACT Government, for the new University of Canberra

- Johannes Kuhnen – exhibition in Germany and Belgium and was commissioned to make a centrepiece for the Hamilton Art Gallery in Victoria
- Robert Foster – awarded a grant from the Australia Council to produce a catalogue for an exhibition at Gallery Noko in Sydney in 1991, and
- Roger Hutchinson and Mascha Moje – participation in the Jewellery Biennial at the Jam Factory in Adelaide.

Roger Hutchinson had been a student of Hansen's in Tasmania, and there completed his studies before moving to the Canberra region in 1982. From 1988–92 Hutchinson spent time as a part-time Lecturer in the Gold and Silversmithing Workshop, and became Technical Assistant for the Workshop in 1992. Others who shared this position (usually on a part-time basis) over the next few years include **Rik Barnsley**, **Mascha Moje**, Robert Foster and **Pamela Auburn**. Hutchinson has held the position (now termed Technical Officer) almost continuously since 1992.

Since the 1980s, the Workshop staff and its graduates have been prominent in a number of major silversmithing and jewellery exhibitions, either in the curatorial process or as exhibitors. The first nationally selected exhibition of contemporary Australian hollow ware was *Directions–Silversmithing 1989*, organised by the Crafts Council of the ACT and curated by Johannes Kuhnen.⁵ It represented the work of twelve artists and was shown initially in the foyer of the High Court of Australia. The exhibition later travelled to the Hamilton Regional Gallery and the Meat Market Craft Centre in Melbourne. The exhibition was well received, even if the majority of the artists, as one critic pointed out, came from three institutions: Canberra School of Art, RMIT and the Sydney College of the Arts.⁶ More accurately, according to Kuhnen, the three institutions merely represented the original place of training of the artists.

A second major exhibition of contemporary Australian hollowware was held in 1991, this time

ABOVE: the main Workshop area, 1981

BELOW: the tool collection, Gold and Silversmithing Workshop, 1981. Photos: School of Art Archive.

⁴ Ragnar Hansen, Interview with the author, 13 June 2006.

⁵ Crafts Council of the ACT Inc, Catalogue, *Directions–Silversmithing 1989*.

⁶ See Sue-Anne Wallace, "Ancient craft in a post-modern age", *Canberra Times*, 11 November 1989.

LEFT: From left, Ragnar Hansen, Johannes Kuhnen, David Williams and Senator Bob McMullan during the Master Workshop and Symposium, April 1988 (Photo: Greg Sugden). ABOVE: Mascha Moje at her bench working on a silver ball for a neckpiece, 1989.

curated by Daniel McGowan, Director of the Hamilton Art Gallery in Victoria, but coordinated by Kuhnen. While the distribution of the exhibiting artists was a little wider, there was nonetheless a clear bias towards Victorian artists, possibly reflecting the pre-eminence of RMIT in this field at that time. Nonetheless, it was 'a landmark exhibition'. It presented 'a survey of practices which have informed hollowware production in Australia, from Scandinavian to German influences, from ancient to contemporary concerns'.⁷

In October 1992, *Directions: Cutlery 1992* – an exhibition of contemporary flatware in Australia – was held at the High Court of Australia. Later it travelled to RMIT Gallery in Melbourne and the Jam Factory Craft and Design Centre in Adelaide. This was the second in a series of exhibitions organised by the Crafts Council of the ACT. Silversmiths were invited to submit drawings of a basic cutlery set (knife, fork and spoon) and from these, the curator of the exhibition – Johannes Kuhnen – selected twelve.

Contemporary Australian silversmithing was the subject of a major international re-assessment in 1993, with a major exhibition – *Twentieth Century Silver* – held with the sponsorship of the Crafts Council of Great

Britain. Australians included in the exhibition were Johannes Kuhnen, Helge Larsen and Darani Lewers. The curator's essay in the catalogue noted that Australia had played an important role in the development of contemporary silversmithing, crediting it with a major resurgence of the art in the 1950s and 1960s.⁸ In the late 1800s, early European jewellers, gold and silversmiths enjoyed an unprecedented prominence based on the wealth of the Australian goldfields. In the 1960s and 1970s, according to Eric Turner – Assistant Curator of metalwork at the Victoria and Albert Museum, London and a contributor to the catalogue of the exhibition – there had been a growing 'indigenous tradition of silversmithing in Australia' and one that had been led by recent European migrants such as Helge Larsen, Vic Vodica, Johannes Kuhnen and Ragnar Hansen. Helen Clifford, curator of the exhibition is reported as stating that 'Kuhnen's career illustrates the often complex network of mutual collaboration and inspiration that is part of modern silversmithing, and credited Hansen with 'transferring the sculptural tradition to an Australian context'.⁹ In the same year, Kuhnen was awarded the Gold Medal of the Bavarian State Award for 1993 in Munich, Germany, and he also travelled to Chicago for

⁷ Sue-Anne Wallace, "Landmark exhibition of hollow ware", *Canberra Times*, 6 November, 1991, 25.

⁸ Terry Ingram, "New trends in silversmithing", *Financial Review*, 23 December 1993.

the opening of the McGowan's *Contemporary Australian Holloware* exhibition. While in the USA he delivered lectures on silversmithing in Australia.

Gilbert Reidelbauch completed a Graduate Diploma in the Workshop at the beginning of 1993, and for the second semester worked as a Technical Assistant in the Workshop. He already had a background as a silversmith and toolmaker, having completed his master craftsman training in silversmithing from the Academy of Fine Art in Nürnberg, Germany. At the beginning of 1994 he became a part-time member teaching in the newly established Computer Art Studio (see Chapter 23), and in 2006 began teaching in the Core Studies program – a direct result of the introduction of the Bachelor of Design Arts degree (see Chapter 12).

1998 was another landmark year for the Workshop. Ragnar Hansen exhibited in *Then and Now Mark 2* at the Victorian State Craft Collection, and was also invited to exhibit in *Mapping Identity*, a show surveying contemporary Australian craft at the Canberra Museum and Gallery. It traced immigrant and indigenous influences on contemporary Australian craft and design for presentation in the Second Cultural Olympiad.¹⁰ Johannes Kuhnén participated and also prepared for the *Australian Crafts to Japan* exhibition, organised by the Powerhouse Museum, Sydney.

In May 1998 the School of Art, and indeed the rest of the Institute of the Arts, was thrown into a funding crisis when the ACT Liberal Government announced its decision to cut its funding to the Institute and phase out its grant completely by the 1999/2000 budget (see Chapter 7). Since a large proportion of these funds were dedicated to School and broader arts community, music and art outreach activities for children and adults, predictably the decision sparked widespread public concern. Letters to the *Canberra Times*, representations at political and departmental levels and public rallies – including a number of staff and student protests – followed. The Gold and Silversmithing Workshop 'Chain of Protest' project was one such high profile event played out in the city centre. Students invited passers-by to purchase a silver disc to be stamped with

their initials and added to the chain. The initials of almost 1000 supporters were collected.

The many protests had at least some effect on the ACT Government, for in August that year the Institute renegotiated its agreement with the Government on a 'fee for service' basis, which in effect restored half of its previous level of funding. The 'Chain of Protest' was later presented to the Chief Minister and now resides in the CMAG collection.

In 2000 the Gold and Silversmithing Workshop turned twenty and the exhibition *31@20* showcased the works of the previous two decades. Assisted by the Australia Council and artsACT it featured 150 pieces of wearable objects and large works by thirty-one artists, including past graduates, current students and staff from the Workshop. The bilingual catalogue featured an essay by Anne Brennan (Art Theory Workshop). The exhibition, curated by Johannes Kuhnén, opened at Hanau Goldschmiedehaus, Germany on 28 September, closing at the end of November 2000. *31@20* was shown in Taiwan in February 2001, coinciding with the silversmithing symposium mentioned above, and later in August was shown in Melbourne at ANU House.

Ragnar Hansen stepped down in 2001 and Johannes Kuhnén was appointed Head of Workshop. By arrangement, Hansen remained in the Workshop, allowing him more time to work with senior students and to pursue the making of hollow ware for which he has become so well known. Towards the end of the year he moved to the Blue Mountains and continues to teach part-time as a master silversmith at the TAFE Design Centre in Enmore, Sydney. Hansen has undertaken numerous commissions over the years and his work is widely represented in Australia and overseas, including State Art Galleries of most Australian States; the National

ABOVE: Gold and Silversmithing Workshop, from left, Ragnar Hansen (Head), Robert Foster, Mascha Moje and Johannes Kuhnén, 1990.

BELOW: From left, Ragnar Hansen, Roger Hutchinson and Michael Sainsbury (Technical Officer for Ceramics Workshop), 1997. Photos: School of Art Archive.

⁹ *Ibid.*

¹⁰ See Cassie Proudfoot, "Proving their mettle", *Canberra Times*, 15 April 1999, 10.

TOP LEFT: Chain of Protest, July 1998. Johannes Kuhn standing with passer by, and Workshop students (Sam Mertens, Juliette Walker and James Angus) seated.

TOP RIGHT: Johannes Kuhn and David Williams at the table, as keynote speakers at the National Taiwan Craft Research Institute Silversmithing Symposium, Taipei, 2001.

ABOVE: Ruen Wen Mong left, and Johannes Kuhn, inspecting Ruen's machined anodised aluminium sculpture, Taipei, 2001. Photos: David Williams.

Gallery of Australia; Powerhouse Museum, Sydney; Museum of Applied Arts, Oslo; and Nordenfjeldske Kunstinstrimuseum, Trondheim, Norway.

Kuhn also has exhibited widely throughout Australia and overseas in both group and solo exhibitions. His entrepreneurial, curatorial initiatives, photography and catalogue designs are highly regarded. Kuhn's work is widely represented in most major Australian public collections as well as in overseas collections, particularly in Europe, including the National Gallery of Australia, National Gallery of Victoria, Powerhouse Museum, Sydney, Museum fur Kunst und Gewerbe, Hamburg, the Victoria and Albert Museum, London, and the National Museum of Scotland, Edinburgh. Kuhn's awards and grants include the State Award of Nordrhein Westfalen, Germany (1981), Bavarian State Award noted above (1993), and an Australia Council Fellowship (1996). Kuhn is also co-founder of Workshop Bilk, which opened at its current location in West Queanbeyan in 2002.

A most recent staff member to the Workshop is **Cinnamon Lee**, who joined in 2003. She had completed an Associate Diploma at the Design Centre, Enmore in 1996, before moving to Canberra where in 2001 she graduated from the School of Art with a first class Honours degree in Gold and Silversmithing Workshop, and the University Medal in Visual Arts. She then went

back to Sydney where she gained teaching experience in various institutions while continuing her practice as a visual artist and designer, before returning to Canberra to take up her teaching position at the School. Lee has exhibited both nationally and internationally during this time and has work in the National Gallery of Australia collection. Her work has focussed primarily around an investigation into light and illuminated objects, an interest initially developed as an undergraduate at the School, where she explored the new technology of the Rapid Prototyping Facility.

GOLD AND SILVERSMITHING TODAY

The terminology of gold and silversmithing addresses the traditional origins for the design and production of wearable and utilitarian objects. The art of gold and silversmithing in its ancient origins was often the initial training for some of the world's most respected artists. The use of these precious materials is not a limitation for the works produced by students and staff today, but an historical reference for jewellery and tableware made from metal traditionally involving the use of most aspects of smithing.

Recent refurbishing of the Workshop to meet OHS requirements and the addition of a new mezzanine, completed in December 2008, has further enhanced the facility and student amenity of the Workshop.

LEFT: Artist in Residence Carlier Makigawa at her workbench, 2005.
RIGHT: Gold and Silversmithing staff, from left, Johannes Kuhn, Cinnamon Lee, Sally Mussett and Roger Hutchinson, 2008.
Photos: Gold & Silver Workshop.

The materials used in the Workshop reflect the contemporary practice and encompasses a wide range of plastics, metals and natural materials. As shown in the various Workshop catalogues, the work produced extends beyond the traditional use and scale of jewellery and hollow ware.

The course aims to provide students with professional skills to produce objects of high aesthetic and technical standard for both functional and decorative purposes. In the early semesters the focus is on set projects designed to give the widest possible introduction to the tools, techniques and processes in the field. In later semesters individual student projects are combined with prescribed projects set by Workshop staff. Higher degree student opportunities are enhanced by links with other University Faculties and Research centres.

The Workshop has facilities for most metal working techniques and students are able to witness demonstrations and personally apply their knowledge to the various processes in the use of equipment and media related to contemporary developments in gold and silversmithing. The facilities have been specifically designed to achieve the aims of the course and include provision for processes such as: casting in various materials, cold and hot forging, lathe work and other

machining, tool making, metal finishing, polishing and anodizing, as well as design studio techniques including computer aided design and rapid prototyping, which is the focus of the Bachelor of Design Arts program.

As with other Workshops, the expertise of Gold and Silversmithing staff is complemented by a dynamic program of visiting artists in residence. Over the years, prominent overseas and Australian visiting artists have played a significant part in the Workshop's academic program. Artists have included Franz Joseph Bette (Germany), Paul Leathers (Canada), Paul Derrez (Holland), Martha Sung-Won Lee (Korea), Junko Mori and Wally Gilbert (UK), Helge Larsen and Darani Lewers (Sydney), Carlier Makigawa, Sue Wraight and Susan Cohn (Melbourne), Yuri Kawanabe (Japan), Dr Ian Ferguson (UK), Otto Kunzli and Herman Junger (Germany).

Through the Complementary Studies Program, students can access the resources of other Workshops, including the 3D modelling and design facilities offered by the School's Computer Art Studio. Research into the application of new technologies and materials underpins the innovation driven Workshop practice.

CHAPTER 16

GRAPHIC INVESTIGATION

BEGINNINGS AND EARLY GROWTH

OF ALL THE WORKSHOPS IN THE CANBERRA School of Art, Graphic Investigation has been described as 'the least conventional and one whose activities are the most difficult to define'.¹ Udo Sellbach, founding Director of the School of Art, proposed the Workshop in 1978, just a year after he took up his appointment. It was in response to the then growing concept of drawing as an activity in its own right. As he more recently put it

From the outset, the intention was to liberate the subject of drawing from its narrow interpretation as a preparation for other art forms and to set it firmly into the wider context as graphic art.²

The School's accreditation submission in 1977 used the term 'Graphic Investigation' in two ways: as a first year core study taken by all students, and as a major or elective study area beyond first year core studies.³ The submission went on to describe the nature and aim of graphic investigation more generally. It was a study which

through the activity of drawing extends into a widening circle of investigation into the conceptual basis of contemporary art. The programme is flexible and open ended, aiming as much as possible to interpret and explore the interactions of mind and form, personal experience and objective analysis. The linking nature of drawing in its widest sense bridges all workshops and holds the educational potential for the development of concepts and their visualisation.⁴

Consistent with its aim, the content of the course was very broad, even from its earliest days, comprising a number of topics representing themes, and accompanied by extensive practical work.⁵ The course of study slowly evolved and concerned itself with conceptual exploration in areas of pure and applied drawing, and the use of both traditional links and contemporary technical developments. Activities included art forms involving printmaking, papermaking, handset typography and three-dimensional processes. Even the component of basic photography was included as 'recognition of the widening importance of technologically created visual images and their widespread use by artists'.⁶ The original course of study extended as an introductory core unit for four days per week for eleven weeks in Semester One. For the remaining Semesters Two–Six, it continued on the basis of elective or major study.

In 1979 **Petr Herel**, a Czech artist who had come to Australia in 1973, was appointed to run the Graphic Investigation Workshop. Bringing with him enormous experience as well as knowledge of the art traditions of Europe, he began developing the course curriculum and led the Workshop throughout its twenty years of existence. The four main and interrelated components in the Workshop's curriculum were drawing, the printed image, papermaking and typography. Drawing was seen as central to the investigative process and this focus provided an ideal condition for the development of the Artist Book in the Workshop.⁷

Based both on flexibility and structure, the course that was developed in the Workshop would soon provide an opportunity for students to widen their drawing to its fullest potential as a form of artistic

Petr Herel, c. 1980.

¹ Sasha Grishin, in *Artists' Books and Limited Editions*, (Canberra: Canberra School of Art, 1992), 9.

² Udo Sellbach, *Epilogue*, in *Artists' Books and Limited Editions*, 3 (Canberra: Canberra School of Art, 2001), 25.

³ Canberra School of Art, *Accreditation Submission 1977*, 5.

⁴ *Ibid.*, 7.

⁵ The *Accreditation Submission 1977*, 8, lists 23 topics, which include not only traditional subject matter like Drawing and Expression, Images Black and White, and Mixed Media, but also less traditional ones such as Propaganda by Graphic Means, Information by Graphic Means, and Exploration of Drawing Without Paper, including using elements of the environment.

⁶ *Ibid.*

⁷ See "The History of the Graphic Investigation Workshop and its Arts Book Archive," available from <http://anulib.edu.au/about/collections/herel/>; accessed 21 December 2006.

statement. The Workshop's philosophy aimed to build a firm basis for student personal artistic research and experimentation, and as an area of specialisation, Graphic Investigation very quickly became unique amongst Australian art schools.⁸

Assisting with these developments was **Leanne Crisp** who was appointed as a Tutor in 1980. Crisp had studied at the South Australian School of Art and was building a reputation as a painter/printmaker. Following her departure from the Workshop in 1988 she has continued to work as a teacher and visual artist with regular commitment to solo and group exhibitions.

A significant appointment in 1982 was versatile artist **Gaynor Cardew**. She brought her diverse interests and experience in print and paper making, cartooning and drawing. Cardew played a prominent role with **Katharine Nix** in establishing papermaking as it related to artists' books. Cardew resigned in 1987 to pursue her career elsewhere. She died of cancer in 1999.

In 1983 **Christopher Croft** was appointed to the Workshop. RMIT trained, with previous appointments in various Melbourne colleges and overseas, Croft brought his print/painting expertise to join Canberra School of Art painting graduate **Bernard Hardy** (later a part-time staff member). With Hardy's interests in literature, poetry and art history added to the talents of the other staff, Graphic investigation was well placed for development in the 1980s.

In the 1990s other talented part-time staff included **John Pratt**, **Frances Rhodes**, **Paul Uhlmann** and **Andrew Kaminski**, who were joined by Technical Assistants **Les Petersen**, **Gary Poulton**, **Lindsay Dunbar**, **Kaye Patterson**, **Jonathan Nix**, **John Brennand** and **Kirsten Wolf**, all of whom contributed to the success of Graphic Investigation. Part of this success was the number and quality of its graduates, which over the years have included **Mark Van Veen**, **Paul Uhlmann**, **Phil Day**, **Kate Dorrough**, **Paul McDermott**, **Danie Mellor** and **Liz Tupper**, to name a few.

The fundamental production of the Workshop has been Artists' Books. This is a form of art in which the Workshop has made a distinctive contribution, not

only in Australia, but also internationally (see below).

The program of visiting artists, master printers and editors from Australia and overseas working with staff and students at the Workshop, was another important aspect of the Workshop's philosophy. It provided further opportunities for experimentation and exchange of ideas, as well as the curating of visitors' exhibitions and the publication of exhibition catalogues. Visiting artists to the Workshop have included **Jean-Edouard Augsburger**, **Therese Weber**, **Carla Neis** (Switzerland), **Thierry Bouchard** (France), **Zdenka Krejcova** (Prague), **Lukas Kandler** (Prague/Paris), **Raphael Fodde** (USA/Italy), **Mikas Vilutis** (Lithuania), **Jackie Parry** (Scotland), **Igor Podolchak** (Ukraine) and Australians **John Davis**, **Richard Tipping**, **Geoffrey Ricardo**, **Udo Sellbach** and **Tony Figallo**.

ARTISTS' BOOKS

Artists' Books have been an art form in Europe for over a century, deriving especially from France and the tradition of *Livre d'artiste* or *Livre de peintre*, but taken up and extended by artists in other countries.

The artists' book medium is a difficult one to classify.⁹ In the most traditional form they conform to the typical book, with an emphasis on illustration and its components of leather, fine paper, beautiful paintings, drawings and print. Often they were used to illustrate a classic text, poems or narrative, and produced in a limited edition. In more recent years, this traditional format has been challenged through experimentation with materials and graphic forms of expression.

In Australia, it was the Graphic Investigation Workshop which pioneered such books. Petr Herel's concept was to develop the Workshop so that drawing was integral in a range of media including printing, papermaking and three-dimensional work, culminating in Artists' Books. The capacity to accommodate words and images made the Artist Book an ideal storehouse of ideas.

The Workshop's first books were produced in 1980 and the first catalogues were published in the late 1980s. The *Artists' Books and Limited Editions* was

ABOVE: Graphic Investigation Workshop showing student workspace with Bridgit Ohlson, 1981.

BELOW: a detail from "Voyelles", by Petr Herel, 1988.

⁸ See Pat Gilmour, *Graphic Investigation Workshop 1978–1988*, (Canberra: Canberra Institute of the Arts, 1988), 7.

⁹ For a discussion, see John Thompson, in *Fragile Objects, Artists Books and Limited Editions*, (Canberra: Canberra School of Art, 1992), 6.

ABOVE: Graphic Investigation assessment, from left, Petr Herel, Leanne Crisp, Jan Brown and students, c. 1981.

RIGHT: Petr Herel, Di Fogwell, and Peter Finlay, Graphic Investigation Office, 1987. Photos: School of Art Archive.

Petr and Di made a big impact on the way I work. One of the things Petr asked me once had me thinking for days: "Why do you use this hessian? it's very beautiful, but why?" It took me ages to realise it was a hair shirt I had bound the book in.

Clinton Hayden, graduated 2002, PM&D

¹⁰ Petr Herel, *Postscript in Artists' Books and Limited Editions*, 3 (Canberra: Canberra School of Art, 2001), 27.

the catalogue published in 1992 for the occasion of the exhibition of Artists' Books of the Graphic Investigation Workshop in Monash Studios, Melbourne in an edition of 500 copies. Co-curated by Petr Herel and Dianne Fogwell, with an appreciation by Sasha Grishin, it recorded details of 168 artists' books produced in the Workshop during its first twelve years.

This was followed in 1993 with *Claude Faivre*, a catalogue for the occasion of

the artist's exhibition in the ANU Drill Hall Gallery in an edition of fifty-five copies. In the same year *Geoffrey Ricardo*, a catalogue for the occasion of the artist's exhibition in the Canberra School of Art's Photospace Gallery in an edition of twenty copies, was also published.

Fragile Objects was the second Workshop catalogue published in 1994 for the occasion of the exhibition of Artists' Books and Limited Editions of the Graphic Investigation Workshop touring to the Embassy of Australia in Washington, DC. Its entries followed on chronologically by date and number from the first volume for the Workshop, and recorded another sixty-nine entries, bringing the total to 238 artists' books, catalogues and publications. That exhibition also toured the Musée des Beaux-Arts de la Ville du Locle, Switzerland during March to April 1995, and then at the Australian National Library, Canberra from March to July 1996. An edition of 500 copies was produced.

The third volume of the catalogue lists the 148 books and publications completed between 1995 and 1998, prior to the retirement of Petr Herel as Head of the Graphic Investigation Workshop. It also records the development of the 'Artists' Book Studio' in dedicated space which had been made available in 1994 and calling on the technical expertise of **Peter Finlay**. Finlay had

previously been Head of the School of Graphic Arts and Photography at the Canberra Technical College (1963–76), with a special interest in calligraphy, typography and printing processes. The Studio's inauguration was August 1994, with its first visitor, German printer and Typographer, Werner Enke.

In the same year the Workshop completed another catalogue of Artists' Books published by another visitor, French editor Thierry Bouchard. This was followed in 1995 with the first artist's book created by ANU Creative Arts Fellow, Udo Sellbach, titled, *And Still I See It*.

In 1996 **Dianne Fogwell**, who had joined the Workshop in 1988, was appointed Lecturer in charge of the Studio – renamed the Edition and Artist Book Studio – with an expanded brief to cover editioning (see Chapter 23 for a more comprehensive review of the Edition and Artist Book Studio). This activity went on to flourish and become integral to the new Printmedia and Drawing Workshop established in 1999 through the amalgamation of Graphic Investigation and Printing.

2001, the School's twenty-fifth anniversary year, was a time to reflect on major achievements, a key one being the development of the Artists' Book Studio. The *Artists' Books and Limited Editions*, 3 was published, cataloguing the remainder of the artists' books. A total

From left: Andrew Kaminski, *untitled*, one of a portfolio of twelve mezzotints, 1985; Jennifer Hawkins, *The Hollow Men*, 1985 (text by TS Eliot); *Australia Post*, Artists' Book, 1989. Artists: David Powell, Les Petersen, Thierry Bouchard, Jennifer Hawkins, Christopher Croft, Anthony Figallo, Richard Tipping, Paul Uhlmann, Brian Hinksman, Frances Rhodes, Peter Murphy, Petr Herel, Katherine Nix, Gustavo Geissbuhler, Ruth Cowen, Peter Finlay, Heidi Jackson, Alex Selenitsch, Pete Spence, Karen Cherry and Geoffrey Hinchcliffe. *Photos: Petr Herel.*

BELOW: Udo Sellbach in the Graphic Investigation Workshop as a Creative Arts Fellow, 1995. *Photos: School of Art Archive.*

of 386 books are now documented in the three volumes of the Workshop's *Catalogue raisonné*. Of these, 246 now form a special collection in the Library of the ANU. The artists' book became, what Herel called 'a catalyst in the work of the Graphic Investigation Workshop and an instrument of collaboration between students, staff and visiting artists'.¹⁰

PETR HEREL

Born in Horice, Czechoslovakia in 1943, Herel was accepted at the Prague School of Art at the age of fourteen, where he studied until 1961. This was a specialist high school where in addition to the usual subjects, he studied drawing, lithography, etching, painting, sculpture, typography, lettering and bookbinding. Following graduation, he worked for the next few years as a graphic artist for the Prague Museum and the Prague City Gallery.

In 1964 he was able to gain admission to the prestigious Prague Academy of Applied Arts. Competition was fierce, with over 500 applicants for the fifty places. There he studied under Professor Karel Svolinský in the Book Creation Studio. This was also

the period in which art training became more and more relaxed and liberal, and students were given a greater freedom to pursue their studies. This was a forerunner of the political changes that were to reach a climax a few years later. However, this moderate period was short-lived and within a year or so, art training reflected the rejection of the political experiment with liberalism, and returned to the period of the 1950s. For example, by 1971 Professor Svolinský and others at the Academy had been kicked out.¹¹

Herel was on a study trip to France when Czechoslovakia was invaded by the Soviet Union in 1968. The Prague Spring – famous for Alexander Dubček's attempt to reform the Communist regime – ended on 20 August 1968 when Warsaw Pact forces entered Czechoslovakia, and the liberal Dubček government was overthrown. Herel returned to complete his studies and the events of the Prague Spring had a deep affect on him. A wave of suicide attempts by immolation to protest at the invasion occurred in the early months of 1969. Herel, who graduated that year, based his artist book – *Prague Passion* – on St Matthew's Gospel, dedicating it to Jan Palach the Charles University

¹¹ Petr Herel, Interview with the author, 24 February 2006.

¹² See Sasha Grishin, "Catalogue Essay," Petr Herel *Pismo Duše: A Retrospective*, 1999, 10; Palach Memorial pages at: <http://archiv.radio.cz/palach99/eng/> accessed 18 December 2006.

ABOVE: Petr Herel and Librarian Joye Volker setting up the exhibition Artists' Books from the collections of the CITA Library and the Graphic Investigation Workshop, 1991.
RIGHT: GIW students c. 1985. Top left is Gerald Jones, top right is Paul McDermott. Others include Paul McMahon, Felicity Green, Stephen Harrison and Gregory Myers.
Photos: School of Art Archive.

student in Prague who burned himself to death on 16 January 1969.¹²

Following graduation, Herel rapidly made a name for himself, winning a number of scholarships and prizes from the early 1970s. These included the Czechoslovakian Book of the Year Prize and Czech Government Grant in 1970, a French Scholarship in 1971 to study printmaking at the Atelier Nourrison in Paris, and the Czech Government Grant again in 1972. He spent a short time in Rome before settling in Melbourne in March 1973 after marrying graphic designer Dorothy Davis.

By the time he arrived in Australia he was already a distinguished printmaker, having participated in numerous international exhibitions and solo exhibitions. His first Melbourne solo exhibition a few months later was well received and in 1975 was appointed lecturer in printmaking and drawing at the Caulfield Institute of Technology. In Australia he won the Georges Prize for Drawing in 1976 and again in 1979.

However, feeling a sense of isolation, Herel and his young family returned to France in 1976 and joined

Fondation Maeght at St Paul de Vence. The following academic year he lectured in printmaking at L'Ecole Nationale des Beaux Arts at Dijon where he met Thierry Bouchard, the French publisher and typographer. Herel and Bouchard were to establish a long lasting collaboration.

Following a debilitating illness in 1978, Herel returned to Australia and at the last moment was persuaded to apply for the new position of Head of Graphic Investigation Workshop at the Canberra School of Art. Sellbach has described first seeing Herel's work as 'really fantastic; overwhelming', and about the man as, 'an absolutely European chap, must admit, but apart from that it was perfect. And so I had no trouble in taking him on'.¹³ Herel felt at home with the workshop philosophy, which reflected his own student days in Prague.¹⁴ Having won the position, he soon set up diploma classes in Graphic Investigation with around twelve students. However, it took about five years to really set up the Workshop with the necessary equipment and curriculum, gradually developing it into a distinctive Workshop.

In 1985 he took a break from the Workshop and returned to France for a year to teach at l'Institut des Arts Visuels, Orléons and l'Ecole Supérieure des Arts Décoratifs, Paris. Returning to Australia, he remained at the Canberra School of Art – by 1992 part of the ANU's Institute of the Arts – until his retirement in 1998.

The influences in Herel's work are many, including Klee, Miro, Wols and others, building on the language and images of earlier European artists to develop his own vision. The literature of Rimbaud, Appolinaire, Baudelaire, Dostoevski, Kafka, Donne and many others, have also inspired or been a starting point for his work. Using and adapting their symbols and psychological insights, they serve to inform and enlighten his art.

His work abounds with references to dreams, monsters and other creations of the mind, while at the same time displaying intense application of skill. For example, Ronald Millar writing in the mid 1980s described Herel's work as having that 'gothic, surreal look of much Germanic printmaking', with 'intricate detail

¹³ Udo Sellbach, Interview with the author, 30 January 2006.

¹⁴ Petr Herel, Interview with the author, 24 February 2006.

and technical polish.¹⁵ Michael Richards refers to Herel's etchings of demonic visions as 'technically immaculate',¹⁶ and Sasha Grishin praises his 'technical virtuosity'.¹⁷

As already noted, Herel also collaborated with the French printer Thierry Bouchard, who became one of many international artists over the years to be invited to conduct classes at the Graphic Investigation Workshop. Bouchard in turn provided a contact point in France for Canberra trained artists to extend and consolidate their skills and experience.

Writing about Herel's retrospective exhibition – *Pismo Duše* – held at the ANU's Drill Hall Gallery in 1999, Cassie Proudfoot described his images as displaying 'the heights that can be achieved using the simple drawing process'.¹⁸ The retrospective drew on Herel's work in many different mediums over the past thirty-five years. Proudfoot went on to pay tribute to Herel's outstanding drawing ability, noting that

Many artists draw as preparation for future works in paint or sculpture. Herel draws because he can. And the results stand as proof of drawing as an artist medium in its own right.

Sasha Grishin curated the exhibition and wrote the catalogue essay, which traces the life experiences, cultural roots and European literature, which have inspired and impose on Herel's evolution as an artist. Grishin describes Herel as

a traveller through meta-physical realities, the outside observer who presents his impressions as spiritual scriblings, letters from the soul – *Pismo Duše*.¹⁹

Herel described the artists books as 'organic structures arising from different art forms and their 'bodies' are as various as the students individual talents'.²⁰ As collaborative group projects, the Artists' Books became a feature of the Workshop and on a number of occasions Herel set projects for the students, using a set text. For example, in 1988 he selected poems in French (Arthur Rimbaud's *Voyelles*) and English (Dylan Thomas's *24 Years*) and the students were encouraged to create different imagistic works from the typeset texts.

Herel saw a number of changes in the Canberra School of Art, including changes in student demographics and attitudes. For example, in the early years of the Workshop there were more mature age students both in the Workshop and more generally across the School, making for very different dynamics.²¹

Through a Visiting Fellowship at Monash University in 1992, Herel exposed other Australian artists to the Artists' Book tradition and challenges. In 1993 Jenny Zimmer established the short-lived Centre for the Development of Artists' Books and Limited Editions at Monash University, Melbourne, and invited Petr Herel to initiate its first year program.

Herel remains highly respected in the art world for his Artists' Books, drawing and printmaking. His work is represented in galleries and private collections throughout the world, including the British Museum in London, the City of Prague Art Gallery, Biblioteque Nationale in Paris, L'Arco Studio International d'Arte Grafica in Rome, Skopje Museum of Modern Art in former Yugoslavia, and galleries and private collections throughout Australia including the National Gallery of Australia and National Library of Australia. His influence has been well summed up by Helen Musa, describing Herel as

LEFT: Gary Poulton, *Voyelles/ 24 Years*, 1988

ABOVE: Russell Way, *Book Object*, 1985.

Photos: Petr Herel.

¹⁵ Ronald Millar, "Catching up on Percival's message of despair..." *Melbourne Herald*, 12 July 1984.

¹⁶ Michael Richards, "Style still lives on in collection," *Courier Mail*, 14 November 1989, 15.

¹⁷ Sasha Grishin, "Poetry inspires prints of enigmatic power," *Canberra Times*, 17 March 1989, 12.

¹⁸ Cassie Proudfoot, "Investigating Graphics," *Canberra Times*, 3 June 1999, L10.

¹⁹ Sasha Grishin, "Catalogue Essay," Petr Herel *Pismo Duše: A Retrospective*, 1999, 5.

²⁰ Petr Herel, *Artists Books and Limited Editions*, (Canberra: Canberra School of Art, 1992), 2.

²¹ Petr Herel, Interview with the author, 24 February 2006.

ABOVE: 1998 presentation of the Graphic Investigation Workshop Archive to the Menzies Library. From centre to right: Petr Herel, Professor Robert Barnes, Pauline Griffin (Pro-Chancellor, ANU).

BELOW: Student farewell picnic for Petr Herel, National Botanic Gardens, 1998. From left: Vijaya Sen, Chrissie Ianssen, Mat Kelleher, Naomi Grescke.

Photos: School of Art Archive.

On my first day at ANU School of Art, someone asked me which workshop I was in. I told them 'Graphic Investigation'. To which they replied, 'Oh, you're one of six starting this year'. 'One of six!' I said to myself, as the butterflies in my stomach trebled in number.

I cherish my art and literary education in that one-of-a-kind workshop.

Cris Clucas, graduated 1996, Graphic Investigations

²² Helen Musa, "Czech up on modern printing techniques," *Canberra Times*, 28 December 1998, 10.

²³ *Ibid.*

²⁴ For Web access to information about this collection, see *Artists' Books and Limited Editions Portfolio Collection: The Graphic Investigation Workshop, CSA 1978–1998* at <http://anulib.edu.au/about/collections/herel/>.

one of the superstars of the School of Art, one of the first-rate European artists who have made their home in the ACT, gathered a generation of top students around him and broadened the understanding how print and art can become one.²²

With his departure, the Workshop ceased to exist in its original form, although the Edition and Artist Book Studio – the expanded successor of the Artists' Book Studio – was retained. The new book studio and the former Graphic Investigation workshop were amalgamated with Printmaking to form the Printmedia and Drawing Workshop in 1999 – not a forward step in Herel's view, who feared a rationalisation of both equipment and teaching time.²³

On retirement in 1998, Herel ensured the 246 works from the Graphic Investigation Archive were lodged in the ANU Library through the Friends of the Library. These are now housed in the Rare Book Collection of the Menzies Building.²⁴

heri dono datang ke Sekolah ini,
ingin mengerti kebudayaan di sini
dan berharap
Kita saling mengerti dan menghargai
satu sama lain.

29/09/1993
Beserta salam ke,

heri dono.

Heri Dono's Ah! attend a stimulating series of Artforum and Forum Fringe (see PUBLIC LECTURES) featuring notable local, international and international members of the arts community. The lectures are held in the CSA LECTURE THEATRE, located on the first floor of the School, above the main foyer. ARTFORUM lectures are held on Wednesdays at 1 pm. FORUM FRINGE lectures are held on Thursdays at 12 noon and feature talks with...

...ing Australia's desire for cultural exchange with the Asian region. For some time Australia has been attempting to develop closer political and economic relations with other nations in the Asian region. This program will examine the motivating principles and nature of cultural exchanges within this context. The speakers have all participated in some capacity...

Visiting Artists'Book entry by Heri Dono, visiting artist from Indonesia, September 1993.

Leather work, semester 2, 1981. Photo: School of Art Archive.

BEGINNINGS

LIKE MANY OF THE ORIGINAL WORKSHOPS IN THE Canberra School of Art, their earliest beginnings can, in some form, be traced to the Canberra Technical College. In the case of the Leather Workshop, the School of Fashion within the College listed 'leatherwork' as one of its subjects in women's handicrafts as early as 1963, although by 1970 the subject was no longer on offer.¹

In the 1970s, virtually the only places to train formally in leatherwork were at the Jam Factory workshops in Adelaide, one or two technical colleges in Adelaide and at Bendigo in Victoria.² However, in response to the growth of the crafts movement in the 1960s and early 1970s, a Federal Government Committee of Enquiry was established to recommend ways of assisting the development of the crafts. Its Report identified education and training as the area of greatest need.³ The Report also coincided with the development of the Canberra School of Art, and 'interest in extending traditional craft media into the expression of ideas as art,'⁴ added impetus to the new School's commitment to establishing studio-based crafts workshops including leather, alongside traditional fine arts areas.

Penelope Amberg was appointed in 1981 to the position of Lecturer to establish and head the new Leather Workshop at the Canberra School of Art – the first of its kind in Australia in a higher education institution – with **Garry Greenwood** as consultant to assist design of the facility and the course. In 1982 **Colin Lee** joined the Workshop as a part-time Lecturer. Lee came from Queensland, having started to work with leather as part of a sculpture course with Col Portley in Brisbane.

Following University studies in psychology – which Amberg helped finance by making and selling leather bags – she deferred her Masters and went to the Jam Factory in Adelaide to undertake training under Italian leather master Pietro Salemne.⁵ She also worked there under Ian White, and as Production Manager in the Leather Workshop. Initially a maker of bags and sculptural pieces, Amberg specialised in fashion clothing using lightweight leathers and soft supple pigskin suedes in glowing colours.⁶ She was a regular exhibitor in group exhibitions and played a prominent role in the organisation of the first National Leather Conference in 1983 (see below). She was also President of the Arts Council of the ACT during 1981–83.

In addition to her responsibilities in the Leather Workshop, Amberg initiated the Canberra School of Art's Professional Practices course for senior students. As co-ordinator of this program, she developed a curriculum introducing students to the skills required for setting up and managing a studio workshop, handling finances, insurance, taxation arrangements and protocols associated with exhibition commitments with commercial galleries. This program continues today.

In 1987 Amberg resigned to pursue a career path involved with Arts Industry Training, and during 1990–98 was Cultural Counsellor at the Australian Embassy in Washington DC. She returned to Australia to work with the Centenary of Federation project before moving to the south coast of NSW and her current position with the Bega Council, managing the district's cultural facilities and programs.

The new program offered by the Leather Workshop in 1981 recognised the potential for leather as an

¹ Canberra Technical College, *Handbook* 1963, 29.

² Grace Cochrane, *The Crafts Movement in Australia: A History* (Sydney: UNSW Press, 1992), 237 & 402.

³ Committee of Enquiry into the Crafts in Australia, *The crafts in Australia: Report of the Committee of Enquiry into the Crafts in Australia*, (Canberra: AGPS, 1975).

⁴ Cochrane, *The Crafts Movement*, 402.

⁵ Member Profile: Penny Amberg in, *Eye Level*, Spring 2005, #01, at: http://www.begavalley.nsw.gov.au/community/Art_Gallery/news_spring05pdf.pdf accessed 5 May 2008.

⁶ Cochrane, *The Crafts Movement*, 404.

LEFT: Penny Amberg, Head of Leather Workshop, 1981.

MIDDLE: Leather Workshop, the studio showing tools and equipment, 1981.

RIGHT: Garry Greenwood, circa 1983.

Photos: School of Art Archive.

expressive medium. It aimed to encourage students to explore the technical and artistic dimensions of this traditional craft, as well as investigate the versatility of the medium as an instrument of artistic expression. The first of the three areas of study introduced in the Workshop allowed students to investigate various techniques, including dyeing, hand stitching, laminating, moulding and leather finishing.

A second focus by the Workshop was that visiting craftspeople would teach short courses in specialised techniques – such as bookbinding and shoe making – as well as non-conventional applications of the medium. The third area of the course would focus on business procedures and workshop management – essential skills for graduates establishing their own workshop. It was envisaged that the program would encourage students to challenge traditional concepts, extend their creative talents and develop their individual style of work.⁷

THE NEXT DECADE

There was an initial wave of interest and enthusiasm in the early years of the Workshop. The course attracted national attention with a focus on innovation and its sculptural approach. Workshop staff initiative was prominent in networking and organisation of leather related activity. For example, in July 1983 the School hosted the first National Leather Conference and exhibition. It was set up by the Crafts Council of Australia and organised by Penny Amberg (ACT), Ian White (SA), John Simpson, Robert Duff and Col Portley (Qld). One hundred participants attended a four-day program and topics included educational opportunities, supplies and equipment, and marketing. As part of the program, a selected National Leather Exhibition was held at the School of Art Gallery and included work by Gary Greenwood, Mark Arbuz, Penny Amberg and Ian White. Subsequent Leather Conferences were held in Adelaide and Melbourne in 1985 and 1987 respectively.

⁷ Canberra School of Art, *Handbook 1982*, 23.

LEFT: Student at work in the Leather Workshop's spray booth, 1981.

RIGHT: Students working in the Leather Workshop, 1981.
Photos: School of Art Archive.

Following the success of the National Leather Conference in Canberra, a related initiative saw the First National Conference of Craft Bookbinders in November 1984, also held in Canberra. It attracted national and international participants, with the exhibition *Contemporary Designer Bookbindings* showing work from Switzerland, France, UK and Australia. It was shown at the National Library of Australia and toured all States except Tasmania.⁸

In 1984 **Mark Arbuz** was appointed to the teaching staff. Originally from Lodz, Poland, Arbuz arrived in Australia in 1958 and graduated in architecture from the University of Sydney in 1975. He later worked as a Tutor in Leatherwork at the Tin Sheds – Sydney University Art Workshop. Arbuz was interested in Pop and Funk forms and painted images, making such items as leather hot-water bottles, vacuum cleaners and popup toasters. 'His ideas were more conceptual than functional and he considered expression of humour to be important.'⁹ His work was widely exhibited and is included in major State and regional galleries as well as the National Gallery of Australia. Arbuz returned to Sydney in 1989.

Garry Greenwood was appointed Senior Lecturer and Head of Workshop in 1985. He had studied art and design in England, arriving with his family in Adelaide in 1962. He had worked for Claude Neon and eventually as a freelance artist and designer in Sydney in the 1960s

and early 1970s.¹⁰ Following his marriage to Gail Whitehead, he went into commercial gallery management, purchasing the historic Bowerbank Flourmill in Deloraine, Tasmania in 1973, and also became a member of the Tasmanian Arts Advisory Board. He converted the mill into a residence, studio and exhibition space and remained there until his Canberra appointment.

In the Leather Workshop, Greenwood focussed on teaching wet formed organic sculptural use of leather, which was subsequently moulded, stitched or stained. He made several series of work based on shoes and saddles. An example of his style of work making eccentric musical instruments was one titled *Wearable Wind Form*, which could be wrapped around the body and blown to make 'a strange resonant sound'. This was exhibited in 1983 at the exhibition held as part of the first National Leather Conference.¹¹ Greenwood's experiments with acoustic possibilities of his sculptures, carried through to performance work. He worked with the Human Veins Dance Theatre in Canberra in 1987 to create a dance performance based on music, instrument forms and costumes which included 'instrument hats'. In 1988 he and his students made masks for Michael Gow's play *Away*, with Canberra's Eureka Theatre Company.¹²

Greenwood was Head of Workshop working on 'block release' while maintaining his studio in Deloraine. He returned to Tasmania in 1989 and re-established his studio full-time in Deloraine and later Launceston. His work is represented in many national and international collections including: the National Gallery of Australia; Powerhouse Museum; most Australian State Galleries; Colomer Collection, Spain; Bata Shoe Museum Canada; Dutch Leather and Shoe Museum; German Leather and Shoe Museum; and Percy Grainger Museum, Melbourne. Garry Greenwood passed away in 2005.

VISITING ARTISTS

As with the other Workshops, visiting artists and artists in residence made an important contribution to the

⁸ Cochrane, *The Crafts Movement*, 403.

⁹ *Ibid.*, 405.

¹⁰ For a short biography, see <http://www.lib.unimelb.edu.au/collections/grainger/greenwood/frameset/biohis1.htm> accessed 27 November 2007.

¹¹ Meredith Hinchcliffe, "New enthusiasm for leatherwork", *Canberra Times*, 23 July 1983.

¹² Cochrane, *The Crafts Movement*, 405.

LEFT: Members of the Leather Workshop, from left, Mary Kaiser, Ian White, Tim Meagher (visiting artist), and students Simon O'Mallon, Robert Wickham, Deborah Huff-Johnston and Rachel Antonio, 1990.

RIGHT: Visiting artist Al Martinez, student Louise Carmichael, Wendy Teakel in the background, and Ian White, Head of Workshop, 1989. *Photos: School of Art Archives.*

Leather Workshop. Over the decade visitors included Rex Lingwood (Canada), Douglas Fuchs (USA), Tim Meagher (USA), Tanya and Graham Carr (WA), Michael Thom (Hawaii) and Al Martinez (ACT).

However, towards the end of the 1980s, declining demand for student places was cause for a review of the Workshop. The Board of the newly formed Canberra Institute of the Arts (see Chapter 5) undertook the review in 1988. Following the review, efforts were made to try and develop the Workshop further, with the appointment of **Ian White** as Head of Workshop in 1989.¹³

In contrast with Garry Greenwood, White exposed students to a wide range of leather techniques and in 1990 opened up the Workshop to mixed media. White had been a Lecturer in Leather at the Marleston College of TAFE Adelaide (1978–79) and Head, Leather Department, Jam Factory Craft Centre Adelaide (1981–88). In mid 1988 he left the Jam Factory and moved to Western Australia. In 1989 he left Western Australia to take up his appointment in Canberra.

In 1990 White visited art schools in Germany, Holland and Britain to study the establishment of computer assisted design and computer graphics facilities. He was also key speaker and Australian

representative at an international conference on leather and education held in Bath. The following year, White was the first Australian (or international) to have contemporary work purchased by Deutsches Lademuseum in Offenbach, Germany. Following his overseas experience, White found inspiration in North American Indian baskets, which was reinforced by the visit of basket maker Douglas Fuchs to the Workshop.¹⁴ The collaborative work White did with the ritual-like leather vessel forms were like 'spirit traps'.

Steve Harkin, an experienced designer, bag maker who brought this expertise to the final phase of the Workshop, joined White in 1991. He was Chair of Australian National Capital Artists (ANCA) in 1993–94 during a freelance design period. In 2000–03, Harkin was based in Torino, Italy and later in the UK at the London College of Fashion.

Nonetheless, continuing low enrolments made the Workshop increasingly unviable and the decision had been made at the end of 1990 to phase out degree studies in the Workshop. There would be only an Associate Diploma intake from 1991, which would see the eventual close of the Workshop at the end of 1993. While the loss of the Workshop was a sad one, the decision allowed the gradual introduction of

¹³ Of the 77 and 64 graduating students from the School of Art in 1988 and 1989 respectively, there was only one student graduating from the Leather Workshop. In total, over the next several years when the Workshop closed in 1993, there were only eleven graduates from the Workshop.

¹⁴ Cochrane, *The Crafts Movement*, 405.

¹⁵ David Williams, Letter of Reference for Ian White, 4 February 1994.

TOP: Leather Workshop, Open Day 1986. Visitors with Mark Arbuz (centre) and Garry Greenwood (right).
 BOTTOM: Mary Kaiser (Technical Assistant), Wendy Teakel (Foundation), and students Simon O'Mallon and Tim Morriss, 1989. *Photos: School of Art Archive.*

other study opportunities, including the phasing in of computers for the visual arts (see Chapter 23) and a dedicated space for the Artists' Book Studio.

During 1993 White contributed to the development of the basis for the School's use of computers as an aid to 3D design development and image making. The aim was to use computers and specialised software as tools in the design process and as a complement to major studies in the specialist Workshops. The establishment of the School's Centre for Computer Aided Art – now the Computer Art Studio – owes much to White's considered research in this area, establishing operating guidelines and equipment acquisition. White had also been involved in 1990 in the establishment and development of the Institute's Australian Centre for the Arts and Technology (see Chapter 7), representing the School of Art in committee work associated with the project.¹⁵

Visiting Artists' Book entry by Mella Jaasma (Netherlands/Indonesia), Gallery, 2003.

Lynne Farkas, first School of Art Librarian, c. 1985.
Photo: Peter Judge.

BEGINNINGS

LIKE MOST AREAS OF THE SCHOOL, ITS LIBRARY grew from very modest beginnings. In 1969 when the School transferred from Kingston to the Acton site, the minuscule collection of art books from the Canberra Technical College was also transferred.

The library collection grew slowly, but consideration was soon given to developing a dedicated library for the Art School. A small building was planned in 1974 to augment the existing buildings, with the intention that it would house a sculpture studio, storeroom and library. Unfortunately, the storeroom and library did not eventuate.¹

In 1976 when the School gained independence from the Canberra Technical College, the library collection was just 1,000 books, transferred by the Canberra Technical College in July of that year. **Lynne Farkas** was put in charge of the small collection, to create a 'real library' from scratch to cater for the needs of increasing staff and student numbers at the School. The need to develop sources for the acquisition and cataloguing of library material was a priority. Farkas tackled these challenges with great determination and by June 1977 there were 1,500 books specialising in art, with a further 1,000 books on order. The Library continued to grow and in 1977–78 its budget had more than trebled to almost \$22,000.²

The location of the Library during those early years of the independent School was a corner of the then Graphic Investigation Workshop on the first floor of the main building. Only about twenty students could be accommodated, but it had a stunning view of tall

gum trees full of colourful parrots. These were exciting times with enough money for gradual expansion and development of the School generally, although staffing would be another matter.

THE NEW LIBRARY

While facilities and accommodation at Acton were a vast improvement to the ramshackle Kingston Annexe, the old high school still required considerable renovation and alteration in order to fulfil the requirements of an art school. In 1977 the Commonwealth Department of Education committed itself to redevelop the building as the permanent home for the School of Art. This would involve converting the existing main block and constructing some new buildings. Included in the plans was a new library (see Chapter 4).

Construction of the new Library forged ahead and at the end of 1980 **Jacquie Woodbury** – who only some weeks earlier had been appointed Reference Librarian – found herself packing up for the move downstairs. Transplanting the Library to its new premises had to be completed in time for the beginning of the 1981 academic year, although the official opening by the Governor General Sir Zelman Cowan did not occur until July. The new Library meant more spacious facilities, which could accommodate more students as well as the growing collection.

Placing the Library at the School's centre by the Building Committee and Melbourne architect Daryl Jackson, was also of strategic importance. It meant that the Library became the School's hub, integral to the School's program and its many activities. The Library has since become not only a conduit for information

¹ Canberra Technical College, *Annual Report 1974*, unpaginated draft report, CIT Library Archives.

² Canberra School of Art, *Accreditation Submission 1977*, 16.

and learning, but it has also provided space for the display of Workshop staff and student artwork, thus setting the tone for creative pursuits and exchanges.

The architect designed Library looked great. Everyone loved 'the pit' and the floor to ceiling glass windows. However, from the Library staff point of view, it was not a practical workspace. Lynn Farkas, who was appointed Senior Librarian in 1980, had been able to have some say in the final planning. Nonetheless, although the Library was a great achievement for the School, a number of practicalities so important to library operations had been overlooked.

Problems soon surfaced regarding the lack of electrical power points, temperature control and poor staff facilities. For example, there was no toilet in or near the Library, and no provision had been made for storing personal belongings or for Library displays. Farkas put forward recommendations for future Library space requirements to the School Council's Building Committee and expressed concern that the Library was given the lowest priority on the Committee's priority list.³ As a result of efforts by her and others, improvements were slowly made, and since 1981 there have been several internal modifications to cater for the needs of staff, collections and technology. The Library has also been extended to incorporate the space around its old front entrance. What used to be office space opposite the Library entrance is now the School's computer lab fitted with computer access workspaces.

STAFFING

Public Service restraints in the early years made staff appointments difficult. Farkas was to some extent able to surmount these administratively imposed limitations by taking advantage of government schemes to hire temporary staff and TAFE students on work placements. But it took some years before permanent library staff were appointed; with Farkas' own appointment as Senior Librarian in 1980 becoming the first permanent professional Library appointment.

In 1984 a position for Cataloguer was established, and with Farkas' departure in 1985 to take up a teaching appointment at TAFE, **Jacquie Woodbury** filled the position in an acting capacity until the appointment of **Joye Volker** as Senior Librarian at the end of 1986.

Jacquie Woodbury was appointed Reference Librarian in 1981 and by the time of her retirement had left an indelible mark on the Library, with her commitment to the School, its staff and its programme. Her close working relationship with the School's many staff and her in-depth knowledge of the Arts gave shape to the collection. Jacquie was responsible for the day-to-day running of the Library, Collection Development and the Reader Education Programme for seventeen years, and throughout was appreciated for her professionalism, wisdom and humour.

Joye Volker – originally from Canada, with library appointments at the Universities of Calgary and British Columbia – came to the ANU in the late 1970s where she took up an appointment at the Chifley Library. Her spirit of enterprise was well suited to change and the Art Library benefited from her aptitude with budgets, reports and grants. She kept herself tuned to the big picture by regular attendance at various Art Library Association conferences in Australia and overseas. Her job titles over the years changed in line with the various affiliations, amalgamations and mergers – such as Institute Librarian in 1988. She left the School of Art

CLOCKWISE FROM TOP LEFT

Reading area in the new Library, 1981; the Library 'pit', 1981; from left, Joye Volker (Institute Librarian), Marianna Pikler (Music Librarian), and Jacquie Woodbury (Art Librarian), in the new Library extension in the Canberra School of Music, 1992. *Photos: School of Art Archive.*

³ Lynn Farkas, "Letter to Bruce Parr", 17 February 1983.

CLOCKWISE FROM TOP LEFT

Ann MacCallum, Visual Resources Librarian, 1986; Jacquie Woodbury, c. 1991; from left, Professors David Williams and DVC Robin Stanton with Joye Volker at her farewell, and Rob Tidy (Personnel) and Irene Hansen (Library) in the background, 2005. *Photos: School of Art Archive.*

in June 2005 to take up the position of Chief Librarian at the National Gallery of Australia.

In early recognition of the importance of visual material, the position of Visual Resources Librarian was established and **Ann MacCallum** was appointed to the position in 1986. Another key staff change was the appointment in 1988 of **Debbie van Voorst** as the first Acquisitions Officer. In the same year the Canberra School of Art and the Canberra School of Music amalgamated to form the Canberra Institute of the Arts (see Chapter 5). Part of the reason for the merger was to improve administrative efficiency through joint administration, including a joint administrative structure for the Library. The merger of the two Schools led to the formation of the Institute Library.

INSTITUTE LIBRARY

Following the amalgamation in 1988, the Board of the Institute concluded a review of the Institute Library with the assistance of the Deputy Director of the National Library of Australia, Eric Wainright. The outcome was a new structure for the Library with Joye Volker appointed Institute Librarian, while Jacquie Woodbury and Marianna Pikler became Associate Librarians responsible for the Art and Music collections respectively. The focus was on an integrated management structure for the two collections. The Institute Librarian reported to the Directors of both Schools and the Library

Committee, while the Associate Librarians assumed the day-to-day supervision of their collections and staff.

At the end of 1989 the library advisory committees for art and music met to form a new joint advisory committee. Also that year – and as a result of the affiliation of the Canberra Institute of the Arts with the ANU – the Institute Library began negotiating to join the University's automated library system, URICA (see below). By the end of 1989 the Institute Library's collection included 22,000 monographs, 419 current serials, 28,500 music scores and 52,600 slides.⁴

In 1995, following a period of casual employment, **Irene Hansen** was appointed to assist with cataloguing and visual resources. With her Art History honours degree, library qualifications and general experience, Hansen was well placed for work across art and music while taking a particular interest in the development of the School of Art collection, acquisitions and artists' files. In 2007, Hansen was appointed Art Librarian.

It would be remiss not to place on the record the fact that improvements to the Library from the mid 1980s reflect not only the efforts of the Library staff, but also those of David Williams, Director of the School of Art from 1985 until his retirement in June 2006. His appointment marked the start of a long and fruitful partnership with the Library. His patronage of the Library was outstanding, helping to raise its profile and achieve a status equivalent to the Workshops. He encouraged all Library enterprises that would reflect positively on the School, and the vast number of exhibition catalogues and ephemera brought back from his visits to exhibitions, galleries and museums in Australia and overseas over the years, now form an invaluable part of the Library's collection.

LIBRARY COLLECTION AND TECHNOLOGY

The Library's collection began with a small nucleus of books but grew rapidly as it sought to provide a broad historical background to artistic thoughts and trends. It also aimed to reflect the Schools' interest in contemporary art and artists. The selection of the material was always a joint activity of teaching staff and

⁴ Institute of the Arts, *1989 Annual Report*, 52.

professional Library staff and the School was heavily reliant on the content and timeliness of the acquisitions. Acquiring items such as exhibition catalogues fresh off the press is vital to the curriculum, and having cataloguing and acquisition functions performed in situ is essential to timely delivery. The collection of monographs, serials, slides, exhibition catalogues, tapes, films, videos, CDs and DVDs has grown steadily over the years, after a rapid burst in the 1980s.

The advantages of automated systems have been available only from the 1980s. Access to the collection was strictly manual until 1982. Microfiche was a big step towards automation and all the material acquired started to make its way into the microfiche catalogue. The installation of the Gaylord system around this time was the first step towards an automated loans system. Essentially it was a machine punching dates on cards, but it was an immediate success with the Library that was looking for an easy-to-use turnkey solution to library automation.

For many, the Library has also been a home away from home and nurturing students has been a Library forte since its beginning. Library hospitality and relationships with the Workshops were also important, and one of the stories worth telling is about Pat Gabriel's cakes. In the days before automation when library loans were recorded on cards and everybody in the School knew each other, **Pat Gabriel** – who was the Loans Officer – would promise cakes to the Workshops who obeyed the rules and returned their loans by the end of each semester. Such resourceful measures produced a high return rate for borrowed items and a spirit of fun and goodwill.

In 1983, the Library obtained a microcomputer to assist in the searching of commercial scholarly databases. Commercial database searching continued in 1984 through AUSINET and DIALOG services. The use of the computer was expanded in 1984 to include the creation of in-house databases such as the slide catalogue.

Between 1979 and 1987, when the Canberra School of Art and the Canberra School of Music were

ITA Library staff, 1995. From left, back, Lyndall Kennedy, Kylie Paintan; front: Ivan Walsh, Deirdre Ward, Sue Burkett (Music), Joye Volker, Marianna Pikler (Music), Karen Vaughan, John Muellner, Ann McCallum, Jacque Woodbury, Irene Hansen and Auriel Staines (Music) (Photo: John Tucker).

operating under the aegis of the Commonwealth Department of Education, the libraries were members of the Network of Education Libraries, a consortium for automated library systems. By the time of Udo Sellbach's departure in 1985, the Art Library had two full-time librarians and an expanded collection of around 7,000 books, 180 journals and about 50,000 slides.⁵

At the beginning of 1988, the School of Art Library functioned independently, while exploring options for cooperation with arts and tertiary libraries to share automated cataloguing systems. With self-government for the ACT in 1989, however, the Office of Further Education was disbanded and as a consequence, the Network was dissolved.

Fluctuating exchange rates and an inflation in book prices in 1988 coincided with a growth in demand for periodical subscriptions and library services. Emphasis in the art collection was placed on the development and reorganisation of its slide collection. As part of the 1988 International Master Workshops and Symposia held at the School of Art, library staff also organised and participated in a panel discussion, 'From Practice to Print.'

In 1989, the Institute was affiliated with the Australian National University. This would enable the Institute Library to share a common catalogue database

⁵ Canberra School of Art, 1984–85 *Handbook*, 15.

The Library reception desk, with Elizabeth Paterson on duty.
Photos: School of Art Archive.

I have always imagined
that Paradise will be
a kind of library
Jorge Luis Borges

I have always known that
the Art Library is Paradise
Irene Hansen

⁶ Institute of the Arts, 1989 Annual Report, 51.

with the University Library, but retain its own policies. While some 18,500 records were already in machine-readable form, it was necessary to convert them to a format acceptable to URICA.⁶ By 1990 the highest priority for the Institute Library was to improve access to the collection by adding all the Art Library holdings to its automated system. With the loading of cataloguing records, staff and students could access the catalogue from online

public access catalogue (OPAC) terminals rather than sitting in front of microfiche readers.

At the beginning of 1992 the Institute formally amalgamated with the University. By this stage the Institute Library had access to URICA, the ANU Library's automated management system. It not only replaced the temporary in-house cataloguing arrangements in place since the Network system was disbanded, but also restored the professional support which had been lost. The Art Library now looked forward to the benefits of centralised automation. However, with improved access and increasing automation, further changes were inevitable.

In the strategic plan for 1991 for the Institute Library, four factors for change had been recognised:

- The automation of some functions
- Improved access to all parts of the collection
- Increasing dependence upon equipment, such as audiovisual and computing tools, and
- Increasing expectations from both staff and students.

Amalgamation with the ANU saw reciprocal borrowing privileges extended to include staff and postgraduate students of the Institute, the ANU and the University of Canberra, following its elevation to university status in 1990.

Further technological advances occurred over the next few years. In 1994 the new ANU Library management system – INNOPAC – was implemented

and staff gained access to electronic mail. INNOPAC was used over the next decade when it was upgraded to MILLENNIUM in 2004.

LIBRARY PROGRAMS

The use of the Library as a complementary learning environment to the Workshops has always been given high priority and promoted through both structured and informal reader education programs. Scheduled tutorials for first year students aimed at providing basic research skills and stimulating independent research, while continuously changing technology has driven the development of education of all library users. In the late 1990s the concept of Information Commons was developing at ANU and other universities. This combined networked computer facilities with help and training in the effective use of information technology.

The Art Library Infolab was established in 2000 as part of an Information Commons service at the ANU. The Infolabs are used for training sessions on information searching, an evolution of the previous reader education workshops. Reader education and assistance has continued to be provided at the Information Desk from the very beginning of the Art Library, and teaching staff and students made use of current information technologies, from card catalogues to microfiche and electronic journals to locate relevant material for staff and students. Postgraduate students are provided with individual instruction on the Library's resources and services.

Library publications have also been an integral part of the reader education program. These comprise orientation pamphlets, information sheets, update newsletters and the occasional bibliography series in art. In the days before automation, the Library started to keep Artists' Files, which incorporated biographical information, invitations to artists' exhibitions, reviews and so on. During the 1980s and 1990s, the Library also used a clipping service for this information.

THE LIBRARY TODAY

The Library of the School of Art has come a long way. It is a central resource providing support for the full program within the School. In addition to its professional Library services, it has also hosted numerous social events for School staff over the years enhancing the sense of community and sharing. Its collection is significant, comprising 12,000 volumes with a focus on the contemporary visual arts. Current periodical subscriptions number 250 titles. In addition, holdings include slides, CDs, DVDs, and audiocassettes relevant to the teaching interests of the School.

An important mutual benefit of the amalgamation of the Schools of Art and Music with the ANU since 1992 has been the extension of facilities and resources, including student library resources. The Art Library today is part of the larger ANU Library, which contains over two million print items, 43,000 electronic journals and over 200 electronic databases.⁷

Underlying the more recent transfer of the Institute Library to the ANU Library is the understanding that the services and the collections of the Art and Music Libraries will be valued for their uniqueness, kept in their respective Schools and enhanced within the larger framework of Scholarly Information Services.

The Library has been fortunate in the commitment of its staff over the years. They have weathered a variety of political, administrative, budgetary and technological changes with professionalism and humour.

The Art Library has embraced new technology and facilitated the growth of its collection. From 1976–2003, it was party to all the School of Art's structural changes and budgets.

In 2004, the Art Library was transferred to the ANU Library, Division of Information. It is now referred to as the ANU Art Library with Irene Hansen as Art Librarian. The Art Library and the Music Library make up the ANU Creative Arts Precinct Library. Marianna Pikler is the Creative Arts Precinct Manager. The ANU Library management has welcomed Art and Music Library staff into their professional fold and supports and appreciates the relationship between the Art and Music Libraries and their Schools. As a consequence, the transition has been smooth and well managed. The future is optimistic.

Art Library Staff, May 2006. From left: Irene Hansen, Caroline Riethmuller, Georgina Buckley, Elizabeth Paterson, Jacquie Gropp, Lia Tajcnar, Colin White and Doris Haltiner (seated). Absent: Erik Krebs-Schade, Sue Lowes and Katherine White. Photo: Marzena Wasikowska.

⁷ ANU, 2006 *Undergraduate Handbook*, 13.

Visiting Artists' Book entry by Jean Michaels-Paque
(USA), Textiles Wokshop, 2001.

Visiting Artists' Book entry by Guan Wei (Peoples Republic of China/Australia), Painting Workshop, upon his first visit in 1991.

Child artist, Canberra Technical College, 1953. Photo: ACT Heritage Library.

PAINTING AT THE CANBERRA TECHNICAL COLLEGE

THE FIRST ART CLASSES COMMENCED IN THE early 1940s at the Canberra Technical College located in Kingston. However, they could not always be sustained because of the War, and had to wait until after the wartime emergency and immediate post-war housing trades demands eased, before painting classes could be re-introduced (see Chapter 1). In 1949 art classes for adults and Saturday morning art classes for children were in place at the Technical College. Life drawing classes were introduced in 1950.

Like Ceramics and other hobby courses, the painting classes continued to be run on a part-time basis until 1966. The early art teachers for painting were also employed on a part-time basis.¹ **John Gray** taught the classes Child Art and Watercolour classes. Junior art classes were conducted on Saturday mornings for children between the ages of twelve and fifteen years. These classes were very popular, with up to thirty children at a time painting at the double-sided easels. The course was of a general educational nature planned to

stimulate and develop the imagination of the youthful students, to encourage them to express their ideas and emotion graphically in various art media and to help them acquire a means of personal aesthetic expression.²

Some of Gray's child art students went on to pursue distinguished careers in the arts. These include Virginia Spate, Leah MacKinnon, Emily Hope and John Gray's son **Jim Gray**, who in 1962 took over his father's Child Art classes.³ Virginia Spate became an art historian and

Professor of Fine Art at the Power Institute, University of Sydney. MacKinnon subsequently studied at the Canberra School of Art and returned to the School in 1992 as artist in residence in the Painting Workshop. Emily Hope later studied at RMIT and became a silversmith. The Child Art classes came to an end when Donald Brook terminated Jim Gray's classes in 1965, but were soon reinstated following Brook's resignation later that year.⁴

Painting for adults was run as a two-hour evening class each week and admission to the course required a satisfactory standard in drawing. The earlier stages of the course were devoted to the study of still life in oils or watercolour. In the advanced stages, instruction was provided in portrait and figure painting in oils.⁵ **Les Marshall** taught Life Drawing.

In 1962 the Canberra Technical College began moving from Kingston with the opening of its first building at the new Reid campus to accommodate the Commerce School. With subsequent moves by other Schools to Reid, the vacated accommodation at what was now known as the Kingston Annexe, was generally made available to the arts and crafts. For example, when Fashion moved, its vacated rooms were made available to the Painting classes.

By 1963 Painting at the Kingston Annexe comprised:

- Child Art on Saturday mornings
- Life Drawing
- Painting, and
- Commercial Art

¹ In 1950 the art teachers were: GE Duncan, H Gilliland, JT Gray, Miss M Kenny, and L A Marshall. The only full-time teacher in the arts and crafts was Miss N Ludowici in Ceramics. Canberra Technical College, *Report for 1949-50*.

² Canberra Technical College, *Handbook 1960 Session*, 14.

³ Christine James, *The Early Years* (unpublished), 2.

⁴ Peter Finlay, Letter to David Williams, 30 October 1990.

⁵ Canberra Technical College, *Handbook 1960 Session*, 14.

All were part-time evening courses for two hours per week. Also under consideration that year was Pictorial Composition, a course of evening instruction intended to prepare students for entry into the Diploma course.⁶

As discussed in Chapter 3, 1966 was a momentous year for what was by then known as the Art School within the Technical College. It saw not only the introduction of full-time classes for the hobby courses, but also a significant exhibition of work by the Art School. The exhibition featured work from all the departments within the School with the vast majority of exhibits coming from the drawing and painting classes. The painting exhibits were mainly figurative, with the aim of the painting course as stated in the catalogue, to provide

an introduction to the nature of oil paint, to the problems of space filling, to the use of colour to express depth, and to manipulation of tone to express a specific mood.⁷

The teachers of art that year were **Roderick Ewins**, **Elizabeth Kalix**, **Rudolph Szentes**, **Tom de Lucey**, **Elizabeth Milford** and **Robin Wallace-Crabbe**.

The year also saw a change of leadership for the Art School, which resulted from the resignation of **Donald Brook** as Teacher in charge of Art at the end of 1965. **Lindsay Churchland** took over as Head Teacher at the beginning of 1966 and a full-time course in Introductory Art was immediately commenced. Child Art classes were on again and taught by **Colleen Hinder**.⁸

Enrolments in some of the painting courses, including the recently introduced Introductory Art, did not initially meet expectations, and there were concerns about their continuation. The 1967 Annual Report noted that enrolments in Introductory Art and Intermediate Art of 14 and 11 respectively does not auger well for those full-time courses in 1968'. In the event, for Intermediate Art no class was held that year.⁹

Some of the problems were exacerbated by a series of what ended up being relatively short-term Head Teacher appointments over the next five years. In 1968 Churchland left and was replaced by **John Coburn** as Head Teacher of Art. However, Coburn resigned at the

TOP: Older pupils (twelve to fifteen) of John Gray's Child Art class at the Canberra Technical College, circa 1960.

BELOW: Leah McKinnon, 1972.

Photos: ACT Heritage Library.

end of Second Term to concentrate on painting. **Tom Gleghorn** quickly replaced him, but Gleghorn too retired shortly afterwards and was replaced by **Frank Lumb** in 1969.

MOVE TO ACTON

It was Lumb who saw the transfer of the Art School from Kingston to the recently vacated high school in Acton at the beginning of 1969 (see Chapter 2). Lumb's own appointment, however, was also rather brief as he retired in 1971. **Brian Cowley** took over as Head of the Art School following Lumb's retirement, and it was Cowley who saw the School move to independence in 1976 to become the Canberra School of Art (see Chapter 3).

Three full-time courses were available in painting when Cowley arrived: Art Diploma 1, Art Diploma Qualifying 1, and Intermediate Art. Art Diploma 1 was the first year of a revamped four-year (previously five years) Diploma course. The remaining years would be completed at the East Sydney Technical College or Melbourne. This Diploma also offered Preliminary Art – a one-year pre-specialist study available to students with the Higher School Certificate. It was virtually identical to Introductory Art in structure and syllabus. Those without the Higher School Certificate could still enter Art School by undertaking the Art Diploma Qualifying – a two-year pre-Diploma course.

In 1972 the Art School began servicing the art component for teachers in training at the Canberra College of Advanced Education. At the same time Cowley put together a proposal to extend the Painting Diploma the following year. In his submission he

⁶ Canberra Technical College, *Handbook* 1963, 14.

⁷ *Ibid.*

⁸ Canberra Technical College, *1966 Art School Catalogue Student Exhibition*.

⁹ Canberra Technical College, *Annual Report* 1967, 4; *Annual Report* 1968, 5.

Robert Boynes and Pat Carr (Harry). Photo: School of Art Archives.

noted the growing demand for specialist art courses in Canberra, and in terms of staffing requirements noted that

not being an art centre, Canberra must bring in most of its good quality staff, and because of this the emphasis has to be in favour of F/T as opposed to P/T staff.¹⁰

However, it was not until 1974 that the Painting Diploma in Canberra was extended to Stage 3 of the four-year course. Stage 4 soon followed and 1975 saw the first group of Painting Diploma students completing the four-year course in Canberra.

Pat Carr (later Harry) began teaching painting part-time in 1972 and in 1975 was appointed as a full-time teacher. Following the School of Art's autonomy, she joined the staff of the Painting Workshop and also did some teaching in the Foundation Workshop, retiring in 1997 to return to Sydney and full-time art practice. Other full-time teachers in Painting in 1975 were Brian Cowley, **Maurice Aladjem**, **Robert Pengilley** and **Geoffrey de Groen**.¹¹

De Groen had studied at the East Sydney Technical College and the Julian Ashton Art School. After travelling overseas he returned to Australia, and became Head of Painting in 1973. In Canberra he wrote for the *Canberra Times*, *Art International* and *Art in Australia*. He returned to Sydney in 1978 to teach at the East Sydney Technical College. His books on Australian art were published in 1978 and 1984. His work is represented in the National and State Art Galleries.

Some of the part-time teachers of the mid 1970s included **Wendy Stavrianos**, **Michael Taylor** and **Nigel Murray Harvey**. Child Art classes and Adult Art in Painting also continued.

THE PAINTING WORKSHOP: THE FIRST DECADE

Following Sellbach's arrival as Founding Director of the Canberra School of Art, an expanded and much broader Painting curriculum was soon introduced. The Accreditation Submission for 1977 listed eighteen topics in the course content, stressing the openness

of the subject 'to allow for developments to take place at individual pace and need, and in full awareness of the limits to which art can be taught'.¹² Moreover, as a result of Sellbach's vision – based on a Bauhaus inspired philosophy where the aims and objectives of the School were focussed on a model of education in which workshop principles are central to professional achievement – the teachers in Painting were practicing artists.

In 1978 **Robert Boynes** arrived in Canberra to take up the position of Senior Lecturer and Head of the Painting Workshop. Boynes came from Adelaide where he had studied at the South Australian School of Art from 1959–61, followed with postgraduate studies in Printmaking at the same institution until 1964. For the next several years he worked in tertiary education, teaching painting and printmaking until his departure for England in 1967. There he taught painting part-time at Maidstone College of Art, Kent and Basingstoke Technical College, Hants until 1969. In 1970 he was appointed Lecturer at Wattle Park Teachers' College, Adelaide, in Painting and Printmaking. His last appointment in Adelaide before coming to Canberra was Senior Lecturer at the Murray Park College of Advanced Education in Adelaide.¹³

Boynes recalls that when he arrived at the Canberra School of Art, the Painting Workshop rooms were still painted the traditional green and cream of the Canberra High School days, with long corridors created by the internal walls. These were removed during the building's remodelling from late 1979 to 1981. He was consulted on the design of the Workshop, and took it through several other significant space reorganisations since those early days.¹⁴

The first exhibition of the School's graduate work was held in October 1978, and the experience became an important annual event in the School's calendar. Painting – as the largest Workshop – has always contributed significantly to these exhibitions. Graduates from the 1970s included Wally Caruana and Michael Desmond – both of whom have since made their mark in curatorial positions at the National

¹⁰ B Cowley, 'Canberra Art School: Commencement of Painting Diploma Studies proposed for 1973,' 20 April 1972, 2, NSW State Records 72/C11/17871.

¹¹ Canberra Technical College, *Handbook* 75, 31.

¹² Canberra School of Art, *Accreditation Submission* 1977, 9.

¹³ Robert Boynes, Interview with the author, 8 February 2006.

Gallery of Australia and later at other museums – and Mary Scott who is teaching painting at the Tasmanian School of Art in Hobart. Those from the 1980s include Alison Alder, Bronwyn Bancroft and Bernard Hardy who are now established artists.

In 1984 Painting Workshop introduced a special program for visiting artists. This was accommodated by dividing one full-time lecturing position – following the resignation of Maurice Aladjem – into four residencies of eight weeks per year. Janet Laurence was the first visiting artist. This initiative resulted in a continuing contribution, not only to the Workshop, but to the School of Art in terms of an exchange between the institution and the wider art community by bringing to the School some of the most interesting and innovative artists from both Australia and overseas.¹⁵

In 1985 when the School of Art saw the resignation of Sellbach and the arrival of its second Director in David Williams, the Painting Workshop was the largest of the eleven workshops. It had four full-time and two part-time staff.¹⁶

THE NEXT DECADE

In 1988 the Canberra School of Art amalgamated with the Canberra School of Music to form the Canberra Institute of the Arts (see Chapter 5). That year the School of Art proposed the establishment of an Emerging Artist Support Scheme (EASS) to assist individual artists who had just completed their training (see Chapter 8). The Institute Board approved the scheme in December, and one of the five inaugural award winners was Derek O'Connor from Painting, who won the EASS Lend Lease Canberra Patron Award. O'Connor maintains an impressive exhibition record and is on staff at the National Gallery of Australia in the exhibition installations area.

The following year in 1989, Robert Boynes undertook a study tour of the USA under the Institute's Professional Experience Program and took part in a show of work by three Australians at the Birmingham Arts Festival. In June–July Pat Harry was invited as a visiting artist at Silapakorn University of the Arts in

Bangkok, continuing the School's academic exchange program with Thailand. Part-time teacher **Tony Twigg** was honoured by being chosen as an exhibitor in the Venice Biennale.

In 1990, following the resignation of Marilyn Fairskye to return to Sydney and a position at the Sydney College of the Arts, **Ruth Waller** was appointed. Waller had initially studied in Sydney, gaining the Diploma of Art from Alexander Mackie CAE School of Art in 1978. She held several teaching posts in Sydney before coming to Canberra to teach in the Painting Workshop, and in 2000 gained a Master of Philosophy from the ANU. In 2006 she became Head of Painting Workshop following Boynes' retirement. She has been involved in many solo and group exhibitions and recipient of a number of grants, including several from the Australia Council Visual Arts Board, and the Italian Studio in 1989. In 1990 she was selected in the first Australian Biennial Exhibition at the Art Gallery of South Australia.

The Painting Workshop's Visiting Artists program continued to prove a great success, and in 1990 visitors included Margaret Worth, Elizabeth Day, David Hawkes and Rosemary Laing. Other high profile artists in residence in the 1990s included Ewan McLeod, Tony Twigg, Micky Allen, Tony Bishop, Guan Wei (1993, 1998 and 2003), Ian Bettinson (who worked off campus with the Environment Studio), Marie McMahon, Aleks Danko and Anne Morrison from Glasgow, to name a few.

In 1991 the School introduced an International Student Exchange Program. The program encouraged third year students to exchange for one semester with students from major schools of art from around the world. Students from the painting Workshop have regularly taken the opportunities offered by the Exchange Program, and each year the Workshop has welcomed students from Europe, UK, USA, Canada and Japan.

The year 1996 was a high profile year for the School of Art, being both the ANU's 50th anniversary and the School's 20th. The year saw an unprecedented level of activity by staff and students, and Painting

Robert Boynes, Painting Workshop, c. 1998. Photo: School of Art Archives.

¹⁴ Christine James, *The Early Years* (unpublished), 41.

¹⁵ Robert Boynes, Interview with the author, 8 February 2006.

¹⁶ Canberra School of Art, *Handbook 1984–85*, 26.

TOP: Painting Workshop staff, 1981: from left, Pat Carr, Robert Boynes, Maurice Aladjem and Bernard Hardy.
 TOP RIGHT: Sonia Van der Haar left, and Catherine Wu, Painting Workshop end of year fancy dress party, 1991.
 BOTTOM: Life Drawing, 1978.
 Photos: Painting Archive.

Workshop was well represented.¹⁷ Gordon Bennett – 50th anniversary ANU Creative Arts Fellow (renamed the H C Coombs Creative Arts Fellowship) – was based in the Painting Workshop for the duration of his stay, and in collaboration with the HRC conference *Reimagining the Pacific*, the School Gallery hosted a major solo exhibition by Bennett, *Mirror Mirror: the Narcissism of Coloniality*. Robert Boynes presented a major solo exhibition – *Urban Simulations: The Red Paintings* – at Access Contemporary Art in Sydney. His work was also included in *City Remix*, a survey of contemporary Australian painters responding to the urban environment, at the Manly Art Gallery and Museum. Other staff achievements in the anniversary year include:

- A major retrospective of work by Pat Harry – *Pat Harry: Silver Anniversary* – at the Nolan Gallery curated by Peter Haynes
- **Deborah Singleton** presented a solo exhibition at Australian Girls' Own Gallery (AGOG) in Canberra during March–April, and Sue Lovegrove

exhibited *Aediculae* at the same Gallery in November, and

- Ruth Waller held solo exhibitions at Watters Gallery, Sydney and at AGOG in Canberra.

A number of Painting graduates also distinguished themselves. For example, Jodie Cunningham and Chun Chiang both received EASS awards, the former also being awarded a University Medal. Fiona Isaac and Lisa Bristow were awarded Westende IOF Travelling Scholarships, and Christine James was awarded the EASS Megalo Residency in September and exhibited in *India-Recent Paintings at Contemporary Art Space, Manuka*.

During the 1980s and 1990s, Technical Assistants Tony Robinson, David Hodges, Heike Hahnor, Glenn Dunn and Alan Geier very well supported the Painting Workshop.

THE LAST DECADE

In recent years with Ruth Waller as Head, the Painting Workshop staff comprised **Peter Maloney** and **Raquel Ormella** both full-time, **Vivienne Binns** (fractional

¹⁷ See ANU Institute of the Arts, *Annual Report 1996*, 3 and 11.

from 2007), with sessional staff including **Elisa Crossing**, **Nada Celeste**, Micky Allen, **Graham Eadie**, **Peter Jordan**, **Marie Hagerty** and **Jude Rae**. **Noel Ford** continues to run very effective weekly technical workshops on materials and methods.

An important initiative has been the introduction of teaching assistant/mentor positions, to provide an entrée into teaching for recent graduates. **Richard Lee**, **Frank Thirion**, **Jodie Cunningham**, **Gary Smith**, **Waratah Lahy**, **Suzanne Moss**, **Leah Bullen** and **Karena Keys**, have all contributed to this program. **Simon Ramsey** (assisted by **Pablo Shopen**) is in charge of the Workshop's technical facilities, training students in the safe use of tools and equipment, and maintaining a stretcher-making facility.

In this period, the Workshop curated two major survey exhibitions with accompanying colour catalogues including introductory essays. In 2002 *Snap* featured paintings by staff, alumni and students whose work engaged with the technological mediation of images, generating a dialogue between painting and photography, film and the digital. In 2006 Painting Workshop staged *Picture This*, a survey of work by recent alumni of the Workshop (Honours and Postgraduates from 2000–2006). The exhibition opened at the School

of Art Gallery featuring the work of forty-four artists, with abridged versions of the exhibition later touring to Sydney College of the Arts and The Victorian College of the Arts.

In 2007 the Workshop conducted a Symposium on Abstraction in Painting at the National Gallery of Australia. Richard Larter, Vivienne Binns and Derek O'Connor each discussed the place of abstraction in their practice, during sessions chaired by painter Jude Rae.

Many Painting Workshop recent graduates have moved to Melbourne where they show signs of having a significant impact on the local scene. Painting graduate Geoff Newton is a co-director of the Melbourne Gallery – *Neon Parc* – that has become a focus for this group of alumni. Recent alumni successfully pursuing careers in Melbourne include Noel Skrzypczak, Trevelyan Clay, Danny Frommer, Justin Andrews, Bryan Spier and Madeline Kidd. Sydney residents Anwen Keeling, Lionel Bawden and Anton Pulvirenti have active and respected exhibiting careers, while Claudia Chaseling lives and works very successfully between Australia and Germany. Sue Lovegrove lives and works in Tasmania, while Robert Cleworth teaches and paints in Western Australia.

FAR LEFT: Nada Celeste teaching painting techniques during the Creative Arts Educator's Conference, July 2003.

LEFT: Ready for student interviews: from left, Robert Boynes and Ruth Waller with students, Open Day, 1998.

RIGHT: Robert Boynes, Open Day demonstration, 1998.
Photos: David Williams.

ABOVE: Visiting artist Guan Wei, centre, with Neil Manton (Cultural Branch, Department of Foreign Affairs and Trade) left, and David Williams, Photospace March 1991.

BELOW: Painting students Kate Stevens and Habib Zeitouneh, with Printmedia student Claire Sourghes between them: Open Day 2001. Photos: School of Art Archive.

Doctoral candidates Waratah Lahy, Lynda Eldridge, Nicola Dickson and Suzanne Moss have all been recipients of Australian Post-graduate Award scholarships. Painting graduates Ria Vlavianos, Suzanne Moss and Tiffany Cole have won the Embassy of Spain Travelling Scholarship in recent years.

Staff members Ruth Waller, Peter Maloney, Robert Boynes and Raquel Ormella have all been recipients of Australia Council overseas residencies, project grants and several other ACT arts grants and awards. The significance of Boynes' extensive practice was celebrated in a survey show *True Fictions* at Canberra Museum and Gallery in 2005. Boynes' work from 1996 to 2006 was further surveyed in *In Real Time* at Manly Art Gallery and Museum in 2006.

In 2005 Canberra Museum and Gallery featured recent work by Peter Maloney in *Gone Tomorrow*. The accompanying catalogue included an essay by Ruth Waller. In 2007 Canberra Museum and Gallery curated a 'double header' – twin survey shows by Painting graduates Marie Hagerty and Derek O'Connor, now two of Canberra's most respected and significant contemporary painters. Accompanying colour catalogues were lavishly illustrated, and included essays by Deborah Clark and Peter Haynes.

The Visiting Artist program continues to attract an exciting range of practicing artists from interstate

and overseas. Recent visitors include Vivienne Binns, Wilma Tabacco, Megan Walch, Jude Rae, Craig Easton, Bruce Reynolds, Celeste Chandler, Andre Antoniou, Andrew McQualter, Nell, Louise Paramor, Hossein Valanamesh, Derek O'Connor and Roy Marchant.

PAINTING TODAY

In 2006 the Painting Workshop sharpened its focus to equip its students with the ability to develop visual ideas through processes of research, discussion and reflection. This was achieved by drawing on an appreciation of art history and theory, as a means of enhancing understanding contemporary practice. The initiative – built on an earlier program involving visiting curators Terence Maloon (Art Gallery NSW), Julie Ewington (Queensland Art Gallery), Chris McAuliffe (Melbourne University) and John McDonald (*Sydney Morning Herald* art critic) – encourages students to be self-reliant and self-motivated, to be inventive and creative in their use of ideas in order to explore the full expressive potential of their materials.

Studio facilities were developed to include a multi-purpose tool shop well equipped to work wood, other soft materials and relevant metals, and a dedicated space with specialist lighting available at all times. A well-designed extraction room for toxic spray applications augmenting the well-ventilated open plan studios, and word processing, computing, photocopying, computer image manipulation and slide projection equipment, are other resources available to students wishing to apply these skills to their study program.

The Workshop provides courses which may be included in the Bachelor of Arts (Visual) or Diploma of Art. The early stages of study emphasise closely monitored projects, designed to expand students' creative and technical skills. This is followed by more emphasis on individual investigation and research, thereby allowing first hand experience of the problems and considerations involved in becoming an independent artist. A one-day a week intensive drawing session incorporates both life drawing and exploratory drawing, taught by visiting artists with established

national and international reputations. This course has been designed to develop visual research skills and broaden the range of materials that are normally used. The seminar program, which deals with the history and theory of painting, introduces themes and issues in painting for analysis and debate.

In April of 2006 Robert Boynes retired, making him the longest serving Head of Workshop in the School and the last of the Heads of Workshop appointed during the Sellbach years. Boynes has continued to exhibit regularly and widely with an impressive record of solo exhibitions. He has been included in numerous important international projects, surveys and art fairs. His works are in the collections of all State galleries in Australia and part of many corporate holdings throughout the world. Today he serves the School in the capacity of Adjunct Visiting Fellow.

As already noted, Ruth Waller succeeded Boynes as Head of Painting, taking over a well-established high profile Workshop. It continues to attract talented Australian and overseas students to its highly regarded Honours, Master and PhD programs – graduates of the future who will be well placed to meet the challenges of contemporary visual arts.¹⁸

Painting Staff from left, standing: Raquel Ormella, Peter Maloney, Vivienne Binns Greg Hodge and Ruth Waller; kneeling: Simon Ramsay, Helen Shelley and Peter Jordan, 2008.

Photo: Painting Workshop.

¹⁸ For an up-to-date description of the Painting Workshop and its staff, see <http://www.anu.edu.au/ITA/CSA/painting/staff.html>.

Visiting Artists' Book entry by Guan Wei (Peoples Republic of China/Australia), Painting Workshop, on a return visit in 1994.

Visiting
Artists' Book
entry by
Tony Twigg,
Foundation
Workshop,
1994

CHAPTER 20

PHOTOMEDIA

Peter Finlay, c. 1995. Photo: David Williams.

BEGINNINGS AT THE CTC

WHAT MIGHT BE REGARDED AS THE EARLIEST forerunner to Photomedia was probably a short course called *Camera Techniques* taught in the School of Graphic Arts at Canberra Technical College from the mid 1960s. **Peter Finlay** was Head Teacher of the School, which like the School of Art, was housed at the Kingston Annexe where 'all of the accommodation [was] substandard'.¹

At the beginning of 1969 the School of Art (with the exception of Ceramics) moved from Kingston to the old Canberra High School site at Acton (see Chapter 2). Ceramics moved the following year, but Graphic Arts (with the exception of what was now called Photographic Techniques), remained at Kingston, although it was planned that a new building at the Reid campus would provide future accommodation for that School. Office space for the photography course was located at Acton in the former high school library – the room currently used as the Conference Room, adjacent to the western staircase – while classes were conducted in the evening using the ANU photo labs.² Photographic Techniques saw a great surge in enrolments that year, climbing from nineteen and seventeen in 1967 and 1968 respectively, to ninety-three in 1969.³ Also that year, it was proposed that a new course – Creative Photography – would commence in 1970 and be part of the Art School.⁴

In 1971 the College introduced a part-time four-year Photography Certificate course 'to provide the scientific and technical training now needed by the professional photographer'.⁵ The proposed Certificate

Stage III in 1972 included a unit called the Visual Arts. It is unclear to what extent this may or may not have overlapped with Creative Photography run in the School of Art. A F Hewlett was teacher in charge of Photography. Stage IV of the Certificate course was introduced in 1974. The highlight for Photography that year was the trip to Melbourne by Stage III and IV students 'to inspect Kodak's plant at Coburg and La Trobe studios and colour processing laboratories'.⁶

PHOTOMEDIA WORKSHOP: THE FIRST DECADE

In 1976 the School of Art gained independence from the Canberra Technical College, to become the Canberra School of Art (see Chapter 3). With the arrival of Udo Sellbach the following year, the School began the development of a workshop program where teachers were also practicing artists (see Chapter 4). The first teaching programs of Photomedia began in 1977 under the name of Visual Communication, with **Ingo Kleinert** – who had been appointed in July of the previous year – and **Chris Meadham** as the Senior Teacher. **John Reid** joined the Workshop in 1978.

The Visual Communication Workshop was initially concerned with photographic, graphic and audio-visual forms of image making. The 1977 Accreditation Submission clarified the role of the Workshop, noting that it was

designed to go beyond the practice of graphic design and encompasses audio-visual, film and photographic technology as well as the analytical preparation of emotional, instructional, conceptual and organisational matter

¹ Canberra Technical College, *Annual Report 1966*, 11.

² Peter Finlay, Letter to David Williams, 30 October 1990.

³ Canberra Technical College, *Annual Report 1969*, 14 and Annexure B, 5.

⁴ *Ibid.*, 58.

⁵ Canberra Technical College, *Details of Course and General Information 1972*, 19.

⁶ Canberra Technical College, *Annual Report 1974*, Draft, unpaginated, CIT Library Archive S/014.

through visual presentation and form.⁷

The course content included not only photography and studio equipment and processes, but also two-dimensional visual form, audio-visual technology, image reproduction, environmental perception, sign and symbol, and marketing.

By 1979 the scope of the course in Visual Communication fell into three distinct components:

- Graphic media – dealt with aspects of two-dimensional image making and incorporated skills from drawing, technical drawing and illustration, typography and the preparation of artwork for offset and silkscreen printing, taught by Reid
- Photographic media – the generation of images using photosensitive materials in a visual arts context, taught by Kleinert, and
- Audio-visual media – concerned with audio and visual technologies using Super 8, tape and multi-image slide sequences, taught by Meadham.

In 1982 when the use of cameras and light sensitive materials predominated, the Workshop formally changed its name to Photomedia – a name that reflected the multi-media uses of photography and audio visual work. That year Kleinert was appointed as the Workshop's first Senior Lecturer and Head of Workshop.

Kleinert had migrated from Germany to Australia as a small boy in 1949. In the early 1960s he studied art at the Caulfield Institute of Technology and RMIT, and undertook teacher training at Melbourne Teachers' College. In 1968 he returned to Europe, travelled widely and then settled in London the following year. He stopped painting, taught part-time and worked part-time designing and constructing sets for a theatre company. In 1971 he returned to Australia and began using the camera. He produced a series of serial photographs and installations, culminating in a solo exhibition in Melbourne the following year. In 1973 he returned to London but returned after two years to settle in Adelaide. There he became a member of the Experimental Art Foundation, putting on a solo

exhibition at the Foundation and designed the set for *Godspell*. From the late 1960s to 1975 he lived and travelled in Europe before returning to Australia.

In 1976 he moved to Canberra to join the staff of the School of Art, and in 1978 exhibited *Greetings from Canberra* at ICA Sydney and the Goethe Institute in Canberra. That year – assisted financially by the Arts Council of the ACT – Kleinert organised *Act 1*, an exhibition of performance art in Canberra. In 1980 and 1982 he received grants from the Visual Arts Board of the Australia Council and the Department of ACT Arts for *Act 2* and *Act 3*. These nationally significant festivals attracted performance and installation artists and audiences from all over Australia and were directed by Kleinert with the assistance of his wife Sylvia (who was a teacher in Art History and Theory also at the School; see Chapter 10), and John Reid.

In 1983 Kleinert received a Commonwealth Teaching Service Overseas Study Award in the form of a travel grant to visit – over a six-month period – art schools, museums and photographic collections in the USA, UK and Germany. This was the first time that such a grant had been awarded at the School and it set a precedent for professional leave.⁸ Kleinert's visits to American art colleges also demonstrated that the audio-visual technology was in a state of flux, with video, film and computer technology replacing tapes in the production of visual images. This reinforced the strength and importance of photographic imaging in the context of the visual arts and art education. Accordingly, the visit precipitated the phasing out of the audio-visual component of Photomedia.

The Workshop also expanded during that period, and in 1985 Photomedia full-time staff comprised Ingo Kleinert (Head of Workshop), Chris Meadham, John Reid, **Bill Vennard** and **Martin Pieris** (Technical Assistant). **Hanh Tran** and **Leslie Goldacre** were engaged on a part-time basis.⁹ Later **Tim Rowston** joined the staff as Technical Assistant.

The following year Photospace – a small gallery within the Workshop – was established on the initiative of Photomedia staff, with exhibitions curated by staff

Student workspaces, Photomedia Workshop, 1981.

⁷ Canberra School of Art, *Accreditation Submission 1977*, 11.

⁸ Christine James, *The Early Years* (unpublished), 42.

⁹ Canberra School of Art, *1984–85 Handbook*, 26.

Hanh Tran in the Photomedia Workshop, 1981.
Photo: School of Art Archive.

and students (see also Chapter 13). From the outset, Photospace exhibition policy welcomed proposals from all Workshops and has hosted numerous significant solo exhibitions from major Australian and international Visiting Artists including:

- ✧ Wolfgang Severs – photo-documentation work in society, August 1986
- ✧ Warren Breningen – drawing exhibition, March 1987
- ✧ Anne Wulff – recent photographic works, October 1988
- ✧ Guan Wei – *Wo De Yishu* (The Art of Idleness) painting, March 1991
- ✧ Jon Cattapan – painting, September 1991
- ✧ Alex Danko – installation art, November 1994
- ✧ Tina Wirahana – Maori weaving, May 1995
- ✧ Robin White – printmedia exhibition, September 1995
- ✧ Alfredo Jaar – photographic works, September 1996 (in association with NGA)
- ✧ Hideo Matsumoto – Japanese ceramics exhibition, August 1996
- ✧ Latika Katt – paintings from India, May 1999
- ✧ Tim Johnson – new paintings, June 1999
- ✧ Zoe Walker – (UK) installation work, April 2000
- ✧ Renate Hahn – (Germany) ceramics exhibition, March 2001
- ✧ Doug Spowart and Victoria Cooper – pinhole photography, May 2002
- ✧ Lucia Pacenza – sculptural marquettes from Argentina, October 2003
- ✧ Andrew Antonio – paintings and drawings, October 2004
- ✧ Celeste Chandler – new paintings, May 2004
- ✧ Henning Eichinger – works on paper, August 2005, and
- ✧ Matthias Ostermann – (Canada) ceramics, March 2006.

THE NEXT TWENTY YEARS

In 1988 the Canberra School of Art amalgamated with the Canberra School of Music to form the Canberra Institute of the Arts (see Chapter 5). The Bicentenary Year was an important year for the School of Art, including Photomedia, which put on a busy program of exhibitions to mark the event. There were a number of significant achievements by Photomedia staff and students. Graduate Marian Drew became a lecturer in Photography at the Queensland College of Art, and John Reid visited Hong Kong and Kuala Lumpur with assistance from the Professional Experience Program. His experience laid the foundation for a School photographic exhibition tour of Malaysia.¹⁰ The exhibition *50 works: Photographs from the Photomedia Workshop* toured South East Asia and was funded by the Australian Government through the Department of Foreign Affairs and Trade. This was the first of a number of exhibitions to be organised by the School in the next two decades for international touring.

In 1989 the Institute grew closer to the ANU with the signing of an affiliation agreement between the two institutions. This led to formal amalgamation with the University at the beginning of 1992 and allowed the School of Art to share the facilities and resources of the University. Photomedia also enjoyed a co-operative arrangement at that time with the ACT Institute of TAFE, and was able to make use of the TV studio, cameras and editing facilities at the University of Canberra. This accommodated the growing number of students wishing to incorporate video and film work in their portfolios. Later in 2003 Photomedia's co-operative arrangement with the TAFE (now known as Canberra Institute of Technology), involved a 'teaching exchange'.

In 1989 Tracey Horrocks – a final year student in Photomedia – prepared a series of nine photographs that made up her self-portrait series *Rhuthmos*. Five of the photographs were displayed in the School's graduate exhibition, and three were purchased by the School's Emerging Artists' Support Scheme (EASS) – a scheme established the year before to purchase the works of artists as they complete their training (see Chapter 8).

¹⁰ Canberra Institute of the Arts, *1988 Annual Report*, 29.

In 1990 the Centre for Resource and Environmental Studies (CRES) at the ANU joined the School's EASS and established an award to encourage the students to explore environmental themes. The winner of the inaugural CRES award was Alan Kniger, who had just completed his course in the Photomedia Workshop. His photographs combined natural and urban landscapes, with the resulting juxtaposition leading to new associations.¹¹ Visiting artists to Photomedia during that time include Brian Hawks (conservator from the National Library), Anne Ferran and Catherine Rogers (both photographers from Sydney), Deborah Phillips, Anne Wulff and Denise Ferris.

In 1991 Kleinert applied for fractional appointment within the Workshop to allow him to pursue his own artistic work as well as work as Acting Deputy Director. He later went on to become Convenor of the Undergraduate and Honours Program at the School until his retirement in 1996. In 1992 Kleinert received a Visual Arts and Craft Board Development Grant, and in 1994 was appointed a member of the Visual Arts and Craft Board (VACB) National Infrastructure Support Committee. In 1995 he was a member of the VACB's Multicultural Advisory Committee. Following his resignation in June 1996, Kleinert was artist in residence at the Nelson Polytechnic in New Zealand.

When Kleinert stepped down **Anne Ferran** – who had joined Photomedia in 1990 – took over as Head of Workshop in an acting capacity. The position was confirmed at the end of the year.

Ferran had graduated from Sydney College of the Arts in 1984.¹² In 1986 she was awarded a Visual Arts Board Travel Grant and travelled to Europe, taking up a six-month residency at the Power Studio, Cit Internationale des Arts, Paris. Returning to Australia, she taught Photography part-time from 1987–1989 at the Australian Centre for Photography, and during 1989 at Seaforth College of TAFE. Just before taking up her position in Photomedia, she was in Canada on a Canada Council Foreign Visiting Artist Grant.¹³ Ferran remained Head of Workshop until 1992 when she resigned to return to Sydney and continue her career as

a practising artist. However, despite her relatively short appointment, she made a significant contribution to teaching by developing studio theory in the Workshop as an integral component of Photomedia's curriculum. She also played a prominent role in connecting the Workshop to the lively Sydney scene and the Australian Centre for Photography.

With Ferran's departure, **Martyn Jolly** became head of Photomedia in 1993, having held positions at the National Gallery of Australia, the Australian Centre for Photography and Sydney College of the Arts.¹⁴ He came to the School of Art with an impressive background encompassing practice, curatorship, research, writing and teaching. The series he was working on when he arrived – *Wonderful Pictures* – was exhibited at the Museum of Contemporary Art in Sydney in 1994, and formed the basis of his Master of Arts at the University of Technology, Sydney, which he received the following year. He took up an Australia Council Fellowship in London in 2001, and the research he conducted there resulted in a PhD from the University of Sydney in 2003, titled *Fake Photographs: Making Truths in Photography*. A portion of his PhD research was expanded into the monograph *Faces of the Living Dead: The Belief in Spirit Photography* which was published by the British Library in the UK, Miegunyah Press in Australia and Mark Batty in the

LEFT: From left, Robert Boynes (Head of Painting), Lyle Cullen (background), Barbara Campbell (Foundation Studies) and Ingo Kleinert (Photomedia) at Jan Brown's farewell, 1987. Photo: School of Art Archive.

RIGHT: Anne Ferran, 1991. Photo: Photomedia Workshop.

¹¹ Canberra Institute of the Arts, 1990 Annual Report, 9.

¹² Sutton Gallery, *Anne Ferran: Curriculum Vitae*, 2006.

¹³ ANU Institute of the Arts, 1991 Report, 7.

Ingo Kleinert with his galvanised iron dingos in situ for *In the Eye of the Dog* on the grassed roof of New Parliament House, 1995. Photo: David Williams.

US. At the same time he continued his practice, working with two other artists Tess Horwitz and Tony Steele, to design and build the ACT Bushfire Memorial – a major commission opened by the Chief Minister on 18 January 2006.

The year 1995 was an outstanding one for exhibition activity and other achievements within Photomedia. These include:

- ✦ Martyn Jolly's exhibition at the Museum of Contemporary Art in Sydney, as well as his contribution with the photography and a major essay to the catalogue. He also delivered a

paper to the *A Small History of Photography Forum* at the Centre for Contemporary Photography, Melbourne, and presented papers at the National Gallery of Australia, the Centre for Contemporary Photography, College of Fine Art, University of NSW, and other institutions.

- ✦ Staff member **Ruth Frost** exhibited in Safe House, and Chris Meadham exhibited a solo exhibition of photographs at the Bungendore Wood Works Gallery

- ✦ Students from Photomedia participated in the Digital Imaging Workshop conducted by Timothy Druckrey, New York curator and critic

- ✦ Shane Breynard graduated from Photomedia and was awarded the University Medal by the ANU

- ✦ Marcia Lochhead was awarded a Samstag Scholarship to undertake postgraduate study at Glasgow School of Art

- ✦ Students David Martin won an EASS award, and Hou Leong a Photo Access Award, and

- ✦ Photospace continued its varied program of student and visiting artists' exhibitions, totalling twenty-three exhibitions from March to November.

Memorable too that year was Kleinert's *The Eye of the Dog* sculptural installation on the north-western grassed roof of Parliament House (see over page). It was

part of Canberra's National Sculpture Forum. The dogs – made of rusty, flattened corrugated iron – proved a popular installation.¹⁵ Predictably, however, it didn't please everyone, and one letter to the editor raised some occupational health and safety concerns in the shape of 'two sharp points on each of the 400 pairs of ears.' These, it was alleged, posed grave dangers with the 'gouging of flesh' seen as a potential injury and called for the sacking of those who gave permission for the installation!¹⁶

The year also saw some staff changes in Photomedia. **Ruth Frost** (Lecturer) and **Marcia Lochhead** (Technical Assistant) left the Workshop. **Georgina Smith** was appointed the new Technical Assistant.

Following Jolly's appointment, Photomedia began to participate fully in the 'digital revolution' that was overtaking photography. In the first few years, young cutting-edge new media artists such as Linda Dement, Michele Barker, and Josephine Starrs from the group VNS Matrix were invited to be visiting artists and invigorated Photomedia's teaching programs. Existing Photomedia staff equipped themselves with the requisite skills and began their own research into new media, while the Workshop began the process of keeping up with frequent technological changes by developing its own computer laboratories and incorporating interactive multimedia, the internet and video into its teaching programs.

In 2003, a complete rebuilding by the University of Photomedia's existing darkrooms into a state of the art facility surrounding two large processing machines, allowed the Workshop to maintain the still photograph as its 'centre of gravity.'

Around this time, the Computer Aided Art Studio was also being established (see Chapter 23), and this involved Photomedia staff members, including David McDowell – who had relevant experience from his previous position at the Tasmanian School of Art, Hobart – and Photomedia graduate Alan Koninger.

Photomedia has also maintained its international focus. In 1996, for instance, it collaborated with the National Gallery of Australia to host the internationally significant Chilean artist Alfredo Jaar. Jaar installed

¹⁴ For the remainder of this section I am particularly indebted to input from Denise Ferris (24 September 2007) and Martyn Jolley (3 October 2007).

¹⁵ Jenny Manning, "Ingo's Dingoes haunt the Hill", *Canberra Times*, 2 April 1995, 23; "Parliament goes to the dogs – until April 30", *Advertiser*, 1 April 1995, 15.

¹⁶ Ken McPhan, "Iron dogs too dangerous", Letters, *Canberra Times*, 1 May 1995, 10.

a major photographic installation in the National Gallery of Australia exhibition *Islands: Contemporary installation from Australia, Asia Europe and America*, and worked with Photomedia students on a public art project in Garema Place. In subsequent years many other overseas artists also worked with students on public art and video projects.

In 2004 Photomedia received a grant from the ACT Government to publish and exhibit a DVD compilation of this local and international work called *State Circle: International Video in Canberra*.

Photomedia also built links with Canberra institutions. In 1998 it began collaboration with PhotoAccess to jointly offer a pre-tertiary award – the Certificate in Creative Photography. Since then, this initiative has been very successful, particularly in introducing mature age students to photography as a visual art, and many have continued their study in Photomedia's graduate programs.

1996 was an anniversary year – 50th for the ANU and 20th for the School of Art – marking an important milestone for the School. Workshops contributed to the anniversary celebrations and Photomedia marked the year with a number of staff and student achievements, including:

- John Reid – presentation of his oral/visual *The Fishman of SE Australia* as part of the Nemeses and Defacement Seminar hosted by the ANU Department of Archaeology and Anthropology
- Martyn Jolly – presentation of several papers, including *Frank Hurley and a Domesticated Australian Sublime*, and
- Silvia Velez – appointed assistant curator, photography, at the NSW Art Gallery, and Shane Breynard – presented solo show *Facilities* at the South Australian Contemporary Art Centre, and *Semblance* at the Canberra Contemporary Art Space.

The issue that dominated 1998 was the decision of the ACT Government to cut funding to the Institute of the Arts – the net effect of which was to effectively

reduce the Institute's funding by nine percent. That reduction, together with Commonwealth funding cuts and unfunded salary increases, placed the Institute's funding in real terms some twenty-five percent lower than it was in 1996. Amongst the cost cutting imposed at the School of Art, was a rationalisation of course offerings, reduction in staff numbers such as by early retirement, and reduced funding for workshop operations and school infrastructure. Chris Meadham took early retirement in 2000, leaving Martyn Jolly and **Denise Ferris** as the full-time teaching staff, with **Jason O'Brien** as Technical Officer and Ingo Kleinert as Visiting Fellow.

In 2001 Jolly undertook a three-month residency at the Australia Council London Studio. This resulted in the exhibition *Faces of the Living Dead*, exhibited at the Canberra Contemporary Art Space and Scott Donovan Gallery. Photomedia staff such as **Peter Fitzpatrick** also fostered close professional links. Fitzpatrick joined Photomedia in 2001 and initiated an ongoing innovative teaching project with the National Film and Sound Archive in 2004. The project – *Cut* – involved students re-sequencing and manipulating digitised footage of Australian silent movies thereby creating new meanings. Their work led to several successful screenings at the Archive. Fitzpatrick also developed active exchange arrangements with photomedia colleagues in Dunedin, New Zealand. In 2002 Photomedia students sent a photographic exhibition – *Breathless* – to the Otago School of Art Gallery in Dunedin.

Another example is Denise Ferris, who organised a student documentary project around the Dalgety Woman's Day of 2005 and 2006, individually photographing each of the participants. Ferris joined Photomedia in 1987, fresh from having completed a Graduate Diploma at Sydney College of the Arts. Initially she was asked to teach for one semester, particularly as she had skills in 'alternative processes' – photographs made in sunlight using contact negatives and often with non-silver emulsions. She also conducted studio theory classes. Following a send-off party at the end of the semester, she was promptly asked to teach in the

Denise Ferris, centre, talking to a prospective student in the Photomedia Workshop on Open Day. Photo: School of Art Archive.

ABOVE: Photomedia staff: Peter Fitzpatrick, Jason O'Brien (Technical Officer), Martyn Jolly (Head of Workshop), David Wills and Denise Ferris, 2008. *Photo: Photomedia Workshop.*
BELOW: Artist Richard Larter, left, discusses a digital printer project with Peter Fitzpatrick, Open Day, 28 August 2004.

following semester – this time in Foundation, later Core studies Workshop. Ferris remained a sessional teacher in Photomedia until 1996 when she became Acting Head of Workshop in Jolly's absence for one semester. In 1997 the Certificate in Creative Photography was set up between Photomedia and PhotoAccess. She later joined the Board of PhotoAccess and is currently its Chair.

In 2000 Ferris was granted an ANU Faculty Research Grant to undertake research in the UK on the origins of casein (milk) prints – a nineteenth century sunlight print process, which she uses extensively in her own practice. In 2003 she exhibited *Home Decorum*, whose works were printed by this process. She has also participated in an Action Research Project on Small Group teaching run by the ANU's Centre for Educational Development and Academic Methods (CEDAM). In 2001 she was Acting Head of Workshop and in 2007 completed her Doctor of Creative Arts from the University of Technology, Sydney.

In 2004, following a proposal developed by Fitzpatrick and Ferris to establish and develop an inkjet facility, the Workshop was successful in being awarded an ANU Major Equipment Grant for this purpose. In August, the Photomedia Inkjet Research Facility was

operational. This important initiative provides high quality scanning, photo-quality inkjet printing, wide format printing services, and facilitates research for staff and students, and – by arrangement – outside artists.

PHOTOMEDIA TODAY

Today Photomedia teaches a wide range of skills for contemporary image making, from still photography – both digital and analogue – to video. It has well-equipped colour and black and white darkrooms, a computer lab with scanners and peripherals, a recently upgraded lighting studio, and an inkjet printing research facility. Its Technical Officer, Jason O'Brien, very capably manages these facilities. Its gallery – Photospace – is organised and directed by staff and students of Photomedia, and exhibits a changing program of student, staff and visiting shows. The gallery also provides an excellent venue for the display and critiques of ongoing work within Photomedia.

The Workshop educates and trains students to be professional image-makers with their own visual vocabulary, and encourages them to enrich their ideas by visually researching the wider cultural context of their work. Its graduates practice as artists, work in galleries or museums, undertake further study and higher degree research, set up their own businesses, or work in the design and publishing industry.

Three full-time staff and several part time or sessional staff teach the courses, and the Workshop maintains an actively visiting artists program that allows students to pursue special projects with national and international artists.

Recent changes have seen the disestablishment of the Centre for New Media Arts in 2007 and the incorporation of that Centre's digital media programs into the Workshop, focussing on computer music, digital video, computer animation and interface digital media. Today the Workshop has a new title – Photography and Media Arts.

Visiting Artists' Book entry by Helen Wright (Aust.), Printmedia & Drawing, 2003.

Printmaking students in the School of Graphic Arts, Kingston, 1966: from left Rosemary Millar, Silvia Knight and Sue White. Photo: Barbara van der Linden.

BEGINNINGS

THE PRINTMAKING WORKSHOP – AS IT WAS originally called – was started at the Canberra School of Art in 1978. However, early connections can be traced to the Canberra Technical College, where some printing trades (Composing, Letterpress Machining, and Letterpress Printing) were taught from the 1950s. Enrolments for those did not always justify running some of the courses, but by the 1960s Printmaking was well established in the School of Graphic Arts within the College.¹ By the mid 1960s, the School of Graphic Arts ran a more comprehensive program with its three main courses: Hand Trade, Bookbinding Trade and Letterpress Printing, and had also added Camera Techniques and Printmaking to its selection of subjects.²

The Canberra Technical College expanded rapidly in the 1960s and this was reflected in Printmaking having a significant representation at the College's School of Art Exhibition in 1966. The catalogue described the prints on display as representing 'a basic introduction to the simpler forms of printmaking, particularly linocuts and wood cuts'.³ Moreover, the catalogue went on to try to dispel a popular misconception, namely, that a print was a copy. Instead, it was pointed out, the aim of printmaking was to present it 'as an original and creative form of expression for the artist, not as a reproduction'.⁴ Interestingly, the catalogue also went on to flag that Lithography, Etching and Engraving would be added to the existing courses in 1967.

By 1968 when **Peter Finlay** was teacher in charge of the School of Graphic Arts, it was acknowledged

that given the 'many advances' occurring in the printing trade, 'a careful reappraisal of the School' was needed.⁵ This was to lead not only to curriculum changes, but also to plans for better accommodation and more up-to-date equipment. Finlay had arrived in Canberra in 1963 to take charge of the Graphic Arts programs at the Canberra Technical College, and 'place them on an educational footing to replace the tutorials conducted by part-time staff at the Government Printing Office'.⁶

It had long been recognised that the Kingston Annexe – which in the 1960s housed the Schools of Art, Graphic Arts, and Rural Studies – was hopelessly inadequate in both space and facilities (see Chapter 2). By the end of 1968 it was hoped that with the availability of the old Canberra High School at Acton the following year, the new premises would provide an 'ideal accommodation' for 'all aspects of Art instruction', and it was planned that the School of Art would move there.⁷ Plans were also in place to transfer Printmaking to the new location at Acton, although the remainder of the School of Graphic Arts would remain at Kingston for the time being, with a new building planned to house the School at Reid.

Why Printmaking was targeted to follow the School of Art to Acton is unclear. But it would make sense for the traditional art school printmaking subjects (such as lithography, relief printing and etching) to follow the School of Art to Acton and the trade-connected subjects (such as letterpress and book binding) remain at Kingston. In any case, there were a number of other tenants besides the School of Art at Acton, and the new accommodation was far from ideal, as demonstrated by the necessary building and

¹ For example, Letterpress Printing was suspended in 1950 due to insufficient numbers of apprentices entering the trade. Canberra Technical College, *Report for 1949–50*, 7.

² Canberra Technical College, *Handbook 1964*, 38.

³ Canberra Technical College, *1966 Student Exhibition, School Catalogue*, not paginated.

⁴ This perception, according to Jörg Schmeisser, that a print is some kind of copy of something else, still persists today. *Interview with the author*, 29 March 2006.

⁵ Canberra Technical College, *Annual Report 1968*, 13.

⁶ Peter Finlay, Letter to David Williams, 30 October 1990.

⁷ Canberra Technical College, *Annual Report 1968*, 40.

refurbishing program undertaken at the School of Art from 1979–81 (see Chapter 4).

By 1970, the reappraisal that had been envisaged for the School of Graphic Arts had taken place. There was a revision of the new syllabus course and re-training in new techniques within the School. Its course now comprised Letterpress Printing, Lithography, Graphic Arts Production and Supervision Certificate, Stereotyping and Photographic Techniques.

In the meantime, the School of Art – which was to remain part of the Canberra Technical College for a few more years – continued to provide Printmaking as part of its 'Adult Art' course. There were some 'rustic' presses in Printmaking, and **Gillian Mann** was in charge of organising classes until the creation of the Workshop. UK born, Mann had completed her art and design training at Leicester and Hansey Colleges of the Art in 1968. Following an appointment as Technical Assistant at the Garnett College in London, she migrated to Australia and joined the Art Department within the Canberra Technical College in 1972. She worked with a dynamic group of students under difficult conditions in the demountables on site. She was the first Australian artist to be awarded the Blake Prize for Religious Art for a print in 1990. Her contribution to the Arts in general and to art education and printmaking in the Canberra region in particular, was significant. She played an important role in developing the new Printmaking curriculum aimed at using traditional print techniques for individual artistic expression. She took a lively interest in the use of glass and computer graphics, assisting students with the creation of digital images. Gillian Mann passed away in Canberra on 29 December 2007.

PRINTMAKING WORKSHOP

In 1976 the School of Art gained autonomy from the Canberra Technical College and became the Canberra School of Art (see Chapter 3). Printmaking – which as already noted, was originally part of the School of Graphic Arts in the College – continued at the Canberra School of Art. But rapid changes were about to take place in the School of Art. Under the leadership of its

founding Director – Udo Sellbach – the School introduced the Workshop system of teaching (see Chapter 4), with Printmaking in its own right becoming one of the first Workshops. As with other arts and crafts, the resurgence of Printmaking in Australia in the 1970s was in part due to the Whitlam Government's abolition of tertiary education fees and the introduction of Colleges of Advanced Education.

The Accreditation Submission of 1977 defined Printmaking as 'a subject in which drawing in the broadest sense finds application through the media of relief painting, intaglio, planographic printing and serigraphy'.⁸ The study, practice and application of these media for artistic ends, formed the major part of the new program. The submission went on to explain that a student was expected to become technically proficient in at least two of those media, while having 'confidence in the handling of the other printing processes'.

In 1976 as a visiting artist from Hamburg, **Jörg Schmeisser** made his first trip to Australia at the invitation of the Humanities Research Centre of the ANU and Ruth Prowse, the Director of Gallery Huntly. Encouraged by the response Schmeisser received to exhibitions, lectures and workshops he presented in Canberra, Sydney and Brisbane on that trip, Schmeisser later responded to a *Canberra Times* ad forwarded to him in Germany for the position of Senior Lecturer at the Canberra School of Art. In April 1978 he returned to Canberra where he was interviewed by a panel constituted by the Department of Education, and won the position, with the immediate task of setting up the new Printmaking Workshop.⁹

It was opportune for the Workshop to gain Schmeisser. He had a solid practical and theoretical knowledge of the medium, had studied with one of the most respected lithographers – Paul Wunderlich – and expanded the common etching methods in his own work. He had researched woodcut printing in Japan and taught screen-printing in Hamburg. Schmeisser

Peter Finlay, left, and a colleague in the School of Graphic Arts at Canberra Technical College, Kingston Annexe, late 1960s.

Photo: Peter Finlay.

⁸ Canberra School of Art, *Accreditation Submission 1977*, 9.

⁹ Jörg Schmeisser, *Interview with the author*, 29 March 2006.

Gillian Mann, 1981. Photo: School of Art Archive.

had also spent some time in a professional printery – Kätelhön – in Wamel Germany (initially in 1974) where he experienced first hand what it meant to develop a project and have it printed by experts or by expert assistance. That experience he wanted to develop further, use it in his work and pass it on. According to Schmeisser, a master printery was on the cards for some time later. Schmeisser already had an international reputation and many international solo exhibitions to his credit including those in Japan, Israel, England and America. Former newspaper art critic Geoffrey de Groen described Schmeisser's work at the time as:

Obsessive and bizarre, intense and oddly exhausting . . . Schmeisser's technique is bewildering, almost unbelievable, and in some cases it creates a sense of unease . . . his prints are so detailed they defy description . . . He takes the shape of a shell and examines it much the same way as Durer might have done.¹⁰

Initially Schmeisser took up the post to teach for two years, waiting to 'see what would happen.' His tenure was for much longer and was to be a major success story for the Canberra School of Art.

Schmeisser had trained as a secondary school art teacher at the Hamburg Fine Art Academy, from 1962–67. In 1967 he won a scholarship for postgraduate studies at Kyoto City Fine Art College University (Kyoto Shiritsu Bijutsu Daigaku) and during the next ten years travelled widely in Asia. In the summer months from 1965–73, he was an artist and draftsman at archaeological excavations for the University of Missouri expedition in Israel and Greece. From 1969–71 he taught at the International Design Institute in Kyoto, and then lectured in Printmaking at the Hamburg Fine Art Academy (1972–78). Before his Canberra appointment, Schmeisser had been a guest lecturer at the Bezalel Academy of Arts in Jerusalem, and consultant to the Okamura Printing Company in setting up an etching workshop at Kurumaki in Nara, Japan.

Under Schmeisser's direction, the Printmaking Workshop aimed to assist students develop their ideas, equip them with the necessary range of practical,

critical and research skills that would enable them to realize, to give visual form to those ideas and concerns. Printmaking is by its nature 'a tool of communication; it is also a way to spread an image to a wider public than a single drawing could reach.'¹¹ Reflecting on the early days of the Workshop a quarter century later, Schmeisser noted that the program developed at the Canberra School of Art differed from that of other Australian art schools at the time, 'in that it had a particularly strong emphasis on the art practice, and an exceptionally broad and expert range of teachers, all of whom came with different backgrounds – philosophical and geographical.' The course – from highly structured early semesters to mainly self-directed work in later semesters – was meant to not only give students a good foundation to work as printmakers by providing both practical skills and theoretical perspectives, but 'knowing that only a few people of each class would eventually work as printmakers, to also provide a base from where to expand to other areas of work in the arts, such as other media, curatorial work, teaching, printing or administration etc – if the student wanted that.'¹² An important aim was to see a student graduate as a knowledgeable, articulate and self-confident person.

According to Schmeisser, co-operation and that old-fashioned idea of 'generosity' played a major role, especially in the first decade of the Workshop's operation. Print portfolio projects were undertaken at regular intervals with a folio for each participant of the project and several sets of the edition offered to the School as gifts for selected visitors. Participation was voluntary for all students and staff. Visiting artists also contributed, and the *Traces* portfolio included a lithograph by the then Director, Udo Sellbach.

The Workshop gradually expanded and by 1982 had on its staff **Theo Tremblay**, Gillian Mann and **Mandy Martin**, with **Debbie Perrow** and **Alison Alder** joining as part-time teachers the following year. It was also a time when the Workshop attracted a large number of what Grishin called, 'very capable students.'¹³ These included Dianne Fogwell, John Pratt, Trees von Hollander, Basil Hall, Chris Denton, George Hirst,

¹⁰ "Printmaker sees a challenge", *Further Education ACT*, June 1978, vol 1, No 1, 17.

¹¹ Jörg Schmeisser "Why printmaking?" Paper presented at an international symposium on print art, Tokyo December 2004, not paginated.

¹² *Ibid.*

Paul Peisley, Jason Smith, Amanda Ruck, Louise Saw, Elizabeth Kruger, Gary Shinfield, Suzanne Knight, Jan Hogan and Rachel Burgess.

Of the latter additions to staff, Grishin singled out **Roslyn Kean** 'for making a particularly major contribution to the diversity of approaches in the workshop'.¹⁴ She was appointed to teach screen-printing but was mostly influential through the courses in Japanese style wood block printing, which she also offered. Artists who were invited to the Workshop for lectures or as visiting artists – others than those elsewhere mentioned in this section – include Bea Maddock, Robert Jones, Marie McMahon, Annie Franklin, Jennifer Marshall, Kaye Green, Judy Watson, Brian Hirst and Mirabel Fitzgerald.

THE NEXT TWENTY YEARS

By the beginning of the 1980s the Workshop had gained not only a regional but also a national and international reputation. For example, the Workshop was the first to show student works outside the School of Art at venues such as Canberra's Contemporary Art Space – opened by Pat Gilmour, Senior Curator, Prints and Drawings, National Gallery of Australia – and in commercial galleries, such as Stadia Graphics Sydney (March to April 1980) which was opened by Udo Sellbach, and later at Editions Gallery Melbourne.

Invitations by other institutions to members of the Printmaking Workshop followed. In 1988 Schmeisser was artist in residence for two months at the Western Australia College of Advanced Education. Part of the work there was the production of a printmaking-teaching tool – the video, *Sea Spray and Rosin Dust*. In the following year Schmeisser was appointed Visiting Professor at Kyoto Seika University, Japan.

The year 1988 saw the amalgamation of the Canberra School of Art with the Canberra School of Music to form the Canberra Institute of the Arts (CITA; see Chapter 5). It was an important milestone, not only for the School of Art, but also for the Printmaking Workshop. The inaugural graduation ceremony of CITA was held on 23 May 1988 in the Llewellyn Hall,

in which there were eleven graduating students from Printmaking – nine gaining a Bachelor of Arts (Visual) and two an Associate Diploma in Art. There were other student and staff achievements that year. Gary Shinfield won an EASS Award, and Susan McCorquodale became a practising artist and lecturer in lithography at Bendigo College of Advanced Education. The Workshop had expanded significantly, now with four full-time teaching staff, five part-time teachers and two technical assistants.

During the second half of 1989 Theo Tremblay took leave from the Printmaking Workshop to engage more directly with Aboriginal art and art education in Northern Australia. Tremblay had worked with Aboriginal artists in Printmaking since 1983, and by 1986 had printed twenty-two editions of prints and a large number of proofs as well as monoprints, which resulted from his collaboration with Aboriginal artists. In 1992 he was involved in the preparation and tour of *New Tracks Old Land: contemporary prints from Aboriginal Australia* – an exhibition of 120 prints that toured Australia and the USA. About one third of the

LEFT: Jörg Schmeisser in the newly established Printmaking Workshop, 1978.

RIGHT, ABOVE: Printmaking Workshop, 'making do...' 1979.

RIGHT, BELOW: Printmaking, Open Day 1986
Photos: School of Art Archive.

¹³ Sasha Grishin, "Canberra Printmakers, Printers and their Audience: notes towards a history of printmaking in the ACT and surrounding region", (Canberra: 1994), 15.

¹⁴ *Ibid.*

CLOCKWISE FROM TOP RIGHT: Printmaking Workshop, Theo Tremblay – lithographer – with students, 1981; John Pratt, 1981; Theo Tremblay with student Tang Hong Lee, 1990. Photos: School of Art Archive.

prints were also printed in the School, often with the assistance of students.

This connection between Aboriginal artists and the Printmaking Workshop had begun with a visit to Arnhem Land by Schmeisser in 1976. Aboriginal artists first visited the School in 1978 – an extension of the Narritjin Maymuru's residency at the ANU. The collaboration continued into the 1990s with a number of visiting Aboriginal artists, including England Bangala, Johnny Bulun Bulun and Fiona Foley. The visitors to the School were provided with access to Printmaking facilities and expertise, and given the chance to experience the range of opportunities available, including lithography, etching, screen-printing and linocut printing. In 1996 *Groundwork* – a catalogue of Aboriginal Artists' Prints from the School – was published as part of the ANU's 50th anniversary and the School's 20th anniversary.¹⁵

Aboriginal and Torres Strait Islander students such as the late Pooaraar (Bevan Hayward), Dennis Nona and Alic Tipoti, studied at the Printmaking Workshop. After their courses at TAFE Cairns and with

the encouragement of their lecturer Anna Englitis, the students completed their respective diploma or degree at the Workshop and went on to become celebrated artists.

In 1994 the exhibition *The Print, the press, the artist and the printer...* was held. It documented the birth and development of Canberra's presses and printmaking studios, bringing together a body of work created by the artists, poets and printers. The catalogue produced was the first record of its kind, and brought together 'a historic resume of Limited Editions and Artists' Books produced over the past twenty years'.¹⁶

In 1995 **Patsy Payne** was appointed Lecturer in the Workshop. She had gained her Bachelor's degree in archaeology and education at the University of Sydney in 1976, which was followed with a Bachelor of Arts (Printmaking) in 1981 and a Post Graduate Diploma in Printmaking at the Sydney College of the Arts in 1983. She had lectured in Printmaking at the Northern Rivers College of Advanced Education and at Sydney College of the Arts since 1986, and had exhibited widely throughout Australia and overseas.

In 1996 Schmeisser was awarded a Japan Foundation Fellowship to work some time in Kyoto, which further strengthened the ties between the Canberra School and Kyoto Seika University, and also gave him space for professional practice. His 1995 exhibition – *Ask that your way be long... A Survey of the Work of Jörg Schmeisser* – documented his career from his student days in Hamburg to his most recent colour engravings.¹⁷ The exhibition travelled to Australian regional galleries in 1996 and 1997, before going overseas. He resigned from the Canberra School of Art in 1997, describing his experience at the School as 'a lot more than a workplace for twenty years; the reason to leave Germany was the chance to make a difference here'.¹⁸ His passion for making art, for teaching and travel remains strong. Soon after resigning from the ANU he took up a Humanities Council Fellowship at Princeton University. Early in 1998 he travelled to Antarctica, which resulted in a new body of prints and paintings. Since 2002 he has been a Professor at the Kyoto City University of Art.

¹⁵ Nigel Lendon (ed) *Groundwork Aboriginal Artists' Prints from the Canberra School of Art*, (Canberra: 1996).

¹⁶ Dianne Fogwell (co-curator), "The print, the press, the artist and the printer ... Limited Editions and Artists' Books from Art Presses of the ACT".

¹⁷ See Jörg Schmeisser *A Survey of Works 1964–1995*, with catalogue essays by Pat Gilmour, Akira Kurosaki and Merryn Gates (Canberra: 1995); Peter Haynes, "Jörg Schmeisser, a survey of works 1964–1995" *Imprint* 30 (1995): 21–22.

¹⁸ Jörg Schmeisser, Letter to David Williams, 27 January 2006.

His work is held in national and international collections including the Biblioteque Nationale Paris, Museum of Modern Art New York, Princeton University Graphics Art Collection, National University of Fine Art and Music Tokyo, Kunsthalle Hamburg, Staatliche Sammlungen Dresden, National Gallery of Australia and many Australian State galleries and university collections.

INTERNATIONAL CONNECTIONS

Over the years, visitors to the Printmaking Workshop have added to the teaching program in a variety of ways. Akira Kurosaki, a prominent woodblock artist and paper expert from Kyoto, was one of the earliest visiting artists to the Workshop. His stay in 1982 coincided with that of Claire Romano and John Ross – New York artists and authors of major books on printmaking. Other visitors have added to the Workshop through formal classes and projects, such as the collaborative work on the NAVA poster with Ray Arnold.

Then there have been those who contributed mainly by setting an example through individual work. For example, Xu Bing from Beijing produced a major part of his installation for the *Venice Biennale '93* in the Printmaking Workshop. During his residency, Xu Bing's major work *Book from the Sky* was exhibited in the School of Art Gallery. Some visiting artists worked together with students on portfolios, such as *Colour Etchings* with Helmtrud Nyström, and *The Land* with Elspeth Lamb. Wil Sensen's highly unorthodox deep-etched plates were the ultimate challenge for the etching blankets and an eye opener to most students.

Through the initiative of staff from the School of Art and colleagues at other institutions, joint projects or exchanges were made possible and have included, for example, with the National Gallery of Australia visits of:

- June Wayne – founder of the Tamarind Workshop in Los Angeles
- Eric Denker – National Gallery of Art, Washington
- Ken Tyler – Tyler Graphics New York

➤ Chris Prater – Kelpra Studios, London
Other visitors to the Printmaking Workshop have included:

- Rainer Oehms and Peter Thiele from Germany
- Tetsuya Noda, Atsuhiko Musashi and Tomoya Uchida from Japan
- Tina Smith from South Africa
- Joop Vegter from Holland
- Kalidas Karamkar from Bangladesh
- Nuni Alvarado from the Phillipines, and
- Zhao Zong Zao from China.

Asian contacts were made or consolidated in 1988 when David Williams visited a number of Asian countries with two delegations organised by the Department of Foreign Affairs and Trade. Exchanges of artists, educators and exhibitions were proposed at that time. Parallel to that, long standing contacts with other art schools provided opportunities for further projects.

Staff and students in the Printmaking Workshop, 1990: at the desk are two students, from left, Suzanne Knight and Meredith Crago. Staff members from left, Theo Tremblay, Roslyn Kean, Gillian Mann (seated), Barry Shorter and Jörg Schmeisser.
Photo: Printmaking Workshop Archive.

Printmaking Workshop, 1996, with Jörg Schmeisser at the back, overseas student Tan King Hock, centre left. *Photo: School of Art Archive..*

In 1989 works of twenty Canberra printmaking students were shown at the Tokyo National University of Fine Arts and Music. A year later the Tokyo Art University reciprocated with a show in Canberra. In 1989 Schmeisser taught for a year at Kyoto Seika University (and gave workshops at other institutions). He and his colleague Kurosaki used this time also to prepare, develop and negotiate a cooperation framework at Kyoto Seika University, which was meant not only for Printmaking but also for all Workshops and Departments. The agreement between Kyoto Seika University and ANU was officially signed in September 1992 as the first of the formal institutional exchanges.

There were further exhibitions of printworks, of which the most prestigious was the participation in the show in Machida Graphic Art Museum in Tokyo in late 1993. Each December the art universities of Japan show the best of their students' work and in the 1990s, invited each year one workshop from overseas, which was thought to be exemplary. In 1993 Printmaking Workshop from the ANU School of Art was chosen. In 1994 the School of Art showed *HANGA* – a selection of works from eleven Japanese art universities that had works in the Machida exhibition.

In 1990, two printmaking students from Malaysia – Tang Hong Lee and Tan King Hock – became the first overseas full fee-paying students to complete degrees in the School of Art. Lend Lease acquired Lee's graduating series of silkscreen prints as part of the School's EASS, and one of Hock's etchings was acquired for EASS's loan collection.

In 1992 within the international exchange program, Printmaking Workshop welcomed:

- Atsuhiko Musashi, one of Japan's leading printmakers from Kyoto Seika University, who joined the Printmaking workshop as artist in residence for the 1992 academic year, working as a lecturer and developing material for exhibition
- Professor Zhao Zong Zao, Head of Printmaking at the Zhejiang Academy of Fine Arts, People's Republic of China had his work exhibited at the ANU Drill Hall Gallery from 18–28 May, and
- Helmtrud Nystrom, Swedish printmaker was a visitor from July to September, holding workshops and exhibiting colour etchings in the School's Foyer Gallery to much critical and popular acclaim.

During the first two decades, the Workshop was well served by a number of Technical Assistants who were all graduates of the School. They were **Paul Paisley**, **Sarah Buckley**, **Rodney Gregory**, **Neville Minch**, **Barak Zelig** and **Ros Evans**. Working mostly on a part-time basis, this was a valuable bridging experience prior to establishing art practice.

In the 1990s Printmaking was a lively and robust Workshop, with an unusual diversity of work emerging from it, and a high number of students remaining with the arts after leaving the School. Printmaking helped establish the reputation of the ACT as a major region for printmaking in Australia. The possibilities of relief, intaglio, litho and screen-printing are still far from exhausted.

With the resignation of the Head of Printmaking in 1997 and retirement of the Head of Graphic Investigation in 1998, and in the context of managing the School of Art's funding reductions (see Chapter 7),

came the rationalisation of these two Workshops. The result was the new Printmedia and Drawing Workshop with Patsy Payne as its Head. John Pratt, previously a part-time staff member from 1992, was appointed full-time in 1998, and together with Technical Assistants **Aleksandra (Sasha) Kukoc**, **Kirsten Wolf** and **Justin Trendall** – now at the Sydney College of the Arts – joined Payne, Pratt and **Dianne Fogwell** as the staff of the new Workshop.

PRINTMEDIA AND DRAWING WORKSHOP

The brief for the new Workshop was not to emulate the characteristics of the preceding Workshops, which had contributed significantly to the School's profile in the first two decades. Rather, it took the opportunity to develop a more integrated program, incorporating the various traditional drawing, printmaking, paper and book making techniques. This included the former Graphic Investigation's artist book making facilities in the Edition and Artist Book Studio (see Chapter 23). Now an integral part of the Printmedia and Drawing Workshop, this facility offered specialised study opportunities for Honours and Graduate students as well as catering for alumni and national and international visiting artists.

The new vision for Printmaking and Drawing offered an expanded range of options and strategies to students, and capitalised on the expertise of existing staff from the former Graphic Investigation and Printmaking Workshops. This also included the Technical Assistants **Kirsten Wolfe** and **Sasha Kukoc**. Part of this evolution was the dynamic impact of new technologies (printmedia has historically been both responsive and catalytic in these developments) and partly to a changing cultural context and the ensuing change in students' needs. The new philosophy embraced a broad approach to print media now including film, video, multimedia and digital technologies and encouraged cross-Workshop activity. Studio theory complemented studio based classes encouraging interdisciplinary concepts and skills, providing a critical reference point for students to gauge their own practice in relation to

both historical and contemporary models. Critique sessions provide a forum for discussion and exchange of ideas, often using the facilities of the National Gallery of Australia print collection as a resource. Printmedia's popular Complementary Studies program includes etching, screen printing, general and life drawing, book studio and papermaking.

PAPERMAKING

Initially commenced in the Visual Communication Workshop – now Photography and Media Arts – in the mid 1970s with John Reid and **Gaynor Cardew**, papermaking was embraced by Graphic Investigation with Cardew using her own studio at the old Canberra Brickworks as the base for activity.

In the early 1980s, artist **Katharine Nix** developed this expertise also using her own equipment and studio, and making these available to students. In October 1990, Nix established a small papermaking facility at the School, with assistance from Penny Carey Wells from the Tasmanian School of Art Papermill. Students were encouraged to use the new facility to make their own papers using different fibres before incorporating them into their artwork. Experiments in typography, xerography and photography were among the creative approaches used in the completion of drawings, printmaking completion of books, 3D forms and installations.

In 1990 the School's facility – the 'Paper Cupboard' – included vats, boilers, a Holland beater, stamper, a press, moulds and deckles.¹⁹ Nix was mentor to a number of assistants, including **Melodie Pike**, **Kate Ford** and **Cecile Galiazzo** who kept the facility operational over the years and who progressively supplied a set of ten handmade, beautifully bound books in which all visiting artists were invited by the Director to create a page. The set of Visiting Artists' Book collection is now a valuable record of visitors to the School over the years 1985–2008.

Student making black watermarked paper in the papermaking studio in 1996, taken from halfway up the inner stairs looking down. *Photo: School of Art Archive*

¹⁹ Kathy Nix, Personal communication to David Williams, 30 March 2008.

ABOVE: Danie Mellor and student in the acid room workshop for the Creative Arts Educator's Conference, 2003.

RIGHT: Patsy Payne (back to camera), John Pratt and David Williams inspect a new etching press in the Workshop, June 2003.

Photos: School of Art Archive

SIGNIFICANT ACHIEVEMENTS

Already in the first few years of the new Workshop there were some significant staff achievements.²⁰ Patsy Payne exhibited widely, including in 1998 *Silk Cut Award for Linocut Prints* at Glen Eira Gallery, Caulfield Victoria, *Sons* at the Sydney College of the Arts Gallery, and in *Labyrinth – Prague International Print Triennial* in Prague. Together with John Pratt, she also provided a commissioned print for the National Gallery of Australia Shop to accompany the *New Worlds from Old* exhibition, and was recipient of the Inter-Kontakt-Grafik Foundation award at the Prague Print Triennial, and the Irene Crispin Prize for Palaeontology from the ANU.

On study leave in 1999, Payne was visiting artist at Franz Masereel Centrum in Kasterlee, Belgium. In 2000, she participated in exhibitions in Hobart, and regional galleries. In Taiwan, as part of *Y2K International Exhibition and Symposium of Prints*, she curated an exhibition of Australian prints and presented papers at the symposium. In 2004 Payne travelled to Sri Lanka with an Asialink Residency Award and in 2005 undertook a study tour to Europe exhibiting her work in Bern, Switzerland.

In 1998 Pratt travelled to Chur for a three-month residency at the Castle Haldenstein, as part of the School of Art's Swiss Exchange Program. He also worked with Dianne Fogwell to produce a drawing catalogue titled *First Thoughts – Drawing as a working process*. An established printmaker, Pratt who is also known for his work with children and youth, has played

a prominent role in the National Gallery of Australia's Summer Scholarship program providing classes at the School of Art.

Pratt's work dealing with the landscape and its relationship of the human figure is represented in major collections, including the ANU. With Payne at CMAG in 2002, an important exhibition was *Sleep of Reason* – which included work based on the artists' experiences in Switzerland. The exhibition subsequently toured regional galleries.

In April 2001 the Workshop presented a conference following the 4th Australian Print Symposium organised by the National Gallery of Australia. The symposium – *Latest Editions* – provided a forum for postgraduate students from art schools across Australia. The publication of a collection of papers from a two-day seminar of discussions and exhibitions focussing on current research related to the theory and practice of print based art forms, was an important national initiative.

The exhibition *Place Face Down to Copy* was another important initiative by the Workshop as part of the School of Art Gallery 2001 program.

A highlight of 2003 was the acquisition of a new etching press capable of large-scale printing. This specialised equipment complemented the upgrade of the lithography print studio on the occasion of the Ken Tyler (USA) visit and the weekend master class attended by printmakers Australia wide. As with Tyler's previous visits to the School, the project was undertaken with the cooperation of the National Gallery of Australia.

VISITING ARTISTS

As with other Workshops at the School, the visiting artists program adds synergy to the Printmedia and Drawing program, providing a range of alternative approaches to the varied practice of printmedia and drawing.

Visiting artists are role models, and contribute to the Workshop program through teaching, intensive workshops, master classes and other projects. Distinguished artists from diverse professional background

²⁰ Staff of Printmedia and Drawing that year were: Patsy Payne (Head of Workshop), Dianne Fogwell, Bernadette Crockford (Technical Assistant), Melody Pike (P/T), John Pratt and Aleksandra Kukoc (Technical Assistant); ANU Institute of the Arts, *Annual Report 1998*, 48.

and expertise who have added a national dimension over the years, include:

- Andrew Hurle and Peter Jordan – digital imaging
- Kim Mahood and Steven Holland – drawing
- Neil Emerson – photography and installation
- Bruno Leti – artist's books
- Michael Schlitz and Wayne Crothers – woodblock
- Ray Arnold – etching
- Ron McBurnie – editioning

Barbie Kjar, Yvonne Boag, Sally Miller, Serafina Martin, Kate Lohse, Anthony Antoniou and Jan Hogan have all offered a wide variety of experience, while John Loane, a highly respected master printer with Viridian Press, continues to visit the Workshop each semester to train students in lithography.

International perspectives have been provided by prominent artists over the past decade including:

- Flavia Caviezel and Ursula Jacob – Switzerland
- John Christie, Zoe Walker and Paul Thirkell – UK
- Minna Reswick – USA
- Michael Tuffery – New Zealand
- Norae Kim – Korea, and
- Wittamon Niwattichai – Thailand (in association with Megalo Print Studio).

PRINTMEDIA AND DRAWING TODAY

The Workshop is staffed by practicing professional artists with impressive reputations who maintain contact with other institutions, art organisations and practitioners. They offer a range of technical expertise and research interests, from traditional printing skills through to digital image making and installation based drawings and prints.

The Workshop explores the use of traditional and digital printmaking within a contemporary visual art context. The drawing program is at the heart of the Workshop, with experimental drawing, photography and

Staff of Printmedia and Drawing Workshop, 2008: from left, John Pratt, Patsy Payne, Sasha Kukoc (Technical Officer) and Peter Jordan.
Photo: Printmedia & Drawing Workshop.

digital media extending the potential of the traditional processes within the Workshop. The Workshop also provides excellent facilities and equipment and cross-Workshop possibilities.

Complementing the studio classes is a studio theory program developed to provide an historical, theoretical and critical context for students. The national collections of prints, works on paper, and artists books housed at the National Gallery of Australia, the National Library of Australia and the School's own collection, provide a valuable resource in these studies. Emphasis is placed on individual investigation and research, with students proposing independent study programs. With this approach, Printmedia provides a critical and conceptual framework which graduates have been able to develop in order to successfully engage in the broad field of contemporary visual culture. Graduates are engaged in curatorial activity, teaching and working as exhibiting artists, as well as success in winning prizes, awards (including the University Medal in Visual Arts) and cultural grants.

Ika,
Urupukapuka Island

18 May '95

Glass Plate Print
on Tina's fax paper.

Mareia Timoko
18.5.95

Visiting Artists Book entry by Mareia
Timoko (NZ), Glass Workshop, 1995.

Visiting Artist's Book entry by Philippa Blair
(NZ), Gallery/ Painting Workshop, 1984.

Jan Brown in her studio. Photo: School of Art Archives.

SCULPTURE AT THE CANBERRA TECHNICAL COLLEGE

A LONG WITH PAINTING AND CERAMICS, THE Sculpture course was one of the early so-called 'hobby' courses offered at the Canberra Technical College located at Kingston. Initially these courses made up a small department within the College, but with growth during the 1960s, it became the Art School of the College. While Ceramics and Painting were started in the 1940s, Sculpture was added in 1957, although initially as part of the Ceramics course. All such courses were run on a part-time basis until the mid 1960s.

In 1957 **Jan Brown** was appointed to Ceramics as a part-time teacher of sculpture. Like everyone else teaching arts and crafts at that time, she faced great difficulties getting the required tools and equipment. For example, in 1958 L Roy Davies, Principal at East Sydney Technical College, now the National Art School, and State Supervisor of Art, in reply to Brown's request for woodcarving tools, reminded her of the obvious that such tools were 'very difficult to get and are seldom to be had through shops,' passing on Lyndon Dadswell's suggestion that 'the most likely method is to advertise through the press "wanted" columns.'¹

Jan Brown began her art training as a part-time evening student at East Sydney Technical College in 1941 when she was eighteen, and continued there until the end of 1946 when she followed her fiancée to England. Her early teachers in Sydney included Elizabeth Blaxland (sculpture and ornamentation), Frank Lumb (casting), Dorothy Thornhill (drawing), and Lyndon Dadswell (sculpture). According to Brown,

one of Dadswell's major strengths as a teacher was his 'modelling virtuosity', teaching students the 'small dot' technique for building up a form from small pieces of clay.²

In England she studied at the Chelsea Polytechnic School of Art with Henry Moore and Bernard Meadows, gaining the National Diploma of Art and Design (Sculpture) in 1949. Her plaster maquette, *Cellist*, gained her top place in the Diploma. Henry Moore was to be a major influence on her work. Brown lived in the London area during 1947–56 but returned to Australia with her family in 1957 to live in Canberra.

While enrolments in the various hobby courses at Canberra Technical College had fluctuated and even declined by the late 1950s, there was rapid expansion from the early 1960s. This reflected the growth of the government sector in Canberra and its development as the national capital. In 1963 the Sculpture course was available in its own right, and provided instruction in life-figure modelling, general modelling, woodcarving, stone carving, casting and mould making, and metal and wire sculpture.³ With the growth of the Reid campus from 1962, more space became available at what was known as the Kingston Annexe, and in 1964 Sculpture expanded at Kingston by taking over the old plastering workshop.

The year 1966 was a momentous year, not only for the Art School of the Technical College, but also for Sculpture. That year saw the part-time courses in Ceramics and Sculpture converted to full-time classes, and the resignation of **Donald Brook**. Brook – himself a sculptor. He had been Head Teacher of the Art School, but resigned in protest after only about a year in the

¹ L Roy Davies, Letter to Jan Brown, 18 September 1958, Jan Brown archive.

² Cassie Proudfoot, "Jan Brown: Canberra's First Sculptor," Honours Thesis, 1995, ANU, unpaginated. Biographical details were also obtained through interviews with Jan Brown (Christine James, 1992 and the author, 2005).

³ Canberra Technical College, *Handbook* 1963, 14.

job (see Chapter 3). In a report the previous year to W Smith, Principal of the College, Brook had detailed the intolerable rundown conditions and dilapidation of the Art School at Kingston. While equipment was generally in short supply across the Art School, shortages in a few areas were so serious he singled them out for special mention. He noted that

The sculpture section is literally without equipment. There are no modelling stands, turntables, tools or materials apart from an irregular supply of plaster of Paris.⁴

Jan Brown was the sole teacher for Sculpture when Brook resigned. She recalls that though Brook could be ‘a very rigorous critic,’ he was ‘a good Head Teacher.’ His classes protested over his treatment by the National Art School, which staffed and ran the art courses in all regional technical colleges including Canberra.⁵ To help fill the gap, **Lyndon Dadswell** – by then a circuit teacher servicing sculpture classes – was flown from Sydney for one day a week. For a short time he was Supervisor of Sculpture and listed as ‘itinerant teacher from Sydney.’⁶

Dadswell (1908–1986) was one of Australia’s most accomplished sculptors, and the first sculptor to be appointed official war artist during the Second World War.⁷ He studied at the Julian Ashton School from 1923 to 1925 and the East Sydney Technical College from 1926 to 1929. He was a student of Rayner Hoff and became well known following his work at Melbourne’s Shrine of Remembrance. After winning the Wynne Prize for sculpture in 1933, Dadswell went to London to study at the Royal Academy, returning to Sydney in 1938 to teach at the East Sydney Technical College. He enlisted in the 2nd Division AIF in 1940 and fought in Greece, Libya and Syria where he was wounded in 1941. He was partially blinded, but after recuperating was commissioned as an official war artist working in Cairo – where he modelled *Stretcher Bearers*, now in the Australian War Memorial – until his return to Australia in 1942. From 1943 he taught sculpture at East Sydney Technical College and continued intermittently until 1967.

Unfortunately, the arrangement with Dadswell in Canberra was not very successful. He ‘had great difficulty in coming to terms with air travel’ – a situation exacerbated in the winter months when Canberra Airport was fog-bound.⁸ His health also deteriorated and the deal came to an end by the end of that year. **Lindsay Churchland** replaced Brook and Brown took up Brook’s classes. The records show that **Frank Lumb** joined as an itinerant teacher of Sculpture in 1967. Two years later he became Head Teacher of the Art School, and it was he who oversaw the transfer of the Art School from Kingston to the old high school in Acton.

The year 1966 was also important for the first major exhibition of student work. Exhibition of work by students and staff at the Art School had been infrequent, but in 1966 a more comprehensive display of a range of work from students in the visual arts was held. The bulk of the exhibition came from the full-time students of Art, which offered the Stage 1 of the Pre-Diploma Art Course, held for the first time in Canberra that year. The works came from all areas of the Art School, which then comprised of Ceramics, Interior Design, Art, Child Art and Sculpture. Exhibiting sculpture students included Margaret Anderson, Rosemary Linkson, Cathie Ward, Sylvia Knight and Barbara van der Linden.⁹

Shortages of materials and equipment continued. The *Canberra Times* carried an article on 20 June 1969 about an exhibition at the Nundah Gallery organised by Art students, ‘to show how well they were working despite lack of important equipment...[and] to remind the public that there is an art school in Canberra.’¹⁰

MOVE TO ACTON

In 1969 the Art School – and as already noted, now under the leadership of Frank Lumb – moved to the old Canberra High School. Lumb took the daytime sculpture classes while Jan Brown taught the evening classes. But little had changed with the move to Acton. Space shortages continued to be experienced, as the Art School was only one of several tenants in what was known as the City Education Centre. This was partly remedied when some of the tenants vacated, and in

An early ANU Public Art commission. Gerald Lewers (right) prepares his sandstone sculpture “Relaxation” for installation at the University House Main entrance, circa 1954. Photo: School of Art Archive.

⁴ Donald Brook, ‘A Report with Recommendations on the Art School at Canberra Technical College: An Appraisal of the Present Position,’ (Canberra: Unpublished, 27 April 1965).

⁵ Jan Brown, Interview with Christine James (1992).

⁶ Canberra Technical College, *Annual Report 1966*, 32.

⁷ See Australian War Memorial website: Artist Profiles at: http://www.awm.gov.au/aboutus/artist_profiles/dadswell.htm accessed 13/04/2007; Dadswell Family, Report by Harley Dadswell at http://www.dadswell.id.au/stories/dadswell_lyndon_1104.htm accessed 13/04/2007.

⁸ Peter Finlay, Letter to David Williams, 30 October 1990.

⁹ Canberra Technical College, ‘Art School Catalogue: Student Exhibition,’ (Canberra: 1966).

¹⁰ ‘Art School has been ‘forgotten,’ *Canberra Times*, 20 June 1969. Nundah Gallery – originally Studio Nundah – was Canberra’s first commercial art gallery and opened by Michael Le Grand’s mother in the 1962 (Michael Le Grand, Interview with the author, 1 February 2005; see also Chapter 11).

ABOVE: Sculpture staff, [date] (L-R): Ron Robertson-Swann (Head), Ante Dabro, Jan Brown, Michael le Grand, Bob Parr. Night photo, featuring the new cantilever doors of the Sculpture Workshop, c. 1986. *Photo: School of Art Archive*

BELOW: Lyndon Dadswell with student, circa 1966. *Photo: Peter and Harley Dadswell.*

1974 a small special purpose building was added to house facilities for a new sculpture studio.¹¹ Significant improvements in accommodation, however, had to wait until after the Art School gained independence as the Canberra School of Art in 1976.

Bob Parr, who was appointed to teach sculpture in 1971, noted that the equipment when he arrived consisted of 'half a bag of plaster, a bucket and a few bent spoons.'¹² Parr originally trained as an engineer and actively exhibited as a sculptor from 1963. His earlier training proved useful in his search for equipment such as benches, storage facilities and basic machinery. He also established a good working relationship with John Ahern, head of welding at the Reid campus of the Technical College, well before independence of the Art School. This proved a valuable relationship, for after the School's autonomy and with the Workshop system in place, Sculpture was able to have its students taught welding at the Technical College and borrow equipment when required. This arrangement continued until the late 1980s.

Parr, who remained at the School until his retirement in 1988, also sought and found a good technical assistant in Len Heness, who had an Army background, and remained in Sculpture until his retirement in 1993. **Jill Peck**, who studied Sculpture when it became the Canberra School of Art and later went on to lecture in Foundation Workshop, has described Heness not only as a generous person, but

also 'a very good technician...who would guide you to solve a problem whether it was machinery, materials or other processes.'¹³

Brian Cowley replaced Lumb as Head of the Art School in 1971. By the following year there was pressure to introduce specialist courses into the School because students at that time could only complete their art training in Sydney. Accordingly, in 1972 Sculpture offered a three-year course with six hours of study per week, made available both during the day and evening, depending on demand.¹⁴

The introduction of the Painting Diploma Stage 2 in 1973 was a major achievement for the Art School, which was then extended to Stage 3 in 1974. The *College Handbook* for that year lists Painting and Sculpture as the two areas offered for the Diploma course. In fact, the course for both Painting and Sculpture was virtually identical – although Sculpture had a few other subjects such as modelling from natural forms, and ceramics/ceramic sculpture – and incorporated three main areas of study:

- Basic core subjects – included drawing and research, design and painting, sculpture and 3D design, printmaking, photography, materials, methods and media
- Related studies – included history and appreciation of art and architecture, social history, psychology of visual perception and communication, and aesthetics and philosophy, and
- Elective subjects – included painting from natural forms, mosaic and mural decoration, stained glass and glass appliqué.

An important addition to the Sculpture staff in the early 1970s was the appointment of **Ante Dabro**. Dabro graduated from the Academy of Fine Arts in Zagreb, Yugoslavia in 1964. He then specialised in sculpture at the studio of Master Sculptor Antun Augustinic from 1964 to 1966, before arriving in Australia in 1967. He worked part-time with Jan Brown in 1969 as an assistant in sculpture, before taking up a full-time position in 1971.

¹¹ Canberra Technical College, *Annual Report 1974*, unpaginated draft, CIT Library Archives.

¹² Bob Parr, Interview with the author, 11 May 2007.

¹³ Jill Peck, Interview with the author, 12 April 2007.

¹⁴ Canberra Technical College, *Details of Courses and General Information/1972*, 38.

Dabro brought to his teaching a commitment to the European Traditions in figurative sculpture, modelling and drawing. In this area, he was a mentor for young students.

By the mid 1970s there still were only two full-time teachers in Sculpture: Dabro and Parr – the latter being teacher in charge. The others, including Jan Brown, remained on a part-time basis.¹⁵ In fact, Brown remained in an untenured part-time capacity for some twenty-five years, eventually gaining a tenured full-time position in 1980 in Foundation Workshop at age fifty-eight, but with compulsory retirement at age sixty-five, she left in April 1987.¹⁶

In 1976 the School of Art became the Canberra School of Art, independent from Canberra Technical College and the authority of NSW (see Chapter 3). Udo Sellbach took up his position as founding Director of the School in April 1977, and the Workshop system was introduced (see Chapter 4). The sculpture course was soon restructured and expanded, with students 'encouraged to become familiar with traditional sculpture methods as well as the growing range of materials . . . which contemporary practice has opened.'¹⁷ The content was extended to reflect this new direction, and included not only the more traditional topics such as modelling and construction, but newer areas like environmental elements and forces; industrial processes; engineering construction; sculpture as environment; and sculpture for commission.

SCULPTURE WORKSHOP: THE FIRST DECADE

The key plank of the new philosophy for training artists – derived from a post Bauhaus philosophy of art education – was to make the practice of art the essential imperative, reinforcing the teaching, curriculum, organisational structure, facilities and public programs. A practicing artist, each with a degree of autonomy to develop the workshop within its own traditions and operational requirements, would be Head of Workshop. Full-time lecturers were also encouraged to use their non-teaching time to produce their art, thereby enabling students to learn by example and instruction.

Almost immediately following Sellbach's arrival, a search for Heads of Workshop began and new staff were appointed, including **Vlase Nikoleski** to Sculpture. However, Nikoleski's stay was initially short-lived as he soon won the Keith and Elizabeth Murdoch Travelling Scholarship, and left to work in New York

LEFT: Jan Brown, Margaret Barry and David King, first semester 1976 (*Courtesy Jan Brown; Photo: Penny Low*).
ABOVE: Vlase Nikoleski (left) and Peter Morley pour the first molten bronze from Sculpture's new furnace in the old sculptural area (note the Foundation building in the background) prior to the establishment of the new building with its dedicated foundry, 15 February 1977. *Canberra Times*; *Photo: Gerrit Fokkema*.¹⁸

¹⁵ Canberra Technical College, *Handbook 1974*, 31.

¹⁶ Cassie Proudfoot, "Jan Brown," unpaginated.

¹⁷ Canberra School of Art, *Accreditation Submission 1977*, 10.

¹⁸ Parr contends that he and Len Heness developed – 'despite a lot of opposition' – a foundry in the early 1970s (well before Nikoleski), and experimented with bronze and aluminium. Interview with the author, 11 May 2007.

Second Foundry School. Front row, L–R: Colin Pearson, Carmel Wise (behind) Peter Morley, Ante Dabro, Helen Bakker, Jill Peck, Bruce Sutherland, Len Heness, Rene Sutherland, Jan Brown, Mary Mitchelmore. Photo: Jan Brown.

¹⁹ Jill Peck, Interview with the author, 12 April 2007.

²⁰ See Nikoleski's website at: <http://www.nikoleski.com/> accessed 4 May 2007.

²¹ Ron Robertson-Swann, Interview with the author, 13 June 2006; see also Geoffrey Wallis, *Perils in the Square: the sculpture that challenged a city*, (Briar Hill, Victoria: Indra Publishing, 2004), 22.

²² Ron Robertson-Swann in Lenore Nicklin, "Sculptor's perilous path to sensual visions", *The Bulletin*, 30 June, 1987, 43.

²³ Graeme Sturgeon, cited in Geoffrey Wallis, *Perils in the Square*, 22.

²⁴ See for example, Elwyn Lynn, "The sculpture of Ron Robertson-Swann." *Art and Australia* 10 (1972): 139–149.

where he remained until the mid 1980s. Nikoleski at first studied engineering in Macedonia but left for Australia in 1966 at the age of eighteen, entering working life with the Snowy Mountains Scheme and the Hydro Electric Commission in Tasmania. His interest soon turned to art and in 1970 completed his Diploma Studies in Visual Arts at the Tasmanian School of Art, and followed with a Graduate Diploma of Fine Arts/Sculpture at the Victorian College of the Arts in Melbourne in 1974–1975. At the Canberra School of Art he inspired his students, including Jill Peck, 'because of his attraction to the outside landscape'. He was seen as 'a very generous person . . . wanted to work with lots of materials . . . and was a very good teacher'.¹⁹ He also provided a good balance with the other full-time sculptors at the time: Ante Dabro as a figurative sculptor and **Ron Robertson-Swann**, described by Peck as 'welded steel formalist'. Today Nikoleski is based in Newcastle and his sculpture is found in many private and public collections.²⁰

Ron Robertson-Swann was appointed on a part-time basis to replace Nikoleski, and subsequently became Senior Lecturer and Head of Workshop. He brought enormous experience and talent to the Workshop gained from a diverse background in training and teaching. For example, he was one of the first Australian artists to adopt the Anthony Caro style of formalism, and introduced it to Australia. The style championed the idea that the open space around components of a sculptural work was important, and the welding together of industrially produced steel elements replaced traditional modelling and hand carving.

Robertson-Swann enrolled in Dadswell's night classes in sculpture at East Sydney Technical College in 1957. He remained with Dadswell for two years before leaving for Europe in 1960, completing a one-year post graduate course in sculpture in 1962 at St Martin's School of Art in London. His teachers there included Philip King and Anthony Caro, of whom the latter was to have an important impact on his own art.²¹ In 1967 – through Caro who himself had been Moore's assistant in the 1950s – Robertson-Swann obtained an assistant's position with Henry Moore at his studio in Hertfordshire. There he spent two years with Moore but was eventually fired 'for not being reverential enough'.²² He also gained some part-time teaching experience initially at St Martin's, but soon other appointments followed: at East Ham Technical College in 1965; Head of 3D Department and Director of Studies the following year at the same institution; and part-time teaching at Goldsmith College, University of London in 1967.

He returned to Australia in 1968 to take up a part-time teaching position in the Sculpture Department at the National Art School in Sydney and Department of Architecture, University of NSW, bringing with him, according to Graeme Sturgeon, 'the gospel according to Caro'.²³ In 1969 Robertson-Swann won the Comalco Invitational Sculpture award and the Transfield Prize with a painting, *Sydney Summer*. These successes and various articles and press coverage that followed, helped to raise his profile and bring his sculpture to a wider audience.²⁴

In 1973 he was appointed a member of the Visual Arts Board, Australia Council and in 1976 was awarded a Visual Arts Board Grant. His full-time association with the Canberra School of Art began in 1977 when he was appointed Senior Lecturer. But a storm was soon to follow for Robertson-Swann.

In May 1978 he was awarded the sculpture commission for Melbourne's new City Square. This was a decision which became one of the most controversial ever to hit the Australian art scene, and now remains part of Melbourne's history.²⁵ When the architects unveiled the model of the sculpture to the assembled city councillors, there were 'gasps of amazement around the chamber', with several councillors quick to disparage it with descriptions ranging from 'a piece of abandoned farm machinery', to 'a load of rubbish' and 'a broken down barbecue'. Nonetheless, despite many rumblings and protests, the proposal was given the go-ahead and the Queen officially unveiled the sculpture on 28 May 1980. The work – which was initially untitled – was quickly dubbed the 'Yellow Peril', but later titled *Vault*.

Alan Watt, head of Ceramics Workshop at the time, recalls sitting at the bar of Burgmann College with Robertson-Swann on his return from the ceremony, when a student from the Canberra School of Art called across the bar: 'Ron, I hear the Queen doesn't like your sculpture'. With equal clarity, the reply was delivered to the student and all those present: 'No, but I know at least thirteen other queens in Melbourne who do'.²⁶

Branded a 'ghastly disaster', the sculpture was removed and banished to the then murky, out-of-favour Batman Park, in just over a year of its unveiling. Reflecting on the sculpture about a decade later, Robertson-Swann said

I expected some people not to like the work but I had the naïve hope that eventually they would begin to see something in it...somehow there was the implication that it harboured sexual offenders, that it caused people to urinate and that I was an immoral person who caused this to happen.²⁷

However, the tide changed and in 2002 the sculpture was removed from Batman Park and relocated to Southbank's new Malthouse Plaza as the showpiece of the Australian Centre for Contemporary Art.

The Sculpture Workshop continued to grow under Robertson-Swann's leadership. At the May 1979 School Staff Exhibition, Sculpture was well represented. Writing on the exhibition, Sasha Grishin noted that 'in sculpture, the CSA has seen a major transformation in recent years and the era of welded flowers has now well and truly come to an end'.²⁸ Of the five sculptors presented – Ron Robertson-Swann, Vlasta Nikoleski, Ante Dabro, Jan Brown and Robert Parr – Grishin found the work of Nikoleski (a 'large dribbling sculpture') the most interesting.

Between 1979 and 1981 the School of Art underwent a building program to modify the old high school as a purpose built establishment for the new School of Art. The Sculpture Workshop was one of the new areas and designed in consultation with its staff, with Robertson-Swann as the Workshop's representative on the Building Committee (see Chapter 4). It was a vast improvement on what had been available before the building program: it represented a huge expansion in area – originally included the area later occupied by the Wood Workshop – with twenty-five feet ceilings, calculated to deal with gaseous waste.

In 1980 **Michael Le Grand** took up a position as part-time lecturer in Sculpture and remained in a part-time capacity for the next five years, before becoming Acting Head of the Sculpture Workshop in 1986. Le Grand has been working in steel since graduating from the National Gallery School in Melbourne (now the Victorian College of the Arts) in 1974.²⁹ In 1975 he was awarded an Australia Council travel grant, enabling him to study at St Martin's in London with Philip King and Anthony Caro the following year. In 1978 Le Grand was awarded an ANU Creative Arts Fellowship.

In 1986 – a decade after the formation of the Canberra School of Art – the School and the Sculpture Workshop within it had grown and evolved in significant ways. Since October 1985, David Williams

Ron Robertson-Swann in the Sculpture Workshop, c. 1978.
Photo: School of Art Archive

²⁵ For a definitive history of the sculpture, see Geoffrey Wallis, *Perils in the Square*.

²⁶ Alan Watt, Interview with the author, 6 March 2006.

²⁷ Lenore Nicklin, "Sculptor's perilous path top sensual visions," *The Bulletin*, 30 June 1987, 43.

²⁸ Sasha Grishin, "Diverse exhibition united by standard of excellence," *Canberra Times*, 15 May 1979.

²⁹ Michael Le Grand, Interview with the author, 1 February 2005.

ABOVE: Helen Geier and Jan Brown, “frocked up” for Ron Robertson-Swann’s farewell dinner, 7 March 1989. *Photo: David Williams.*

RIGHT: Tim Hodge and visiting artist Anne Rochette (ENSBA Paris) in the ANU International Sculpture Park with her cast concrete and polished marble sculpture “Common Food” 2003. *Photo: David Williams*

One of my fondest memories of the early time I spent at the Art School is strolling through the various workshops, dropping in on friends and chatting about their works in progress. It is a special environment, to be able to access and discuss so many ideas and the right way to present them in the chosen discipline. Lots of fun times and good people. *Amelia Zeraftis, graduated 2001, Sculpture.*

³⁰ Sasha Grishin, “Staff show ‘depoliticised’”, *Canberra Times*, 29 October 1986.

³¹ Cassie Proudfoot contends in her thesis “Jan Brown”, that part of the reason for Brown’s slow moving career and limited critical recognition, is attributable to a number of factors, not least of which was the lesser value placed on the animal sculpture genre.

³² Canberra Institute of the Arts, *1989 Annual Report*, 29.

was Director of the School following Sellbach’s resignation. Sculpture now had four full-time staff: Ron Robertson-Swann, Michael Le Grand, Bob Parr and Ante Dabro. Robertson-Swann received an ANU Creative Arts Fellowship that year and in November the School put on its Staff Exhibition. It represented the work of forty-six staff members, with Sculpture – according to Grishin who reviewed the show – doing very well. He highlighted a number of artists for specific praise and drew attention to Jill Peck’s *Shack* as ‘easily the most interesting sculpture at the exhibition with its conceptual sophistication and play with surfaces and the record of the passage of time.’³⁰

During her time at the school, Peck taught in the Sculpture, Foundation and Art Theory Workshops, and was Honours Coordinator, 1997–2000.

In 1997 Peck was invited to create work for the Herring Island Environmental Sculpture Park (Melbourne), and in 1999, with CSIRO was centrally involved in the development of the METIS project, a collaboration between artists and scientists.

THE NEXT TWENTY YEARS

The two decades following Sellbach’s departure represent a period of very significant changes for the School and its Workshops. The School – under the leadership of Williams for this entire period – underwent a number of transformations and vicissitudes, including two mergers or amalgamations with other institutions. A proposal under Minister Dawkins in the mid 1980s, had it succeeded, would have seen the School as a small player within a ‘super university’. In 1988 the Canberra School of Art amalgamated with the Canberra School of Music to form the Canberra Institute of the Arts (see Chapter 5) and in 1992 the Institute merged with the ANU (see Chapter 6). In 2001 the Institute became the National Institute of the Arts.

Jan Brown – who had become Head of Foundation Workshop and Open Art in 1980 – retired in April 1987, although she returned to teach part-time between 1988–2001. Today she is well known as a sculptor of birds and animals – often cast in cement fondu or bronze – and is a Member of the Order of Australia and an Emeritus Fellow of the Australia Council.³¹ She has also been a member of the Arts Development Board of the ACT, and Cultural Council, the inaugural Australian National Capital Artists Board, and a member of the Canberra National Sculpture Forum. In 1994 she was awarded the Advance Australia Foundation Award.

In 1987 Le Grand was appointed full-time Lecturer in the Sculpture Workshop and has since been significantly involved not only within the Workshop, but also in sculptural activities outside the School, such as the development of the early Canberra Floriade sculpture events. For example, in 1988 he organised the sculptural activity which saw eight student sculptors – Sharon Cain, Matthew Hamra, Mary Kayser, Alfredo Lango, Susan McPherson, Bruce Radke, Philip Spelman and Peter Vandermark – contribute works to Canberra’s Spring Floriade Festival. Three of the pieces were purchased for the Queen Beatrix sculpture collection.³² Le Grand has also been involved in the ANU/Canberra

CLOCKWISE FROM TOP LEFT:

Michael Le Grand at work, 1980, *Canberra Times*; Photo: Green.

From left, Len Heness, Ante Dabro and Michael Le Grand in the courtyard of the Sculpture Workshop, circa 1986. Photo: School of Art Archive.

Nick Stranks beginning the investment process, Spanish Embassy Commission *De Quiros*. Photo: Michael Agostino, 2006.

School of Art Sculpture Walk, Australian National Capital Artists studio spaces, and the Canberra National Sculpture Forum.

In 1989 an era ended for the Sculpture Workshop with the resignation of Ron Robertson-Swann. In one way or another he had put his mark both on the Workshop and on his colleagues. He has been called various names – not all flattering – the milder terms including ‘a character’, ‘a street fighter’, ‘a stirrer’, ‘sexist’ and ‘a real larrikin’. His presence at the School of Art Board of Studies – later the Academic Board – was legendary, as was his talent for heated debate. Nonetheless, and irrespective of any name-calling, he has been praised by many as a dedicated professional, a friend and mentor to others, and has been described as ‘a very kind person’ possessing ‘great modelling skills’ and ‘as someone with great formal insights into the relationships of parts of a work to the whole’.³³ In January 2002 he was made a Member of the Order of Australia for his services to the arts.

The position of Head of Sculpture Workshop was not immediately filled. Le Grand took over as Acting Head following the resignation, and sometime later **Nigel London** was Acting Head for a short time. The position was finally filled in 1991 with the arrival of **David Watt**. Watt came to the School from Curtin University of Technology in Perth, where he had spent five years as a lecturer in sculpture. Born in Paisley Scotland, he settled in Adelaide with his family in 1966, leaving a career as a promising carpet salesman in 1977 to undertake a Bachelor of Fine Arts degree at the South Australian School of Art. He completed the degree in 1980, and followed with a Master of Arts from the

Tasmanian School of Art in 1984. Back in Perth, Watt was involved in Artist Regional Exchange with Asia in 1987 and 1989. His aim as Head of the Canberra School of Art Sculpture Workshop was ‘not to turn the place upside down but to increase the range of activities and levels of debate about the work’.³⁴ There was also an increased emphasis on drawing. In 1990 he also branched into curatorial work, organising with Julie Ewington the exhibition *Discrete Entity* at the School’s Gallery, followed by *A Backward Glance* at the Perth Institute of Contemporary Art.

TECHNICAL ASSISTANCE

In 1992 Le Grand travelled overseas with the assistance of the Institute Professional Experience Program, where he visited the USA before taking up an artist in residence/exchange teacher position at Alberta College of Art, Calgary Canada. This arrangement was an academic and student exchange agreement between the Canberra School of Art and Alberta College of Art.

Nicholas Stranks joined the Sculpture Workshop in 1993 as a replacement for Len Heness. After graduating from Ceramics at the Canberra School of Art in 1988, he worked at the Meridian Sculpture Foundry in Melbourne, mainly casting large commissioned

³³ Jill Peck, Interview with the author, 12 April 2007.

³⁴ Canberra Institute of the Arts, *1990 Annual Report*, 9.

LEFT: David Watt, left, and Steven Wigg performance – *One moment in Living and Breathing* – School Staff Exhibition, 1994.
 RIGHT: George Ingham (d. 2003), David McNeill and David Watt (1952–1998) at Thredbo, 1991.
 BELOW: David Watt, Open Day 1992.
 Photos: David Williams.

sculptural work. He returned to Canberra to undertake study in conservation and restoration of outdoor sculpture, and worked on conservation projects in the New Parliament House, National Gallery of Australia and the Australian National Library. He also worked part-time in the Painting Workshop and later the Glass Workshop during 1992–93.

Since taking up his position at the Sculpture Workshop, Stranks has played a very active role in a number of areas of the Workshop and the wider community. For example, he was involved with the National Sculpture Forums, and has acted as consultant and worked on most of the commissioned work in the ANU's International Sculpture Park (such as Dadang Christanto's Witness; Lucia Pacenza's Arch of the Sun; Christine O'Loughlin's Spirit Levels; Djon Mundine's and Fiona Foley's Ngaraka: shrine for the lost Koori and others). Senator Margaret Reid officially opened the Park – located on Acton Peninsula adjacent to the National Museum of Australia – on 14 October 2001.

Stranks also developed Sculpture's connection with Christoff Altenburg's summer blacksmithing workshops in Braidwood. Capitalising on his special interest, he has been central to the development of the Workshop Foundry and involved in day and evening classes and commissioned work in this area. He has also been instrumental in upgrading the Workshop's practices and infrastructure to better meet OHS guidelines.

Stranks has continued his art practice and regularly exhibits in Canberra and for the past eight years with the Defiance Gallery in Sydney. Today he is recognised as one of Canberra's leading foundry experts and is regularly asked to undertake casting commissions for high profile local and interstate clients.

In April 1995 the Workshop played a central role in staging the inaugural Canberra National Sculpture Forum. With an ambitious agenda, the Forum comprised a program of exhibitions, visiting artists, technical workshops, lectures and discussions. Staff and students were active in many collaborative projects involving artists, architects and landscape architects and using private and public gallery spaces in Canberra, including those at ANU. David Watt was Deputy Chair and a participant in the Sculpture Forum, and was also involved in a performance at Artspace in Sydney and exhibited in *A rose is...* at Galerie Dusseldorf, Perth. Sculpture Workshop and other staff members who participated in the Forum exhibitions/installations included:

- ✦ Mark Grey Smith, **Wendy Teakel**, **David Jensz**, Nigel Lendon – Drill Hall Gallery
- ✦ Ante Dabro – High Court
- ✦ Michael Le Grand – National Library Forecourt
- ✦ Phil Spelman and Pat Harry – Link Gallery

In April 1998 the second Canberra National Sculpture Forum with David Watt as Chair, was held – this time in association with the National Gallery of Australia. One month later David Watt died tragically and suddenly. It was a great loss to sculpture. He was an inspirational teacher, artist and a leader in his own discipline, as well as being across the visual arts generally. His energy was renowned, and Gordon Bull, his friend and colleague, wrote about Watt as someone who would be ‘remembered as a draughtsman and for his work in installation and performance art: three distinct areas of practice, which he brought together in his playful, often comic work’.³⁵

Following Watt’s death, Le Grand was appointed Acting Head of Workshop for the remainder of semester one and confirmed as Head in 1999. In 1998 Le Grand was the recipient of the Capital Arts Patrons’ Organisation Fellowship and ACT Creative Arts Fellowship (Visual Arts) from the ACT Cultural Development Funding Program. Also in 1998 he was a co-winner of the inaugural Sydney Sculpture by the Sea, Bondi with his red steel creation *Deshabillé*. In 2002 he was the J B Were Invited Artist for Sculpture by the Sea and was a selector/judge for the 2003 Sculpture by the Sea. He has since maintained an active association with the organisational base for this very successful Sydney public event. In 2003 and again in 2007 he won the McClelland Sculpture Award and Survey, and was inaugural winner of the University of Western Sydney acquisitive sculpture prize. He has also been selector for the ANU/ACT Arts Domain Project in 2001, 2003, 2005 and 2006. Le Grand retired from the School at the end of 2007.

Incoming Head of Workshop, **Wendy Teakel** graduated with a major in sculpture from Riverina College of Advanced Education (now Charles Sturt University), and then moved to Canberra to take up postgraduate studies at the Canberra School of Art. In 1985 she completed a Graduate Diploma in Sculpture, and taught part-time in Foundation Workshop between 1985–1990, as well as Open Art during 1986–99, Sculpture and Core Studies in 1990 (see Chapter 12).

She was also Acting Head of Foundation/Core Studies Workshop (part-time) during 1997–98. She has been a full time Lecturer from 1990 and has acted Head of Sculpture on several occasions, as well as completing a Master of Art (Fine Art) from RMIT in 2004.

Teakel has maintained a national exhibiting profile including regular exhibits in Thailand, where with David Jensz has been integral in developing connections between the ANU School of Art and leading universities in Thailand (Khon Kaen, Chiang Mai and Silapakorn). Major achievements over the past decade include an Asialink residency in Thailand in 1996 and 2002, Australian representative at KHOJ International Artists Workshop in India in 1997, and an Asialink Residency to Khon Kaen University in 1999. Awards and prizes include the inaugural CAPO Fellow in 1993; winner of the Bathurst Art Prize in 1993 and 1995, and Outback Art Prize in 1999; and first female recipient of the ACT Visual Arts Fellowship in 1996. With Le Grand’s retirement at the end of 2007, Teakel was appointed Head of Sculpture Workshop from the beginning of 2008.

David Jensz completed a Postgraduate Diploma in Sculpture at the School in 1985. He worked as a technical

ABOVE: Barry Humphries working on “Mixmaster Tower”, Humphries’ proposal for the redevelopment of Federation Square, Melbourne, with Nick Stranks and Matthew Smith, in the Sculpture Workshop June 2003.

BELOW: Michael Le Grand and Janis Dzelde (School Bursar) Open Day, 1997. *Photos: David Williams.*

³⁵ Gordon Bull, Obituary: David Watt 1952–1998, *Canberra Times*, 18 May 1988, 4.

Sculpture staff 2007: standing from left, Paul Hay, Wendy Teakel, David Jensz, Bruce Radke and Michael Le Grand; front, Amanda Stuart and Nick Stranks. *Photo: Sculpture Workshop.*
 BELOW: Michael le Grand demonstrating welding techniques for the Creative Arts Educator's Conference, 2003. *Photo: David Williams..*

³⁶ Peter Haynes has written of Dabro as 'a champion of the hegemony of the figure.' Cited in Peter Read, "Ante Dabro: Croatian-Australian Sculptor," at <http://antedabro.maven.com.au/html/introduction2.html> accessed 25/01/2005.

officer for one semester following the retirement of Len Heness before the appointment of Nick Stranks. In 1988 Jensz worked as Gallery Assistant to Peter Haynes in the School Gallery and taught in Sculpture from 1990, as well as part-time in Foundation/Core Studies in 1992 and in both Workshops from 2002.

Jensz has maintained an international profile as an artist, with three exhibitions in New York since 1997. He also undertook a residency and lecturing at Chiang Mai University in 1990 and again in 2002; an Asialink residency at Khon Kaen University in 1995; Visual Arts Craft

Board (VACB) residency Green Street 1995 and VACB residency in Tokyo in 2000. He has also been a finalist in three national sculpture prizes at the National Gallery of Australia, the inaugural McClelland Sculpture Prize and the Helen Lempriere Sculpture Prize in 2005 and 2006. Major sculptural commissions include *Pinnacle* for the ANU and *Fractal Wave* in Civic Square for the ACT Government in 2006.

In 2004 the School of Art, together with the School of Music and the Centre for the New Media Arts (formerly ACAT), were amalgamated with the ANU Faculty of Arts, a move that was touted as helping to further enhance the teaching and research environment for the creative arts. Also that year, Ante Dabro retired, but has continued to maintain a strong connection with the Workshop Foundry through the technical services provided by Nick Stranks in the casting of commissioned work. A regular exhibitor, Dabro has remained one of the major exponents of figurative sculpture in Australia and has worked on many commissions, including the Australian Navy Memorial on Anzac Parade in Canberra.³⁶ He was also the recipient of a 1982 Churchill Fellowship and was commissioned by the Winston Churchill Trust in 2001 to sculpt a bronze bust of Churchill. He continues his

work as a full time artist with major commissions for the French Bicentenary, Canberra International Airport and the ACT Civic precinct. His work is represented in various collections, including the Queensland Art Gallery and the ANU.

Paul Hay is the most recent full-time staff member. After studying sculpture at the South Australian School of Art under Bert Flugelman, Max Lyle and Owen Broughton in the early 1970s, Hay exhibited at the Mildura Sculpture Triennial in 1975. Local influences were Donald Brook and Noel Sheridan who were establishing a highly experimental centre at the Experimental Art Foundation (EAF) and bringing national and international artists to Adelaide. Hay has since worked across a range of art practices. He began working with video and performance showing at the EAF and collaborated with Leigh Hobba and was included in the Post Object Art in Australia and New Zealand at the EAF in 1976. He taught at Elizabeth TAFE, Adelaide in 1976–77 and in the late 1970s moved to Darwin where he worked with staff and students from Darwin CAE (now Charles Sturt University). There he also produced performance works called *Northworks*. After an extended period in the USA and Britain from 1978–83, Hay worked in Adelaide with a group of sculptors – including Ian North, Roger Noakes, Debra Porch and Antonio Colangelo – at South Australian Workshop.

In 1989 he moved to Perth where he taught sculpture with David Watt and David Jones at Curtin University, and for the next five years showed a number of installations including *Central Spacious Location*, *ARX 3*, *Australian Perspecta* and curated a number of exhibitions.

Hay arrived in Canberra in 1994 and joined the Sculpture Workshop as a postgraduate student and sessional teacher. He then moved to New Zealand and later to Indonesia in the late 1990s, before returning to Canberra in 2000, where he worked as a sessional teacher until his appointment as a Lecturer in 2004. Since his return to Australia, he has had work in a number of exhibitions, including *Sculpture by the Sea*

in 2002 and 2003, Helen Lempriere Sculpture Award and the McClelland Sculpture Survey. His work in assemblage and installation and public sculpture, influences and complements the diversity of practice within the Sculpture Workshop. He has also been the recipient of grants from the Australia Council, State arts funding and public commissions.

VISITING ARTISTS

Together with the other Workshops, resident artists and visitors to Sculpture over the years have been important role models for the students. In many cases visiting artists were also involved in related projects, exhibitions and events organised by the School. These include:

- Montien Boonma (Thailand) artist in residence, 1990
- Robyn Backen 1992, installation artist
- Bernadette Searle, Capetown South Africa, Training Trust Project, 1992
- Daniel Brandely, French artist in residence 1993
- Kevin Henderson on academic exchange from Glasgow, 1993
- Jaidev Baghel from India, lost wax low technology project, November 1993
- Milena Dopitova (Czech Republic), October 1994
- Bronwyn Platten, Gallery exhibition
- Nola Farman, Civic Square Project, 1997
- Fiona Hall, ANU Creative Arts Fellow and National Gallery of Australia, Memorial Garden Project, 1997
- NN Rimson, India Asialink exchange project with David Jenz, 1997
- Zoe Walker, Scottish Arts Council artist in residence 1999–2000
- Thawatchi Chankwean, Khon Kaen University, Thailand October–November 2000
- Christine O'Loughlin (Australian living in France) and Professor Anne Rochette (École

Nationale Supérieure des Beaux-Arts, Paris), ANU Creative Arts Fellows in residence to complete ANU International Sculpture Park commissions, 2001 and 2003, and

- Dadang Christanto, exhibition project and National Gallery of Australia Sculpture Garden installation *Heads from the North*, September 2004.

SCULPTURE TODAY

Sculpture Workshop provides an excellent environment for study and research, with advanced technical facilities, proximity to Australia's national collecting institutions and staff recognised nationally and internationally as sculptors. Knowledgeable full time and sessional staff and an extensive range of equipment and well-resourced purpose built facilities, provides students with the opportunity to develop necessary skills for entry into visual arts professions. A number of its graduates have developed successful careers as high profile practicing professionals, including Michelle Beevors, Matt Gallois, David Jenz, Phil Spelman, Nien Schwarz, Noeline Lucas, Glenn Dunn, Kensuke Todo, Tim Spellman and Tanya Eccleston.

The Workshop promotes all forms of contemporary practice and media, including casting, carving, modeling, construction, assemblage, installation and performance. Projects in the early part of the program establish skills and develop techniques across a range of processes, while in later semesters emphasis is placed on self-directed research through individual work proposals in consultation with staff. Drawing is an important component of the program, assisting students to develop spatial and sculptural modes of expression through observation and media exploration. This is complemented by studio theory seminars, which encourage students to understand various contexts of making and discussing art through theoretical and historical references. The program overall encourages a critical framework for concepts and processes, which leads to creative independence.

TOP: Visiting Sarawak artist Chew Fang Chin, carves a block of wood. Watching from left are Ramsay Ong (Sarawak, Malaysia), Alfredo Lango (student), Raphael Scott Ahheng (Malaysia), and David Williams, July 1989.

ABOVE: Dadang Christanto with his wax model for NGA commission "Heads from the North", July 2004.

Photos: School of Art Archive.

Visiting Artists' Book entry by Dick Marquis,
visiting artist in the Glass Workshop, 1994.

Visiting Artists' Book entry by Udo Sellbach,
ANU Creative Fellowship in the Book Studio,
August 1995.

The Edition + Artist Book Studio, c.2003. Standing at the right are Dianne Fogwell and Sally McNerney. Photo: School of Art Archive

EDITION AND ARTIST BOOK STUDIO

THE ANU SCHOOL OF ART EDITION AND ARTIST Book Studio (E+ABS) – originally named Canberra School of Art Artist Book Studio (CSAABS) – was a concept developed by **Petr Herel** as an integral part of the Graphic Investigation Workshop curriculum (see Chapter 16). As the Workshop program expanded and more and more artist books were being produced, the concept of an Artist Book Studio gradually took shape.

In the early days of the Graphic Investigation Workshop's typographical facility, it was especially **Peter Finlay** (retired Head of Typography at the Canberra TAFE) and **Christopher Croft** (a lecturer in the Workshop), who played important roles in the acquisition of the typographical equipment. For example, they negotiated a donation of equipment such as print presses, type and other materials from the Department of Defence.¹

However, a suitable space for the newly acquired equipment was not available and at first it was housed in the Workshop's intaglio print room and passageways. At the end of 1993 Petr Herel and staff of the Graphic Investigation Workshop submitted a proposal for the establishment of a permanent book studio in the adjoining space, previously occupied by the Leather Workshop, which was to close at the end of that year.

The CSAABS, now in its dedicated space, was officially opened in mid 1994 with the book project for Graphic Investigation Workshop students conducted by an invited typographer and Director of Harrisfeldwegpresse, Werner Enke from Germany. On the occasion of the Book Studio's inauguration, the

Head of Graphic Investigation Workshop Petr Herel, organised an exhibition of books published by Werner Enke and also a retrospective exhibition of books of a previous visiting typographer – Thierry Bouchard from France – complementing it with a catalogue raisonné. This practice of inviting overseas typographers to work with Workshop students continued for the next few years, culminating in a visit by Raphael Fodde from the USA in 1996 (see also Chapter 16).

A significant highlight in 1995 was the invitation to Udo Sellbach – founding Director of the School of Art – as the ANU Creative Arts Fellow. Based in the Book Studio, he created an important new work, *And Still I See It*, which drew on the literary work of Dante's *Purgatory*, translated by Margaret Plant and designed by Petr Herel. This limited edition became the CSAABS's first major artist book of international standing.

Edition and Artist Book Studio

1996 was the 50th anniversary of the ANU and the 20th for the School of Art. This was also the year **Dianne Fogwell** was appointed Lecturer in charge of the program in the renamed E+ABS. She originally came to the School of Art in 1980 as a third year student, after an earlier stint at Alexander Mackie and Riverina College of Advanced Education. She had come to Canberra to study printmaking because the School had a structured course, teaching art 'as a workshop based practice of which the student was allowed to be four days a week practicing in their major workshop.'²

After graduation, **Jörg Schmeisser** – Head of Printmaking – offered her a position as a technical officer. She took the job, and in 1983 with Meg Buchanan

¹ For a history of the Studio, I am indebted to Dianne Fogwell, Interview with the author, 17 February 2006, and telephone conversation with, and submitted notes by, Petr Herel, 1 February 2007.

² Dianne Fogwell, Interview with the author, 17 February 2006.

also started a joint facility – Studio One – an access space in Leichhardt Street Kingston for printmakers to practice following their completion of studies at the Canberra School of Art. Studio One retained many links with the School and its teachers, including Petr Herel, Jörg Schmeisser and Udo Sellbach. After many years of successful operation, with declining funds the previously autonomous Studio was merged with Megalo Print Workshop.

Fogwell remained at the School for the next twenty-five years but holding a variety of positions for the first five years, including teaching drawing in Painting, and as a sessional staff member in the Foundation Workshop, Child Art and Printmaking. In 1986 Fogwell accepted the full time position as Lecturer in the Graphic Investigation Workshop with Petr Herel.

From 1996 to 2005, Fogwell remained the driving force for the E+ABS and expanded its role to include research applications. Her intention was to

create an environment of shared experiences, conversations between artists, writers, students, alumni and staff. The focus was to be on research, learning and expanding the perimeters of the artist book and the limited edition print ... Collaboration and the subtle art of interpretation of creative ideas were of prime importance to allow the publications to be produced.³

While the emphasis was on collaboration, her approach was also innovative. It was, as stated in the exhibition catalogue *Collaborative works from E+ABS*:

not from the point of view of an historian, art critic or accountant. It was essentially about making work and making work happen for other artists as a hand-on experience. I tried not to impose time or creative limits or to allow the budget to decide. This can be a studio's best and worst enemy, but it left an openness to begin and do what might be possible.⁴

Fogwell invited the best of the graduates to be technical assistants, and along with the graduate program, also set up an alumni student base to complement the technical assistants. In this way, graduate students could have access to a mentor, and alumni could apply to do a residency in exchange for some time devoted to the E+ABS. This gave an alumni and graduate student base to the Studio, an important initiative that helped to keep 'fresh eyes and hands available'. It also helped bridge the gap between a student's graduation and the real world of a practicing artist.

With the program becoming more artist driven, there developed very quickly some insightful and substantial projects on the run for E+ABS. For example, Jörg Schmeisser developed the project titled *Twelve* – the ANU's fiftieth anniversary commemorative portfolio – produced in collaboration between

LEFT: A page spread of Udo Sellbach's artist book, *And Still I See It*, 1995.

ABOVE: Udo Sellbach watching Dianne Fogwell edition a print for *And Still I See It* at the Criterion Press, Braidwood, 1995. Photos: School of Art Archive

³ Dianne Fogwell, *Collaborative works from E+ABS*, 11.

⁴ *Ibid.*, 12.

TOP LEFT: An early E+ABS photo, with (L–R) Jorg Schmeisser, Heather Burness, Bernadette Crockford, Gaye Paterson, Dianne Fogwell.
 RIGHT: Dianne Fogwell, visiting artist John Christie and printer Danie Mellor inspecting a proof of John's print.
 LEFT: Elspeth Pelling, Katharine Nix and Jan Brown at the launch of *Icarus/A Father Recollects*, 2004.
 below: Printer Thomas Bonin and visiting artist Andrew Powell. *Photos: School of Art Archive.*

E+ABS, Printmaking and Studio One. Though not initiated within E+ABS, it was an example of the cross-disciplinary approach fostered in the Workshops within the School at the time. *Twelve* contained sketches, objects and reflections in print by twelve senior lecturers of the School, including three who have since passed away: George Ingham, Stephen Proctor and David Watt. Fogwell strongly believed that E+ABS would cultivate projects by working with both the School of Art staff, visiting artists and the ANU Creative Fellows – a belief vindicated by the many projects completed over the next several years.

From 1999 E+ABS continued to develop and foster collaborative work in a variety of ways such as between artists and writers, and between artists in divergent fields including glass, sculpture and painting. Books and prints produced by E+ABS have involved Australian and internationally distinguished artists and writers including Helen Geier, Margaret Olley, John Christie, Lucas Kandl, Bruno Leti, Chris Wallace-Crabbe, the late Sir Sidney Nolan, Jason Benjamin, Euan Heng, Ian Templeman, Rhyll McMaster and G W Bot.

The National Library of Australia, State Libraries of Queensland and NSW, Wellesley College, Massachusetts, and INO Paper Museum Kochi City, Japan, have collected Works from E+ABS. Its publications have also been recently presented in international book fairs such as the Frankfurt Book Fair in Germany, and the 1st Seoul International Book Arts Fair in 2004. More recently in 2005, E+ABS received a major funding grant from the Federal Government's 'Visions Australia' program for a national tour of the retrospective exhibition *How I entered there I cannot say: Collaborative works from the E+ABS*. Venues included Canberra Museum and Art Gallery, Artspace Mackay (Queensland), Bunbury Regional Art Gallery (WA), Bathurst Regional Art Gallery (NSW), Fountain Gallery (SA), Horsham Regional Gallery (Victoria) and the Victorian State Library (Melbourne), concluding in July 2007. Following her departure in 2005, Fogwell retained the curatorial and tour manager role for the exhibition. At the conclusion of the tour, the E+ABS Archive became part of the ANU art collection, with a duplicate set remaining in the School as part of its teaching collection.

⁵ Caren Florance, *Collaborative works from E+ABS*, 28.

The E+ABS did much with minimal resources. **Caren Florance**, technical officer for the space from 2003 to present, best sums this up:

The E+ABS ... never had full-time staff, and has never had more than four part-time staff at any time. It is ... a room in the middle of a large art school ... It has a printing press for intaglio work, a printing press and typesets for letterpress and relief work, a couple of computers and printers, and a number of tables to work upon. But it has been rich with the resources the students, staff and visitors brought when they entered that space to make work.⁵

Book Studio

With Dianne Fogwell's departure, E+ABS underwent a shift in format. The space was reintegrated into the Printmedia and Drawing Workshop and back into the student teaching program, and renamed the Book Studio. Caren Florance remained as the Technical Officer. The Book Studio offers a complementary unit called Book Design that teaches letterpress and bookarts techniques, and also a 'book clinic' of technical advice to under- and postgraduates from any Workshop.

With the cumulative history of the Book Studio concept in Graphic Investigation, Printmaking, the CSAABS and the E+ABS, there is no doubt the current student body has a remarkable teaching resource to draw upon.

CLOCKWISE FROM ABOVE:

Dianne Fogwell turns the pages of an artist's book at the First International Seoul Artist Book Fair, 2004.

One of the rooms at the Bathurst Regional Art Gallery, first official leg of the Visions-sponsored E+ABS travelling exhibition, *'How I entered there I cannot truly say': Collaborative Works from the E+ABS*, Feb–March 2005. Banners advertising the E+ABS exhibition outside the State Library of Victoria, Feb–March 2007.

Bruno Leti and Bernadette Crockford in the Studio.

Caren Florance checking a letterpress print whilst working on Sally McInerney's *Family Fragments*, 2004.

Photos: School of Art Archive.

Michael Butler using a computer to test textile designs, 1989.
Photo: School of Art Archive.

COMPUTER ART STUDIO

From around the 1980s, the advent of personal computers with good graphics, user-friendly creative software applications, and colour printers, allowed designers to realize their ideas in minutes rather than hours. Computers moved quickly into the visual arts, with commercial artists and designers using photoshop, computer generated or modified images in graphics for the print medium, and animation for film and television. Computers also aided design for manufacture and architecture.

The Textiles Workshop provided the first example of utilizing computers in design in the School of Art in 1989 (see Chapter 24). Staff and final year students in the Workshop, working with computer studies students and staff at Canberra College of Advanced Education (the University of Canberra from 1990), developed a computer program – TEXTILES – to help designers plan woven fabrics on screen and paper before committing them to cloth.⁶ Also that year, **Michael Butler** – Head of the Textiles Workshop – went to Britain to investigate textile design programs, including the Scottish College of Textiles at Galashiels, which had developed the SCOTWEAVE program for textile designers.

Australian Centre for the Arts and Technology

In October 1989 the Institute of the Arts established the Australian Centre for the Arts and Technology (ACAT; see Chapter 7). Its role was to utilize new computer technologies available to develop creative work in animation and computer music, and to explore potential links between the visual arts and music. ACAT offered access to courses in computer animation to School of Art students, and computer composition to students from the School of Music.⁷

The introduction and use of computers within the School of Art also rapidly developed. In 1990 **David Williams** reported that the decision to phase out the Leather Workshop at the end of 1993, would allow the gradual introduction of other study opportunities in

the School, including those using new technologies and computers.⁸

In 1991, computers were introduced into all Workshops. They provided basic word processing and financial record systems together with limited computer modeling and graphics facilities. In the Textiles Workshop, advanced AVL equipment and programs provided sophisticated textile design and weaving capabilities. But a greater use of computers was predicted for the whole School. In his Director's Report that year, Williams noted that 'further initiatives in computer assisted art making are envisaged as a complement to the animation and digital music studies offered by the Institute's Australian Centre for the Arts and Technology'.⁹

In 1992 the Institute formally amalgamated with the ANU, cementing a relationship between the two institutions, which had been developing steadily from 1988. One positive outcome of the amalgamation for ACAT was the Internet connection and the establishment by the University of a multimedia laboratory in ACAT. This resulted in a number of new multimedia courses designed to introduce staff and students of the University to this new publishing medium.¹⁰

School of Art Computer Aided Art Studio 1993

An important milestone for 1993 was the establishment of the School's Computer Aided Art Studio (CAAS). Capitalizing on **Ian White's** experience in Europe (see Chapter 17), **Jon Cattapan's** experimental digital scanning (see Chapter 12), and the interests of various staff members, the Studio established dedicated workstations to use digital technology for image manipulation, 3D modeling/design and developing interactive multimedia. CAAS was initially available to staff, Honours students – the Honours study option in the fourth year of the BA (Visual Arts) was introduced that year – and postgraduate students.¹¹ The CAAS facilities complemented those established in ACAT for computer animation and basic computer modeling,

⁶ Canberra Institute of the Arts, *1989 Annual Report*, 9.

⁷ *Ibid.*, 10.

⁸ Canberra Institute of the arts, *1990 Annual Report*, 6.

⁹ The Australian National University Institute of the Arts, *1991 Report*, 5.

¹⁰ The Australian National University Institute of the Arts, *1992 Report*, 8.

¹¹ The Australian National University Institute of the Arts, *1993 Report*, 4.

LEFT: Ivo Lovric, *The War Room*, 2002, digital image produced in the Digital Art Studio.

RIGHT: Gilbert Riedelbauch.
BELOW: Gilbert Riedelbauch, Rapid Prototyped Form.

Photos: Gilbert Reidelbauch.

and the limited computer graphics facilities available in the Workshops.

An important staff achievement utilizing computers that year, was an exhibition at the Canberra Contemporary Art Space of a new technology show called *Real Time*. Using digital technology, artists included Jon Cattapan (Foundation), **Gilbert Riedelbauch** (Gold and Silversmithing) and **Alan Koninger** (Photomedia).

The development and extension of computer facilities also enabled greater access to University Library resources, word processing, graphic manipulation and computer-aided design for students. Interest in computer related studies continued to grow with students and staff. In 1995–96 prior to her retirement, printmaker **Gillian Mann** made a significant contribution to CAAS with her computer expertise. In 1998 with Gilbert Riedelbauch's involvement, options were further increased with the offer of 3D Design, Communication Design, Computer Drawing and Image Manipulation. Student demand for interactive multimedia studies also expanded.

FieldScreen research project development 1998

Capitalizing on the potential offered by new computer technologies, the idea of assisting students in the field to communicate with their supervisors using digital technologies, led to the development of the FieldScreen Research Project at the School of Art. Initiated by **John Reid** (Environmental Studio) and Gilbert Riedelbauch, FieldScreen assists and structures an inexpensive real-time, screen-based dialogue between two on-shore/offshore distant locations over low bandwidth connections.

Reid and Riedelbauch have presented the outcomes of several trials at conferences in Germany, France, Slovakia, Belgium and Australia. The Department of Industry Science and Resources sponsored these presentations and provided a forum to test the idea of FieldScreen and establish a network with potential academic and commercial partners. In the period 1998–2004, the project attracted funding in excess of \$400,000 from the Federal and ACT Governments and the ANU major equipment program (MEP). FieldScreen has been developed close to a commercial stage and was presented at the 2005 CeBit Australia technology event in Sydney.

Gilbert Riedelbauch, Lamp, 2005, carbon fibre tube, LEDs, ABS, stainless steel wire. Photo: School of Art Archive.

Artists in Residence

Visiting artists have made significant contributions to the work of the Computer Art Studio.

In September 1994, the studio welcomed American multimedia artist Sigi Torinus and her performance, video and computer interactive installation work.

In Semester 2 1995, Jianhang Shi, Lecturer in Computers at the China National Academy of Fine Arts Huangzhou, spent his residency researching multimedia, internet and computer-aided art applications.

In 1999, computer artist **Peter Callas** – the HC Coombs ANU Creative Arts Fellow – was based in CAAS for the first half of the year. He completed his residency with a successful exhibition in the Drill Hall Gallery. His program connected with ACAT, Photomedia Workshop, ANU Supercomputer Vislab, and the National Gallery of Australia.

Rapid Prototype facility, 2001

Since 2001, another co-operative project involving the Gold and Silversmithing Workshop and ANU MEP with CAAS (now known as the Computer Art Studio), has been providing assistance with, and access to, the rapid prototyping facility. Its large 3D modeler – a Stratsys FDM 8000 – can build any object of 3D computer files. This was a first for an Australian art and design school and placed the ANU School of Art at the cutting edge of design education internationally. The Department of Engineering within the University collaborated on the development of this facility. Access to this technology not only opens significant possibilities in design for the School, but is also integrated with other areas of research within the University.

Computer Art Studio today

The Computer Art Studio – coordinated by Gilbert Riedelbauch – conducts courses and provides facilities for both undergraduate and graduate students at the ANU School of Art who wish to undertake computer studies as part of their degree. The Studio integrates digital technology into the specialized programs offered by the various Workshops in the School, thereby

adding to traditional techniques and introducing new practices across all disciplines. Undergraduate students usually undertake Computer Studies within the Complementary Studies component of their course. The Studio also coordinates and delivers Core Computer Studies for all first year students during their second semester to introduce them to a wide range of computer applications. This program is run one day per week over a fourteen-week semester, combining two-hour workshop modules, a lecture program, group tutorials, visiting artists' talks and assessment.

Today the Studio has four important components:

- Web Art
- Product Design
- Core Computer Complementary Studies program, and
- Rapid Prototyping Facility.

The Web Art component provides the Web Design and Network Literacy stream for designer makers and visual art students. In addition to web design and mastering the tools required to publish to the Web, a key area of this course is developing skills and undertaking Network Literacy. This is about teaching students how to represent, think, write, promote, market and engage with others online. The course also covers developments such as social software, creative production online and the implications for designer makers. Students plan, produce and publish a website that may assist them in their professional life as designers and visual artists.

Sharon Boggon, who is in charge of the Web Art component, is a practicing Web designer and textile artist with a research interest in Web 2.0 technologies and how they apply to visual arts practice and the professional development for designers/makers. She holds a Diploma of Fine Art, Bachelor of Arts, a Graduate Diploma of Visual Arts and a Masters of Philosophy. With a background in digital media and Web design, her current focus involves research and application of these technologies. In her undergraduate degree, Boggon originally trained as a painter. Over the

course of her career she moved to using textiles as her main medium of expression and completed a Graduate Diploma of Visual Arts in the School of Arts Textiles Workshop.

Gilbert Riedelbauch is Senior Lecturer in charge of the Computer Art Studio. He teaches Product Design and Complementary Studies. This stream is a sequence of units, which after an introduction to computer based modeling and drafting, focuses on product development. The project based nature of the program aims to develop skills to communicate an idea or concept through drawing and computer modeling. The third and fourth semesters extend projects to model making and rapid prototyping. Riedelbauch also coordinates and teaches the Core Studies Design unit to Bachelor of Design Arts students.

After an apprenticeship as a toolmaker, Riedelbauch graduated as a master silversmith (Meisterschueler) at the Academy of Fine Art in Nürnberg, Germany. He followed this with a Graduate Diploma (Silversmithing) at the ANU School of Art in 1992. He was also part of the team that established CAAS. Since 1994 he has been Lecturer in charge of Computer Aided Design (CAD) and 3D computer applications. He has also been the recipient of a number of commissions, including the design and production of the coat of arms for the entrance of the new ACT Magistrates' Court in 1996.

In 2001 he was selected to exhibit in the 2nd International Digital Sculpture Competition staged in Paris, and the following year was invited to participate

at the prestigious *Meister der Moderne* exhibition at the International Munich Craft Fair and was awarded the Bavarian Staats Prize. In 1998 he was jointly nominated for an ANU Vice Chancellor's Teaching Award and the Australian Awards for University Teaching. In 2007 he received a Carrick Citation. This national teaching award was presented 'for his creative and stimulating induction of first-year visual art students into the professional use of new digital technologies'.¹²

Riedelbauch was co-researcher for the Field-Screen Research Project to develop software to facilitate the visual and text base communication between remote researchers and supervisors limited to low bandwidth. His present work focuses on creating 3D objects using CAD and rapid prototyping technologies. The shapes of these objects derive from mathematical equations, thereby extending the ideas of traditional art and craft making processes. He remains a practicing artist, exhibiting nationally and internationally, and is represented in collections including the National Gallery of Australia. He was a member of the board of Craft Council of Australia. In 2007, he was appointed Head, Core Studies Workshop.

Use of computer technology and digital media is central to contemporary visual arts and design work. Experience of the creative, technical, teamwork, environmental and management requirements are needed to successfully work as independent designers or in the design industry and consultancies, prototyping, theatre arts and teaching. The Computer Art Studio provides these opportunities.

¹² http://info.anu.edu.au/mac/Newsletters_and_Journals/On_Campus/096PP_2007/15PP_August2/_ten.asp, accessed 7 September 2007.

ABOVE: John Reid. Photo: David Williams.

RIGHT: Brendan Taylor (Photomedia) Dune Drawing at Perri Sandhills, Wentworth Field Study, 2004 Photo: Benjamin Ashe.

ENVIRONMENT STUDIO

The Environment Studio has its origins with the Field Studies program instigated in 1995 by **John Reid**. Taking advantage of the support for the program and the growing interest in environmental issues, the Environment Studio was established in 2000 with Reid as coordinator. It was set up as a multidisciplinary program to assist students and staff who wished to address environmental issues in their artwork, and provide an academic forum and network within the School and related ANU Faculties. It also facilitates access to the ANU's National Institute for Environment. Through collaborative off campus fieldwork, students may contribute as exhibiting visual artists to national agencies, which are helping communities move towards a sustainable future.¹³

The Studio is represented on the ANU's Environmental Management Planning Committee, and is active within the University in pursuing the aims and objectives of the Talloires Declaration. This is a ten-point Declaration that institutions of higher learning will be world leaders in developing, creating, supporting and maintaining sustainability.¹⁴ It began with an idea by Jean Mayer, President of Tufts University, who convened a conference of the heads of twenty-two universities in Talloires, France in 1990, to consider what educational institutions could do to improve environmental performance. On 27 May 2002, the ANU signed the Declaration, affirming its commitment to

environmental management and education. By March 2006 well over 300 international institutions had signed the Declaration.

School of Art students may apply for entry to the Honours or Graduate programs with proposals for supervision through the Environment Studio in conjunction with a major study in any of the School's Workshops. The Field Studies program within the Studio provides students with logistic and academic assistance to undertake sustained field research on a relevant topic. A wide variety of landscapes are accessible from Canberra, including alpine, coastal, semi-arid, rainforest, rural and urban. Students from any discipline in the School may undertake field studies by participating in the specific projects proposed each semester. The Environment Studio and Field Studies are also popular with overseas exchange students and international visiting artists who are seeking inspiration and experience of the Australian landscape and indigenous culture.

Field research may be oriented to the formulation of ideas in consultation and interview with community and professional experts, the seeking of inspiration, gathering of materials and visual data including images interpreting the location, or the undertaking of site-specific work. Field Studies also provide students with temporal and conceptual space for independent analysis, reflection and contemplation as an essential part of the material construction of artwork. The exact nature of the field research and/or art production is determined by the student's work proposal through consultation with their Workshop or course supervisor and the relevant Field Study coordinator.

A Field Study typically involves fifteen days of fieldwork at the same field location, in the form of three 5-day fieldtrips during a semester. The School provides transport and the Field Study coordinator is responsible for the academic and logistic co-ordination of the group in the field. Field experts, scientists, historians, indigenous leaders, local artists, landholders and members of local communities may also consult with the group to enrich the experience.

¹³ See <http://www.anu.edu.au/ITA/CSA/field/>, accessed 7 February 2006.

¹⁴ For the text of the declaration, see <http://www.iisd.org/educate/declarat/talloire.htm>

¹⁵ See "Art gets to the heart of the matter", transcript of interview by Alexandra de Blas with Frank Thirion, Jennifer Lawrence and John Reid, 14 June 2003 on Radio National, at <http://www.abc.net.au/rn/science/earth/stories/s876042.htm> accessed 7 February 2006.

A Field Study usually culminates with a group exhibition of artwork, performance or published text, produced as an outcome of the individual's field research. The exhibition often takes place both in the School and at the field location or nearby venue. These have included major shows in NSW regional galleries such as Dubbo, Griffith and Cowra, or in a vacant shop in the main street converted into a temporary gallery space.¹⁵ Whenever possible, the exhibitions have been timed to coincide with local festivals or community debates about environmental issues.

In 2001 Reid negotiated a partnership arrangement with the Murray-Darling Basin Commission and Land and Water Australia as part of their integrated catchment program to improve the Basin.¹⁶ In 2002 the Commission assisted Field Studies groups to work in two very different catchments in the Murray-Darling Basin:

- A salt-affected area near Wakool in the middle Murray, and
- The Macquarie Marshes beyond Dubbo.

Both groups generated work that came together in an exhibition in Corowa as part of the Commission's celebration of the centenary of the Corowa Conference.

A further outcome was a book titled *Uncharted Waters*, produced by the Commission. The text was supported by artwork from a range of sources, including a strong representation from the Field Studies Program at the ANU's School of Art.¹⁷ It was hoped the book would prove an agent for public discussion of the environment issues and the long-term future of natural resource management in the Murray-Darling Basin.

On campus, in cooperation with the ANU's National Institute for the Environment and ANU Green, the Studio has initiated a series of School of Art Gallery exhibitions incorporating the work of scientists and artists:

- In 2000 – *A Thousand Colours: Visual Art for a Green ANU* was a Green House Project and

addressed concepts and abstract ideas pertaining to the maintenance of a quality living environment

- In 2002 – *Factor of Ten: A Future Worth Living* addressed issues associated with the need to reduce energy and material consumption
- In 2003 – as part of the International Year of Fresh Water, the ANU ran *H2O 03*. The program consisted of a series of public lectures on a variety of issues to do with water, and was supported by a major exhibition of artwork by staff and students of the School – *Ceremonial Vessels for the Drinking of Water* – which celebrated fresh drinking water and coincided with the Australian Science Festival, and
- In 2004 – the Studio produced an artist book in collaboration with the E+ABS – *Slow Ground* – on the ANU community's awareness of its environmental issues.

John Reid is the convenor of the Studio. He arrived at the ANU in 1966 intending to become either a geologist or a forester but ultimately ended up becoming a visual artist. He graduated with a Bachelor of Arts from the ANU in 1972 and following graduation became an assistant to David Walker, a graphic designer in the ANU's Architecture/Design Section. He continued to work in design during the 1970s, receiving an Australia Council Crafts Board Grant in 1974 to study participatory design and techniques of public involvement in exhibitions of craft in the USA and Canada. That year he designed the publication *Crafts of Australia: a pictorial anthropology of Australian crafts*, on the occasion of the first World Crafts Exhibition held in Toronto, Canada.¹⁸

ABOVE: The restored Paddle Steamer *Ruby* at Wentworth, venue for Environment Studio exhibition work focussing on the Murray Darling Basin, October 2005. Photo: John Reid.

¹⁶ Environment Studio Field Studies Program Report, 2002.

¹⁷ Daniel Connell, editor, *Uncharted Waters*, (Canberra: Murray-Darling Basin Commission, 2002). The artists from the ANU School of Art whose material was published were: Claudia Chaseling, Emily Christian, Christina Costaridis, Kim Glasson, Jordy Hansson, Matt Higgins, Jennifer Lawrence, Daniel Maginnity, Kirsten O'Keefe, Rachel Peachey, Emma Rees, John Reid, Anita Reynolds, Mark Sullivan and Frank Thirion.

¹⁸ John Reid, Email to David Williams, 10 April 2008.

¹⁹ John Reid, Interview with the author, 7 February 2006.

ABOVE: Saltbush Ensemble, Wentworth Field Study, 2004. Tor Fromyhr (Strings, ANU School of Music), Emma Kelly, Shannon Reid (Contemporary Music Ensemble, ANU School of Music), Leanne Bear (musician and visual artist, visiting artist Environment Studio), and Chris Stone (Contemporary Music Ensemble, ANU School of Music) perform Emma Kelly's contemporary ensemble work for violin and voice composed for saltbush country, Nampoo Station, NSW. Photo: John Reid.
BELOW: David Williams with Mandy Martin in her studio, 1987.

In 1977 Reid was awarded an ANU Creative Arts Fellowship, which enabled his transition from a freelance graphic designer to the visual fine arts. Udo Sellbach who had recently arrived at the School, invited Reid to apply for a position there, and the following year Reid joined the staff of Visual Communication Workshop (now Photography and Media Arts; see Chapter 20). He continued his fellowship for another two years, which was completed in 1981 with an exhibition called *From the Armchair: an essay in medium detail* (see also Chapter 13). He has taught at the School ever since.¹⁹ An early achievement was his design of the School logo, which continues in use today (see Chapter 4).

As a visual artist working with the media of photography, collage and performance, Reid's work is concerned with human rights issues and the visualisation of landscape as a foundation of cultural identity. For example, he undertook work as a visual artist that addressed political disappearances as an issue. His work extends beyond the traditional gallery space to engage the electronic and print mass media. He collaborates with journalists in the broadcast of art images and events and has sustained coverage of two major projects:

- A controversial collage work using Australian bank notes that addresses political disappearances as a subject matter, and
- A photographic based work titled *The Fishman of SE Australia*.

Together with Gilbert Riedelbauch, Reid is also coordinator of the FieldScreen Research Project – introduced in 1998 – which investigates the use of digital technologies for the supervision of field research in remote locations (see Chapter 23).

In 2002 **Mandy Martin** joined Reid in the Environment Studio. A nationally recognised visual artist who studied at the South Australian School of Art from 1972–1975, Martin had joined the staff of the Canberra School of Art in 1978 as Lecturer in Printmaking and later in Foundation Studies. In 1995 she was the recipient of the Environment Education Trust Grant from the NSW Minister for the Environment. Other more recent awards include a 2000 artsACT Program Grant, and a 2001 artsACT Creative Arts Fellowship.

Martin's 2002 Drill Hall Gallery exhibition *Peripecia* – a collection of work from her involvement in the Lake George Festival – and the exhibition *Inflows: the Channel Country* at the Bathurst Regional Gallery, were significant achievements. In 2003, *Land\$cape: Gold and Water* at the School of Art was supported by a Land and Water Fellowship. This project exhibition and publication also involved a group of artists and writers defining a range of aesthetic values in the Cadia Valley now dominated by the Cadia Hill goldmines.

Martin resigned in 2004 to continue as a full time practicing artist. She has numerous solo exhibitions to her credit both in Australia and overseas such as Mexico, the USA and Italy. Her works are in many public collections, including the ANU, National Gallery of Australia, the Guggenheim Museum in New York, the Los Angeles Museum of Contemporary Art and many private collections.

Since 2000, the Environment Studio/Field Studies activities have taken place in central west NSW and beyond. Visiting artist **Ian Bettinson** has taken field trips with students to Lake Mungo, Monga National Park, and the Goulburn/Broken River catchment area. Some of the highlights involved with the fieldwork include an exhibition in Gunnedah as part of the Two Rivers Festival, the 2005 exhibition in Wentworth, and work

on board the paddle steamer Ruby as a contribution to the local community's 175th anniversary celebrations of Sturt's arrival at the junction of the Darling and Murray Rivers.

In 2006 Reid prepared a successful Environment Studio application for an Australian Research Council Linkage Grant. The approved project – *Engaging Visions* – brought together the Environment Studio, the ANU's Centre for Public Awareness of Science (CPAS) and the Murray Darling Basin Commission as the industry partner. The project aimed to evaluate four Field Studies – St George, Tumut, Renmark and Kiewa Valley – focussing on visual artist deployment in the field and their engagement with community. The research project objective is to configure a model procedure for cultural production and distribution. It is hoped this will assist Basin catchment communities maintain and enhance a responsive, culturally supportive management of natural resources and provide innovative professional opportunities for emerging artists.²⁰

The Environment Studio and Field Studies program was innovative in its design and has made a

significant contribution to University teaching and the School of Art curriculum. The program's structure of distributed teaching and learning exemplifies fieldwork, interdisciplinary collaborations and outreach, and has been acknowledged as a leader. In 1998 Reid received an ANU Vice Chancellor's Award for Excellence in Teaching, and in 1999 was nominated by the ANU for a national teaching award for the inception and development of Field Studies. In 2003 Reid was the recipient of an ANU Environmental Achievement Award and in 2006 was nominated for a Carrick Award.

Today the Environment Studio through its Field Studies program continues to offer academic and logistic assistance to students, enabling them to undertake intensive field research in conjunction with any of the School's Workshops. The Studio focuses on assisting students – including those from overseas – who wish to address environmental issues in their artwork, through research partnerships with various ANU Centres, the ANU's National Institute for Environment, and external environmental agencies and other community groups.

VIDEO ART – A VIRTUAL STUDIO

The Video Art Studio – co-ordinated by **Peter Fitzpatrick** – provides facilities for honours, graduate students and visiting artists to make use of video as part of their research projects, or other pursuits into the moving image. The Studio combines resources from a number of Workshops with a high-end video capture and editing suite equipped with appropriate software. This facility provides integrated resources, allowing students to propose film, video, interactive multimedia and video installation practices as a component of their studies.

Video art and the moving image have been a significant part of contemporary visual arts since the 1960s. At that time, artists worked on film and videotapes as a means of exploring the boundaries of the medium and as a vehicle for the expressive ideas and concepts – sometimes ephemeral and sometimes permanent. Traditionally, video art used video monitors and hand held portable video or movie cameras. Today the use of the computer and digital media such as networked systems has greatly increased the scope of video, animation and sound as aspects of individual experimentation, expression and research. Terms used to describe the art form are often used interchangeably, and the artwork is presented or performed as an aspect of an art installation.

At the outset, the Canberra School of Art as a newly established Art School developing innovative programs, adopted a policy to encourage student involvement with the possibilities of video art. For example, the 1977 Accreditation Submission describes audiovisual presentation in Photomedia, which might include using Super 8 film, videotape and multiple-image slide sequences. While there was no dedicated facility, work in this area was encouraged both informally and as policy.

The School's visiting artists, Art Forum and support for special projects all provided students with the inspiration and examples of a wide range of possibilities. Invariably, these visitors were based in the Photomedia or Printmedia Workshops where flexibility allowed

²⁰ John Reid, Foreword for St George exhibition catalogue, 2007.

LEFT: The oculus in the upper clock tower. Jill Scott, "Constriction part 3" Act III Performance Festival, Canberra 1983. ABOVE: a detail of the installation. Photos: from *Coded Characters: Media Art* by Jill Scott.

students the scope for involvement in this experimental medium. In 1983, prominent visiting Australian artist Jill Scott worked with surveillance-performance events evolving as video art, new computer art and interactive cinema. Scott's performance – presented in the School of Art Clock tower as part of *Act 3* co-ordinated by Ingo Kleinert – was the first in an occasional series of video art activities incorporated into the Art School program.

Other prominent video and performance artists have featured as visitors to the School from the 1980s. They include:

- 1987 – Peter Callas video/graphic artist with a special interest in video Art in Japan
- 1989 – High profile film maker Tony Ayres screened his work as a contribution to Art Forum
- 1992 – Paula Dawson's innovative documentary video/hologram and Carol Rudyard's video installation
- 1994 – Multi-media TV/video artist Canadian Maureen Enns was artist in residence with Foundation Studies.
- 1996 – Lucina Ward co-ordinated the School's first Digital Arts Festival involving Photomedia, Computer Art Studio and ACAT which was the forerunner of an informal annual series of presentations of student moving image projections and video performances. Also an interactive installation work by Sydney artist Josephine Starrs.
- 2003 – Swiss artist in residence Flavia Caviezel worked with Photomedia students and staff to present a short season of video works at the Canberra Museum and Art Gallery; Peter Fitzpatrick co-ordinated *New Works* inspired by Zero Light Technology: video projections, photography and light generating works which involved ANU science colleagues from related research areas; Adolfo Muñoz, video, internet & multimedia lecturer at Valencia Politechnic was artist in residence in Semester 2.

➤ 2005 – As a major component of *24/7 Art* in Canberra's Public Places, Woden Plaza, UK artists Allan Currall, Stephen Hurrell and Callum Stirling, along with David Strebell (Germany), Flavia Caviezel (Switzerland), Adolfo Muñoz Garcia (Spain), and Canberra artists Stuart Bailey, Penny Cain, Kate Murphy and Janet Meaney, all made videos which focussed on aspects of Canberra using individual video languages developed in their home culture. This ranged from simple performance documentation to sophisticated video-compositing techniques. The work was also published as a DVD: *State Circle: International Video in Canberra*.

Facilities

With the rapid development of computer technologies in the 1980s and the enhanced interest in collaboration, the Schools of Art and Music agreed in 1989 to establish the Australian Centre for Arts and Technology (ACAT; see Chapter 7). Based on developments in computer music and composition, the aim was to provide an environment for teaching, research, recording and performance of time based arts through innovative courses combining digital sound and image, animation, multimedia, film and video. In 2001, ACAT – now renamed the Centre for New Media Arts (CNMA) – moved into the new Peter Karmel purpose built facility with its sophisticated state-of-the-art computer labs. Flexible, cross-disciplinary study programs included close collaboration with the Schools of Art and Music. In 2007, recognising major changes in media technologies and the interaction between visual art forms, CNMA was disestablished and incorporated into the School of Art's Photomedia Workshop to form a new entity – Photography and Media Arts.

Since 1990, ACAT – later CNMA – conducted annual public screenings of student video, animations and interactive work. The most recent CNMA series, shown at the National Museum of Australia, was titled *Dust*.

Today the video art options at the School of Art are significant, providing facilities for students and visiting artists to make use of video as part of their research projects, or other pursuits into the moving image. The facilities combine resources from a number of areas with high-end video capture and editing suite equipped with appropriate software. This facility provides integrated resources, allowing students to propose film, video and interactive multimedia and video installation practices as a component of their studies.

The centrepiece of the latest desktop editing equipment is a G5 2.5 GHz Macintosh computer with four Gigabytes of RAM and two 250 Gigabyte hard drives. Attached to the computer is a Sony DV Cam/mini DV player recorder, Sony 14 inch monitor, one 17 inch LCD screen, and one 19 inch CRT screen. All School of Art graduate students and visiting artists who are proficient with the Final Cut Pro HD suite of software can utilise this lab.

Using these facilities and equipment and working in a supportive environment, students continue to be involved with video and related art. Their results are regularly presented in the School of Art Gallery and elsewhere. Experimental video, moving image projection and live video performance continue as a high profile aspect of visual arts studies at the ANU School of Art. Graduates have both the technical and conceptual skills with which to develop their own interests and an original visual vocabulary. These can be applied in a wide variety of personal and professional contexts in the creative arts and the new media industries. Successful graduates include **Kate E Murphy** (*Prayers of a Mother* – 1999 video installation acquired by Museum of Contemporary Art in Sydney and the Australian Centre for the Moving Image, Melbourne); **David Wills** (PhD study in progress); **Paul Kirwan** (ACAT, career in visual effects for feature film); **Melita Dahl** (video installation work) and **Jonathon Nix** (special effects and animation).

Michael Butler, Open Day 1986. *Photo: School of Art Archive.*

BEGINNINGS

A SUBJECT TITLED 'STUDY OF TEXTILES' WAS RUN at the Canberra Technical College at least as early as 1964, as part of the Dress Design course – a part-time course of six hours per week taught over three years. It might seem odd to us today that the course was taught within the School of Art of the Technical College, although for practical work such as cutting and making, students attended classes in the School of Fashion. The Dress Design course aimed 'to develop in the student good taste and understanding of design in clothing,' and subjects included not only textiles, the structure of drapery, and theatrical costume design, but others such as figure drawing, and techniques of pen, pencil and brush, which traditionally are found in an art school.¹

What appears to have been a more comprehensive textile subject – Textile Appreciation – was available from the early 1970s, and was listed as one of the 'special courses' in the School of Fashion in 1971, and subsequently upgraded to one year at two hours per week.²

TEXTILES IN THE CANBERRA SCHOOL OF ART: THE FIRST DECADE

In 1976 the Canberra School of Art gained independence from the Canberra Technical College (see Chapter 3), but without the connection between the Dress Design course and the School of Art. **Michael Butler** at the Canberra School of Art started the Textiles Workshop – initially called the Textile-Fibre Workshop – in 1980, several years after the first group of Workshops became operational.³ According to the Handbook for 1982, the Textile-Fibre Workshop covered the 'broad spectrum

of textile materials and processes'.⁴ In addition to the traditional textile fibres such as wool, cotton, silk and flax, it could 'include the full range of regenerated and man-made fibres, as well as other material such as paper and leather,' and 'other materials such as metals and plastics within the accepted textile experience.'

Butler had studied textile design and technology at the University of Leeds between 1962–65.⁵ He followed this with graduate work at the Royal College of Art, London. Firth Furnishing Ltd in Yorkshire employed him for one year, before returning to the University of Leeds as a Lecturer in woven textile design – a post he held during 1969–71. From 1971–78 he was Lecturer and then Senior Lecturer in woven textile design at Camberwell School of Art and Crafts, London, before coming to Australia in 1978 to take up the post of founding Head and Senior Tutor at Secheron School of Woven Textiles in Hobart, Tasmania. There he taught, convened symposia, advised in new developments and curated exhibitions in textiles. From this position he was appointed Senior Lecturer at the Canberra School of Art in 1980 where he remained for the next decade.

Butler's framework of study at the School of Art in terms of textile practices, focussed on woven textiles with other processes such as knitting and printing, introduced as and when necessary to relate to the major study. The emphasis was on the loom 'as a tool for the exploration of the possibilities of technique and material, and ultimately as a means of individual expression in fibre.'

Butler was joined in 1981 by two part-time staff: **Paul Harvey** who came to the Workshop from Wagga Wagga, but later went on to the Royal College of Art,

¹ Canberra Technical College, *Handbook* 1964, 17.

² Canberra Technical College, *Handbook* 1971, 17.

³ The first Workshops to be set up were Ceramics, Graphic Investigation, Painting, Printmaking, Sculpture and Visual Communication.

⁴ Canberra School of Art, *Handbook* 1982, 33.

⁵ I am indebted for biographical details to James Warburton, "Michael Butler: A life in textile design and technology – A tribute", Unpublished paper, 2004; Jen Butler, personal communication, November 2007.

⁶ Jennifer Butler, Personal communication, 28 November 2007.

and Butler's wife Jennifer. **Jen Butler** had originally trained in sculpture at Ravensbourne College of Art and Design in the UK, followed by a research fellowship at Leeds University developing knit structures and then teaching both sculpture and fashion at the London College of Fashion. At the Textiles Workshop in Canberra she taught applied textiles, fashion and interior as well as drawing and sculpture until 1990. Following experience in Melbourne and New Zealand, Jen Butler is currently a Lecturer in interior architecture and interdisciplinary design at Monash University, where she recently submitted her PhD thesis.⁶

Bruce Carnie – who had met Butler in 1981 at what later became Charles Sturt University, Wagga Wagga – arranged to undertake some exchange workshops in textiles, and in 1984 Carnie started teaching full-time in the Textiles Workshop.⁷ He worked with Butler for one semester, when Butler left for Manchester to undertake a Masters degree, Carnie was Acting Head of Workshop – a role he filled at various times, together totalling almost two years. He and Butler were able to work 'synergistically', using their complementary skill sets. Carnie left the School in 1987 to take up a textile position in industry in Sydney.

By 1985 the focus of the Workshop study related to on-loom weaving with options to diversify into other textile areas, both 2D and 3D. The aim of the Workshop was to establish and develop links between these areas.⁸

The Workshop soon expanded and its staff and students were gaining some significant achievements.⁹ For example, in 1988 Michael Butler and Garry Greenwood – Head of Leather Workshop (see Chapter 17) – completed a major piece using textiles and leather commissioned for the Stockman's Hall of Fame, Longreach, Queensland. Wendy Dodd, a graduate from the Workshop, became a conservator at the Australian War Memorial and won a Churchill Fellowship to travel to Europe and the UK.

1988 was a momentous year both for the School and the Workshop – now simplified in name to Textiles. The Canberra School of Art merged with the Canberra

School of Music to form the Canberra Institute of the Arts (see Chapter 5) and the School of Art hosted the first International Master Workshops and Symposia in Ceramics, Glass, Silversmithing and Textiles. The Textile Symposium – convened by Michael Butler – focussed on computer-aided design in woven textiles, felt making, and design, colour and structure in textiles. It attracted to the Workshop a number of significant national and international textile artists, including Patrick Snelling, Liz Williamson and Gabriel Rosati (NSW), Rhonda O'Meara, Margaret Stephens, Tony Dyer and Tori de Mestre (Vic), Terri Hall (SA), Elsje King (WA), Diane Itter (USA), Annie Sherburne and Leslie Miller (UK), and Phillipa Vine (NZ).

An important early innovation and pioneering work for the Workshop, was its use of computer-aided design – a first not only for the Canberra School of Art, but also for art schools across Australia. During 1989 staff and first year students in the Textile Workshop working with computer studies students and staff from the Canberra College of Advanced Education – which shortly after became the University of Canberra – assisted in the development of a computer program, TEXTILES, to help designers plan woven fabrics on screen and paper before committing them to screen and cloth. Also during that year, Michael Butler travelled overseas to investigate Textile design computer programs in Britain and Denmark. In Scotland he visited and lectured at the Scottish College of Textiles at Galashiels near Edinburgh, which had developed the SCOTWEAVE program for textile designers. Butler believed, however, that the new technology did not reduce the need for training in the traditions of the

Textile Symposium participant, RMIT student Kim Chadwick at work on one of the large looms in the Textiles Workshop, Canberra School of Art, April 1988 *Canberra Times*; Photo: Andrew Campbell.

⁷ Bruce Carnie, Interview with the author, 1 June 2006.

⁸ Canberra School of Art, 1984–85 *Handbook*, 30(i).

⁹ By 1988 Michael Butler was assisted by three part-time staff: Jen Butler, Carolina De Waart, and Jill Pettifer.

LEFT: Elsje King and Michael Butler (Convenor), at the Textile Symposium with a felted figure by Annie Sherburne behind them, 1988. Photo: Greg Sugden.

BELOW: Student Kate McPherson at the dobby loom, 1989

¹⁰ Canberra Institute of the Arts, 1989 *Annual Report*, 9.

¹¹ James Warburton, "Michael Butler", unpaginated.

craft, saying that there was still a need 'to understand how textile structures work and develop a sensitivity to materials and colour'.¹⁰

In the late 1980s the School had developed a very positive relationship with the ACT TAFE, and Textiles staff members participated in the Textiles Science program, curriculum development and assessment in fashion courses at the Canberra TAFE campus. Several students achieved outstanding success in 1989, including Kate McPherson who went on from weaving to making shoes, Erica Hartshorne who won a place for costume design in the National Institute of Dramatic art in Sydney, and Alison Cornish who won the prestigious Hoechst National Textile Award.

In 1990 Michael Butler's achievements included lecturing in Britain on the international textile symposium in Bradford and at the Royal College of Art. He was the winner of the Norwellen Upholstery design award, and course adviser for degrees in textiles and design at the University of Western Sydney.

He resigned from the School at the end of 1990 to pursue his career in Melbourne and later went to New Zealand, where he was Program Leader and Senior Lecturer in textile design at the School of Architecture and Design, Wellington from 1992–98. This was a joint degree developed by Victoria University and Wellington Polytechnic, now Massey University. He returned to Melbourne in 1999 where until 2000 was acting Team Leader and Tutor at RMIT Textiles, and while there was the RMIT textiles representative on a marketing tour to Pakistan. In 2000 he took up the post of Textile Manager at Wilcom-Tecos in Sydney as a textile design specialist in the then newly emerging computer aided textile design and manufacture section of the company. He was responsible for the product development liaison between Australia and Belgium, project management cad/cam Jacquard fabrics, research and documentation. He also represented Wilcom-Tecos in Shanghai, Belgium and at the Textile Institute World Conference. He passed away in Melbourne in 2002.

Michael Butler made significant contributions not only at the Canberra School of Art and other

teaching institutions, but also in industry as a textile designer. His contributions and innovations at the Canberra School of Art included the introduction of computer-aided design for weaving, and rug tufting. According to Bruce Carnie, Butler generated 'a positive working environment' in the Workshop. In his tribute to Butler, James Warburton – a colleague at Wilcom-Tecos – noted that 'Mike brought a much-needed design sensibility to the complicated business of building CAD/CAM software' and was someone who was 'able to inform and infuse the software design process with the expert knowledge and exigencies of the professional textile designer'.¹¹

THE NEXT DECADE

Valerie Kirk took over as Head of Textiles Workshop in 1991. She had completed postgraduate studies in Art and Design at Edinburgh College of Art, where she specialised in woven tapestry and won the Andrew Grant Travel Award, Helen Rose Bequest Prize, and HRH Prince Charles Award of Merit. She also completed a postgraduate teaching qualification at Goldsmiths College, University of London. Following her studies, she received a British Crafts Council Award to establish a studio at Sunderland Arts Centre, and during the time there, exhibited in Great Britain, Europe and the USA. A Northern Arts Travel Award enabled her to research contemporary tapestry in Egypt.

In 1979 she came to Australia to work as a weaver at the Victorian Tapestry Workshop in Melbourne, and subsequently was artist in residence in Portland Victoria, and Busselton, Western Australia producing exhibitions, community tapestries and commissioned works. From 1986–1990 she was a Lecturer at the South West College of TAFE, Warrnambool in Victoria and a member of the Advisory Board for the International Tapestry Symposium held in Melbourne in 1988.

At the ANU School of Art she continued to develop the textiles program focussing on conceptual and skill development, integrating drawing and design into the work, and utilizing the Workshop's well developed weaving, tapestry, rug tufting, surface

design and dying, and fabric printing facilities. At the same time Kirk continued to exhibit nationally and internationally and completed an MA (Hons) from the University of Wollongong. In 1992 she represented Australia at *Distant Lives/Shared Voices*, an international tapestry conference in Lodz, Poland and participated in conferences and textile events in Czechoslovakia, Hungary, Austria, Germany, Great Britain and Denmark. In 1993 Kirk received an ANU CEDAM Grant to train in the use of the Hoffman tufting gun and carpet carver. In December 1993 she visited Kyoto Seika University Textile Workshop in Japan and then travelled to the UK where she lectured on Australian textiles at the Glasgow School of Art as part of the ANU School of Art's exchange program.

During 1995 Kirk exhibited and presented a conference paper at *Convergence USA*. Solo exhibitions were held in 1998, 2000, 2004 and 2006, and prominent institutions including the Powerhouse Museum, Sydney, the National Gallery of Australia and the Museum and Art Gallery of the Northern Territory acquired her work. Since 1995 Kirk has regularly conducted textile tours to Vietnam and Laos and has presented papers on this research at the Asian Art Society, Lao Handicraft Association conference and the National Gallery of Australia. Her achievements have been recognised through the Canberra Times Art Critics Award, 1998, the inaugural Muse Arts Woman of the Year Arts Award, 1999 and an Australia Council New Work Award, 2000. In 1999, the publication *Art Textiles of the World – Australia*, vol 1 featured her work and the book *Telos Portfolio Collection* vol 25 *Valerie Kirk* published in 2003 is part of the inspiring series profiling leading textile artists from around the world.

In 2004 Kirk was commissioned by the ANU to create a triptych of tapestries to celebrate the Jubilee of University House. The tapestry designs were based on the work of four Nobel Laureates associated with the ANU John Curtin School of Medical Research: Howard Florey, Sir John Eccles, Peter Doherty and Rolf Zinkernagel. They were completed progressively and presented to University House in 2005. The

work of Professor Frank Fenner featured in a fourth tapestry produced in 2005. In 2007 she completed a major commission for the Historic Houses Trust of New South Wales. Her winning design was translated into hand-tufted carpet for the official State Rooms of Government House, Sydney. In 2008 the Tamworth Regional Gallery appointed Kirk as curator for *Momentum, the 18th Tamworth Fibre Textile Biennial* and in April she convened *Tapestry 2008*, an international symposium, exhibitions and master classes at the School of Art.

Liz Williamson joined the Workshop as a part-time lecturer in 1991 and continued until December 1996. She was responsible for teaching woven textiles and was involved in all Workshop projects during her tenure. She was Acting Head of Workshop on four occasions: for periods of several months in 1992, 1994 and 1995, and semester 2 in 1996.

When she was appointed, Williamson was an established textile designer having trained at RMIT in Melbourne in the early 1980s following a career in economic research and an extensive period of travel in Europe and Asia. She established her studio in Sydney in 1994, hand weaving wraps and scarves, exhibition pieces and designs for industry. She had won awards including the Hoechst National Textiles Award (1984), Norwellan Upholstery Designer Award (1988) and received Australia Council/Visual Art and Crafts Board grants in the 1980s and 1990s. Aside from exhibiting in numerous group exhibitions during this period, Williamson was invited to hold a major solo exhibition *Pieces of Colour* at the Jam Factory, Craft and Design Centre in Adelaide in 1994, which later transferred to Craftspace in Sydney. The following year she held a solo exhibition at Beaver Galleries in Canberra. While at the ANU, the Art Gallery of Western Australia, Northern Territory Museum of Arts and Science, the Powerhouse Museum, Arty Gallery of South Australia, National Gallery of Australia and National Gallery of Victoria acquired her work.

In 1997 Williamson left the ANU School of Art to establish the textiles program at the College of Fine Arts, University of NSW, where she is currently a Senior

ABOVE: Students at the AVL computer, Textiles Workshop, circa 1992.

BELOW: Valerie Kirk, 1991. *Photos: School of Art Archive.*

ABOVE: Liz Williamson at Object Gallery, Sydney, 2008. Photo: David Williams.

BELOW: Jill Pettifer, left, and Annie Trevillian in the Textiles Workshop, circa 2004. Photos: School of Art Archive.

Lecturer and recently Head of the School of Design Studies. Williamson's research projects have included Jacquard weaving at the Centre of Contemporary Textiles in Florence Italy, Irish Damask in Northern Ireland and recently, various weave development projects in Vietnam, India, Pakistan and Tibet. Throughout her career Williamson served on numerous committees and boards and in 2002 was appointed to the Visual Arts Board of the Australia Council and was Deputy Chair from 2003–2006. In 2008, Liz Williamson was honoured as one of Sydney's Object Gallery series "Living Treasures: Masters of Australian Craft".

A major factor in textiles since the late 1980s has been the effect of new technologies, ranging from new fibres and materials to computerised looms, knitting and sewing machines. In 1992 Valerie Kirk and Jon Cattapan (Lecturer in Foundation Studies) arranged the first exhibition of computer aided art in the School, and the Textiles Workshop upgraded its AVL system, enabling students to undertake computer design and translate their designs directly into weaving on the loom.

In February 1993, the Textiles Workshop conducted a seminar and workshop on the use of its AVL Computer Weaving facilities with textile artists and designers Australia-wide attending to learn from USA textile artist and computer aided design expert, Carol Gregg.

Dianne Landsdowne worked as Technical Assistant from 1991–93, then **Monique Van Nieuwland** joined the Workshop as a Technical Assistant part-time in 1994. She currently holds that position – now termed Technical Officer. Van Nieuwland had migrated to Australia from the Netherlands in 1982 and graduated with a Bachelor of Visual Arts from the Canberra School of Art in 1988. She has been a practicing textile artist

exhibiting in numerous group exhibitions and working on commissions, as well as working as a community artist for the past decade, dealing with issues of health, living and dying. In 1998 she was commissioned to design and make *Vaarwel*, viewing cloths for Braeside Hospice, Sydney and in 2000 *Letting Go*, a viewing cloth for the mortuary at Nepean Hospital, Sydney. Indeed, the community artwork was the impetus for her M.Phil degree at the ANU in 2004, titled *The shroud as a contemporary textile art phenomenon in the Western world*.

Annie Trevillian joined the Workshop on a part-time basis in 1992 and remains a current member of staff. She had originally started a Diploma in Painting in 1971 when the School of Art was still part of the Canberra Technical College, completing her course at the National Art School at East Sydney Technical College in Darlinghurst. Her image making skills led her to Megalo Access Arts, a workshop in Canberra, where she honed her skills in screen printing on paper and fabric. In 1994 she became interested in the printing and colouring of fabrics with dyes, and together with her colleague **Jill Pettifer** produced *Bleach, Buckle and Burn: Chemical Treatments of Fabric* – a comprehensive manual and information resource. It focuses on occupational health and safety issues, material safety data sheets, supplier lists, glossary and reference material for use by individual textile practitioners. This has since been incorporated into the ANU School of Art Textiles curriculum and is available elsewhere.

Trevillian and Pettifer have been successful in receiving grants for research and travel to the USA, UK and Scandinavia, for developing these ideas and for the upgrading of equipment including purpose built steamer and winch dyer, heat setting machine and a fabric printing table with registration rail. In 2005 the exhibition *Get Printed: 10 years of print from ANU Textiles at Megalo Gallery*, provided a benchmark for student exposure and student involvement in all aspects of designing, making and displaying printed textiles.

Today with over twenty years experience as a designer and screen printer of cloth and paper, Trevillian

is a practising professional textile artist, designer, maker and educator. Inspiration for her artwork comes from her desire to pay homage to the fabric designers of the 1950s and contains elements from her collection of personal motifs such as twins and spots. She has been successful in obtaining grants from artsACT, the Capital Arts Patrons Organisation (CAPO) Fellowship, and the ANU.¹² In 1996 Trevillian and Pettifer received Institute of the Arts Research Infrastructure Funds to cover the cost of a heat transfer machine that would contribute to their research in safe chemical treatments for fabric. In 2006 Trevillian was Megalo Printmaker in Residence.

Coinciding with the ANU 50th and the School of Art 20th anniversary, 1996 also included a number of distinguished visiting artists to the Workshop, including Jasleen Dahmija (India), Shumei Kobayashi (Japan), Anne Wilson (USA), James Donald, Janise Jefferies and Jane Keith (UK), and Irene Briant, Merryyn Jones and Barbie Kjar from Australia. Their presence added to the success of a year of celebrations.

Jennifer Robertson joined the Textiles Workshop in 1997, replacing weaver Liz Williamson. Robertson studied weave at West Surrey College of Art and Design, and the Royal College of Art in London. She migrated to Australia in 1986, settling and establishing a studio in Fremantle, Western Australia. In 1999 she was awarded an ANU New Starters Grant to research the processing of ultra fine merino wool in Biella and Milano, Italy. In the same year she was awarded a CAPO grant to assist with automating her 32-shaft computerised loom. In 2000, she presented an Australian fine merino double cloth scarf to Her Majesty Queen Elizabeth at an official function in Canberra on behalf of the Chief Minister's Department. In 2001–03 she was awarded an Australia Council VACB Fellowship Grant to develop woven, triple-layered cloths for exhibition in Australia, Asia and Europe the following year. She was also recipient of two Canberra Critics Circle Awards in 2001 and 2004. In 2005 Robertson was awarded an artsACT Creative Arts Fellowship to develop new work in furnishing textiles. Robertson has undertaken residencies and research in Jacquard digital textiles at the Montreal Centre for

Contemporary Textiles Canada in 2004, and at the Fondazione Arte della Seta Lisio, Florence Italy from 2003. Recent exhibitions include *Freestyle* curated by Object Gallery, and *Smartworks, Design and the Handmade* at Powerhouse Museum, Sydney. Robertson's work is held in many collections in Australia and overseas and she maintains an active exhibitions program in addition to teaching the Workshop weave program.

During Robertson and Van Nieuwland's time, the two AVL looms and the Workshop computers were upgraded and three Swiss Patronic 24 shaft computerised looms were added with equipment funding in 2004 and 2007, enabling students to work directly with weave software and complex weave techniques. In 2005, a small group of students participated in a Jacquard design and weave course held at the Lisio Foundation, Florence Italy. In 2007 Monique Van Nieuwland and graduate Belinda Jessup attended an introductory course for Scotsweave and the use of the Jacquard looms at RMIT, Melbourne.

Workshop policy has always encouraged practicing artists employed as casual and sessional staff. Jill Pettifer's specialised knowledge of materials and processes, **Noel Ford's** drawing, **Sharon Boggon**, **Emma Reece**, **Zelda Trione** and **Linda Rice** computer expertise, and **Julie Ryder**, **Sharon Peoples**, Bruce Carnie, **Anton Veenstra**, **Hilary Green** and others have all made valuable contributions to the Textiles program.

Over the years their work has been complemented by visiting Australian and international artists in residence who have presented lectures, demonstrations and workshops. They include:

- Professor Yuko Teramura and Yoshiko I Wada from Japan – introduced traditional and unconventional dye and shibori techniques
- Jasleen Dhamija from India – lectured several times, bringing a greater understanding of the meaning and ritual use of cloth
- Tira Wirihana from New Zealand – ran Maori fibre classes and held an exhibition of her contemporary flax weaving from which the

Dimity Hobbs, a third year student, weaving fabric with the aid of the AVL Compu-Dobby Computer, April 1992. *Canberra Times*; Photo: David Foote.

¹² Annie Trevillian's publication, *HANDPRINT: Design on fabric and paper; Selected Work, 1983–2006*, accompanied her solo exhibition in 2006 and for this work received a Canberra Critics Award.

ABOVE: *Challenging Ideas of Cloth*, National Textiles Symposium with Junichi Arai (Japan) master class, July 1995.

BELOW: Tuba-rai metin, East Timor Cultural Centre architecture and weaving project, September 1997. Photos: School of Art Archive.

National Gallery of Australia purchased work

- Joy Boutrup from Denmark – demonstrated a new technique in wool/felt resist using hand woven feltable wool cloth which was incorporated into the wool program and on a return program ran a repeat design workshop for students and the public
- Christine Keller, German artist – taught a weaving/felting workshop in April 2004 which explored the use of structural floats to create shrinking and felting
- Nancy A Hoskins, the world authority on Coptic textiles – lectured in 2006 and was invited back in 2008 under the Vice Chancellor's Travel Grant Scheme, and
- Archie Brennan, the living treasure of tapestry – after his first residency as ANU Creative Arts Fellow in 1975 has visited the Textiles Workshop many times with a special celebration of his 60 years dedication to tapestry held at University House in 2008.

As dedicated funds for visiting artists dwindled and casual staff budgets were reduced from the 1990s, money has been secured through grants and external resources to maintain the vitality of the visiting artists program.

EXHIBITIONS AND EVENTS

Since its inception, the Textiles Workshop has been active in arranging exchange exhibitions and projects nationally and internationally, bringing artists, lecturers and students together through their textiles. Small-scale projects over the past decade have included:

- *The Lake Mungo Project* – 1997
- *The Travelling Box Show* – 1996–98, an exchange of miniature tapestries between Edinburgh College of Art and ANU School of Art, which travelled in Australia, Scotland and Poland
- *The Space Between Conference* – 2004, Perth
- *Lightweight* – 2007, a staff and student exchange exhibition with Otago Polytechnic, Dunedin New Zealand

- *Textiles and Ceramics* – exchange with Southern Queensland, and
- Camps at Kioloa and Bundanoon with staff and students, including Japanese exchange students.

There were also other major events initiated by the Textiles Workshop. In 1995 *Challenging Ideas of Cloth*, a national symposium and workshop with prominent Japanese artist Junichi Arai, was held at the School. The project also involved the International Wool Secretariat and private sector research and development agencies. In 1998 the International Textiles Symposium *Shift: Contemporary Textile Practice – Towards the Next Millenium*, was held at the School. It was a conference, professional workshops and exhibitions, which involved artists from Japan, USA, Spain, Denmark and Australia. It also included the 1998 H C Coombs ANU Creative Arts Fellow – South Australian Kay Lawrence – an artist in residence at the Workshop. Valerie Kirk was awarded the Canberra Times Critics Award for convening the symposium.

In 2003 *Fusion* – a year-long multifaceted event exploring cross-cultural fusion in the arts – was jointly convened by the School of Art and the ANU Cross Cultural Research Centre. Included in this event was the exhibition *Art on a String* at the School of Art Gallery. The symposium *Translocality: Revaluing Indigenous Crafts* accompanied the exhibition and included practical master classes in the Textiles Workshop, presentation of papers and theoretical and critical debate. The symposium included a wide range of international, local and indigenous speakers.

In 2006, *Selling Yarns: Australian Indigenous textiles and good business in the 21st century* was initiated to further the dialogue, highlight the issues involved with the production and marketing of indigenous textiles and to explore opportunities for further business and industry support with greater financial benefits to artists. Kirk was a member of the organising committee and the program was held in Darwin at the Museum and Art Gallery of the Northern Territory and Territory Craft from 12–14 August.

The following year *Reskin* – a program investigating wearable computing – was arranged by ANAT, Craft Australia and the ANU. The intensive three-week residential master class was based in the Textiles Workshop to encourage cross-discipline collaboration and experimentation with ideas, new technologies and possible applications. The conclusion to this groundbreaking lab was the *WearNow Symposium* at the National Museum of Australia.

Many graduates from the Textiles Workshop have established successful careers in a variety of related fields: teaching, fashion design, independent studio practice, curatorial and conservation work, and theatre costume design. They have also been prominent in presenting exhibitions, gaining commissions and prize-winning. Among others, these graduates include: Ann Balcombe; Lorraine Lamothe; Renee Anne Beresford; Wendy Dodd; Melissa Edwards; Jo Hanson; Victoria Gill; Megan Munro; Jill Pettifer; Dimity Hobbs; Linda Leigh; Helen Boyd; Liz Perry; Monique van Nieuwland; Valeska Sidall; Mary Ann Hatcher; Katherine Regnault; Laurie Payne, Suthini Kupa; Sharon Peoples; Kelly Thompson; Julie Ryder; Sharon Boggan; Catherine Kay; Leah Manwaring; Hahn Ngo; and Kylie Nadin.

TEXTILES TODAY

The Workshop continues to provide programs and facilities for students wishing to explore the broad range of textile studies, studio practice and research. The program aims to prepare students for careers as textile designers, small business producers, practicing artists, teachers, curators, community artists, and for employment in public art. Its courses may be included not only in the Bachelor of Visual Arts and Diploma in Art, but also in the recently introduced Bachelor of Design Art.

The Workshop promotes a creative and innovative approach to textiles, based on a thorough technical understanding of the medium and knowledge of the

Textiles Staff, 2008: from left, Valerie Kirk, Annie Trevillian, Monique Van Nieuwland and Jennifer Robertson. *Photo: Textiles Workshop.*

historical and contemporary context. Students receive full instruction in the diverse range of traditional and contemporary textiles from weave, tapestry and surface design, to felt-making, dyeing, rug tufting, basketry and embroidery. The Workshop is well resourced with facilities to give students the knowledge of processes and develop a range of skills. Facilities include tapestry looms for large and small scale work, floor and table looms for weaving, two computer linked dobby looms for computer aided weaving, a fully equipped dye house, modern hank and yarn winding machinery, a fabric printing facility, sewing machines and tuft-rugging equipment. In addition, the Workshop has areas for display and general drawing and design.

As in other Workshops of the School, Textile students in the latter part of their program are encouraged to pursue their own textile goals and establish an artistic identity through self-directed projects developed in consultation with staff.

Figure 2-6: loom weights 4 C.A.D. Hrital Gypuk IV
partynedness 20 C.A.D.

Visiting Artists' Book entry by Sally
Brokensha (Adelaide), Textiles
Workshop, Nov 2001.

Thanks for an immensely enjoyable
Semester.

Sally BROKENSHA
Nov. 2001

Visiting Artists' Book entry by Dadang Christanto
(Indonesia/Australia), Ceramics Workshop, 2003.

George Ingham, left, and Ian Guthridge, c. 1997. *Photo: School of Art Archive.*

BEGINNINGS

THE WOODCRAFT WORKSHOP – AS IT WAS originally called – was established in 1982 and **George Ingham** was appointed Senior Lecturer to head the new Workshop. Udo Sellbach had conceived the Workshop as ‘an extension of the Sculpture Workshop where sculptural woodwork would be produced.’¹ Like some other founding Heads of Workshop at the time, Ingham arrived to an empty space. And while the space was initially adequate – given that the School had just completed its rebuilding program (see Chapter 4) – Ingham still had to design the layout for the Workshop and locate equipment, most of which was procured second hand from Sydney and Melbourne. It took about six months for the Workshop to be set up and in time for the commencement of the 1983 academic year, which saw the beginning of the newly accredited four-year degree course at the School.

The Workshop was concerned with all aspects of design with particular emphasis on furniture construction, high-level skills in hand and machine tools, and preparation for self employed studio designer makers at the end of the course.

George Ingham had trained in furniture design at the Huddersfield School of Art and Leeds College of Art in the late 1950s and early 1960s, before completing further training at the Royal College of Art in London in 1964. He followed his studies with a number of appointments as furniture designer, including that with Antti Nurmastneimi in Helsinki, Finland between 1964–65. Returning to the UK, he continued to design and teach part-time in the 1970s at the John Makepeace

Parnham College for Furniture Making in Dorset, and was Chief Designer at Whiteleaf Furniture in the mid 1970s. In 1977 he set up his own furniture studio and workshop in the village of Bovington, Herefordshire where he remained until his appointment to the Canberra School of Art.²

Ingham wrote the new courses – among the first accredited degree or diploma courses for wood offered in Australia – articulating the Workshop’s aim ‘to develop designer craftsmen with the widest possible appreciation of the craft of woodworking and its potential.’³ The training was intended to ‘enable students to see beyond the traditional confines of the craft’ and they would be encouraged to examine other craft activities, which it was hoped would ‘open horizons and stimulate their design thinking’. Like other Workshop programs at the School, the first semester served as an introduction for the students through the Foundation Studies program (see Chapter 12). In the second semester, students would have two days a week contact with their Workshop with the emphasis in Wood Workshop on fine hand woodworking skills, correct tool usage and basic timber technology. This contact with the Workshop was to be progressively extended and students would be required to complete various items of furniture, including some based on their own design – the latter feature being a special emphasis in semesters five and six. Semesters seven and eight would focus on an investigation of the many challenges of making the transition from student to professional designer/craftsman.

¹ Christine James, “A History of the School of Art”, (Unpublished) 45.

² For early biographical details, see Canberra School of Art, *Accreditation Submission 1989, Associate Diploma of Art*, 146.

³ Canberra School of Art, *1984–85 Handbook*, 30m (i).

THE NEXT TWENTY YEARS

In 1983 **Chris McElhinney** was appointed part-time Lecturer in the Wood Workshop – an appointment that became full-time in 1985. McElhinney had studied at the John Makepeace Parnham College of Furniture Making in Dorset between 1979–81. In the early 1980s he also received several grants from the Crafts Board of the Australia Council, and was craftsman in residence with **David Upfill-Brown** at Cuppacumbalong, Tharwa before taking up his full-time appointment at the School.

One of the early successful graduates in 1987 was **Donald Fortescue**. With previous BSc studies with Honours in Botany from the University of NSW, and an Associate Diploma of Visual Arts (Design in Wood) from the Canberra School of Art, he established a successful workshop making fine furniture. In 1991 Fortescue received a Churchill Fellowship and visited the UK and Japan studying traditional lacquer, woodworking and papermaking. Following his return to Canberra, he taught part-time in the Foundation Studies program in 1992 and 1994. On completion of a Master of Creative Arts (Sculpture) from the University of Wollongong in 1995, he migrated to the USA in 1997. He is currently an Associate Professor and Chair of Wood/Furniture Program, California College of Arts in San Francisco.

By 1988 the Wood Workshop – as it was now called – was regarded as offering 'one of the leading courses of its type in Australia, providing a comprehensive skill-oriented program for students wishing to work as design craftspeople'.⁴ Student enrolments slowly expanded and as a way of providing more floor space, the Workshop added mezzanine floors.

Student achievements that year include those of Wood graduate **Mark Lewis** who won an Australia Council Grant for travel experience, and **Pru Shaw** who held two solo exhibitions and undertook two commissions to produce benches for the National Gallery of Australia. Part of one commission was presented to the Gallery in 1986 (see photo) when she was a final year Associate Diploma student.

In 1988 the Board of what was now the Canberra Institute of the Arts following the amalgamation of the School of Art with the School of Music, approved Professional Experience Program leave for Chris McElhinney. He spent the first half of the year as artist in residence at Nelson Polytechnic in New Zealand, and the second half at the Worcester Centre for Crafts near Boston, where he built a dining table and conducted workshops. While in the USA he also gave a presentation at the Rhode Island School of Design. On his return from overseas, he noted that the Wood Workshop at the Canberra School of Art was 'way ahead of similar facilities overseas', noting that wood craft was taught in the Workshop as a single discipline in a single material and with a constant interaction between students and teachers who were practicing craftsmen. This differed from the overseas schools he had visited, where courses were divided into academic units.⁵

1988 was also an important year for staff achievements in the Workshop. McElhinney completed furniture commissioned for the office of the President of the Senate in the new Parliament House, and George Ingham completed furniture which had been commissioned for the Prime Minister's Lodge. McElhinney resigned in 1991 to resume his studies towards a PhD in the ANU's School of Forestry. He currently teaches in the ANU's Fenner School of Environmental Society.

The Workshop continued to grow with significant student and staff achievements and commissions over the next decade. Staff in 1989 comprised two full-time teachers – Ingham and McElhinney – and four part-time staff: **Michael Gill**, **Pru Shaw**, **David Upfill-Brown**, and **Ian Guthridge**. Guthridge was then Technical Assistant but went on to gain a Masters in Visual Arts under Ingham and later to teach in the Workshop. He has now taught in the School for some ten years, lecturing in Drawing and 3D design as well

Hand over of two benches made by Pru Shaw, left, to James Mollison, Director of the National Gallery of Australia, 16 January 1986. *Canberra Times*; Photo: Porter.

⁴ Canberra Institute of the Arts, *1988 Annual Report*, 14.

⁵ Canberra Institute of the Arts, *1989 Annual Report*, 16.

LEFT: Chris McElhinney working on a room dividing screen of four curved panels, 1989.

RIGHT: Ian Guthridge prepares one of his furniture pieces for exhibition, March 1994. *Canberra Times*; Photo: Graham Tidy.

as teaching within the Wood Workshop. Together with Ingham in the late 1990s, Guthridge was involved in a collaborative project with the Queensland Forestry Research Institute, undertaking research into the design potential of northeastern hardwoods. In 1995 Guthridge was a Board Member Crafts ACT Council and a selected participant in the Hobart Art Prize.

An important precedent for the development of wood furniture at ANU was the work of **Fred Ward**. In 1988 **Derek Wrigley** organised the exhibition *Design In Use: the ANU Design Unit*, which featured furniture designed by Fred Ward.⁶ In 1952 Ward had won a limited competition to furnish University House and in 1954 was invited to form the ANU Design Unit to furnish all new University buildings. From 1957, with Wrigley until 1960, Ward worked in the Unit and also initiated the formation of the Industrial Design Council of Australia.⁷ Examples of Ward's furniture now have pride of place in University House, Chifley Library, John Curtin School of Medical Research Tea Room, the Drill Hall Gallery, the School of Art and various University offices. In the 1960s Ward was commissioned to design the furniture for the Australian Academy of Science, Churchill College Cambridge, the Reserve Bank in Sydney and Canberra, and the National Library of

Australia. His furniture and drawings were exhibited at the Drill Hall Gallery in 1996.⁸

In 1992 Ingham was commissioned by the ANU to make a ceremonial mace. Made of wood, graphite, epoxy resin and gold, the mace was presented to the Chancellor of the Australian Catholic University in April that year. The following year Ingham participated in a Contemporary Australian Wood Exhibition held at the State Library of NSW, and was awarded the CSR \$5,000 First Prize for overall design excellence.

In 1996 Ingham was again commissioned by the ANU. This time it was to make a document box for presentation to the Australian Parliament, and for a lectern and mace stand to complement the ANU Chancellor's chair and kneeling stool which he had previously made. These items were presented at the congregation ceremony in honour of the ANU's 50th anniversary. Ingham also curated *The Box as Container*, an exhibition at the Schools Gallery in May. One innovation around this time was the use of the Workshop's Wood Finishing Room as an exhibition area. This provided students an opportunity to present a significant body of work in an exhibition context.

Ingham had a long-standing interest in the question of the use of materials in woodwork. While some contact had been made with the CSIRO concerning this issue in the late 1980s, it was the significant grant from the Furnishing Industry Association of Australia/Metaform Group (QLD) in 1998 that provided the impetus for sustained research in this area. The grant of \$76,500 for the Metaform project enabled Ingham and Guthridge to collaborate on a research project to explore the potential of Queensland hardwood timbers for innovative furniture design.

In 1997, **Greg St John** – a carpenter by trade but who had also completed the Schools Diploma course in 1995–96 – joined the staff of Wood Workshop as a part-time Technical Assistant. He stills holds that position, as well as teaching part-time core skills to undergraduate

⁶ Grace Cochrane, *The Crafts Movement in Australia: A History* (Kensington: UNSW Press, 1992), 397.

⁷ Catalogue, "Fred Ward: a selection of furniture and drawings", Drill Hall Gallery, May–June 1996, 25.

⁸ *Ibid.*

students and Visual Arts Access/Open Art classes, where he enjoys a strong following.

By the late 1990s the visiting artist program had also become a success story for the Workshop, and indeed for a number of other Workshops within the School. For example, in March 1999 **David Colwell** – a designer/manufacturer from the UK – was visiting artist in Wood Workshop, followed by **Adrian Potter** from South Australia in May. In June, **Ian Percival** from Stuart Town, NSW was resident. **Glenn Murcutt** – a Sydney based architect – was hosted by the Workshop in August and together with the Workshop exhibited in Gallery 5, Canberra Museum and Gallery from August to October. Other visitors to the Workshop that year include ACT designer/makers David Upfill-Brown and Matthew Harding. Three other overseas visiting artists made significant contributions to the Workshop program: Nath Pok, Cambodian wood carver from Phonm Penh (Sem 2 1996); Canadian Stephen Hogbin (May 2002) and Japanese designer and demonstrator for Ikeda tools, Watanabe-san (Oct–Nov 2002).

At the end of 2000 Ingham retired from the School. He had spent almost twenty years as Head of Workshop, bringing to it a distinguished professional career as a designer maker. Ingham's designs incorporated elements of wood grain and figure, colour contrast, texture and a variety of materials – essentially wood, but also including resin, glass, leather, steel, wire and fabric. His period of leadership brought considerable innovation and distinction to the Workshop. In more recent years he espoused an ecological aesthetic in the use of recycled timber in fine furniture. Sadly he passed away in 2003.

Rodney Hayward commenced teaching in Wood Workshop at the beginning of Semester 2, 1999. His employment was initially funded from the Metaform Research project. With Ingham's illness, Hayward assumed the role of Lecturer in charge, then Acting Head of Workshop in 2001. On Ingham's retirement, Hayward was confirmed as Head of Workshop in 2002. Although Hayward had an early interest in making and working with wood, his early career headed in a totally

different direction – that of a research organic chemist. Fortunately for the Workshop, however, Hayward's scientific life of enquiry was abandoned in favour of wood, when he joined the Workshop. Moreover, the skills and rigour of his scientific enquiring mind were not lost as he channelled his love of investigation into his new 'calling'.

Hayward's new career began in 1985 with study in Fine Woodworking at the College of Redwoods California with James Krenov, an influential teacher and master cabinetmaker. Returning to Australia, Hayward established a Design and Fine Furniture Workshop in Bundanoon, NSW in 1986. From 1995–2000, he was a sessional teacher at the Sturt School of Wood, Mittagong NSW where he designed and taught a part-time course in fine woodworking.

Hayward brought his experience to bear in reforming the School of Art Wood Workshop curriculum, maintaining the integration of the teaching of practical techniques of fine craftsmanship, together with strong intellectual content. Hayward's leadership in the Workshop was accompanied by his very active involvement in exhibition development of his students' and other relevant output, conference presentations, publication and involvement with professional associations.

In 2002 Hayward, together with Ian Percival, took part in *The Enlightenment World Workshop Program* at the ANU Humanities Research Centre. Their presentation was titled *Servicing the Elites: The Enlightenment, Craftsmen and Instrument Makers*. In an exhibition called *Levels of Structure*, Hayward curated the photography of Roger Heady's scanning electron microscopy of natural materials. Hayward also convened a workshop in October to discuss issues arising out of Canberra's urban environment, titled *The Urban Forest ... A Planning Workshop*.

In 2004 Guthridge collaborated with John Reid and the Environment Studio working with ANU engineering students to develop a communal shelter at Kioloa, ANU's Field Studio on the South Coast. The project was to design and construct the dwelling using

George Ingham in the Wood Workshop, Open Day 1986. Photo: School of Art Archives.

LEFT: Greg St John, centre, with an Open Art class.
RIGHT: George Ingham, left, and Nigel Lendon, circa 1998.
Photos: School of Art Archives.

local, green, small diameter round timber. The structure is in place today.

Hayward's networking attracted important commissions to the Workshop, including:

- Lectern for the Australian Academy of Science (2003)
- Commemorative furniture using fire damaged Mount Stromlo trees, tables and lecterns for the ACT Assembly (2003)
- Tabernacle for the new St Patrick's Cathedral, Parramatta (2003)
- Furniture for the new Chapel at Burgmann College, ANU (2005)
- Ecclesiastical wood carving for the renovations at St Mary's Cathedral Sydney (2006), and
- Collectors Cabinet for the ACT Shadow Arts Minister (2006).

In the past decade, the recognition and success of the School's crafts based Workshops and its design/makers provided the basis for the introduction of the Design Arts Degree in 2006. Coinciding with this development and to more accurately describe the outcomes of the Workshop, it was renamed the

Furniture Workshop in 2005.

FURNITURE WORKSHOP TODAY

Today the Workshop is very well equipped and provides hands-on emphasis for furniture design and making. Its staff are practicing professional artists with national and international reputations, who provide comprehensive skills-oriented courses of study intended primarily for students who ultimately wish to work as furniture designers/makers. Its emphasis, therefore, is directed to professional practice. The fundamental basis of the Workshop is to train its students to think, explore and work with forms in wood.

Its courses may be included in the Bachelor degrees in Visual Arts or Design Arts, as well as the Diploma in Art. Students are introduced to a paced core program on which skills and theory components can be logically assembled. As a natural outcome, this is extended to the challenge of real and hypothetical design briefs. The latter encourage the development and extension of their design and making skills in the use of wood products as media for functional aesthetic expression. There is the growth of a skills base and the establishment of the fundamentals of a personal expressive language.

LEFT: From left, Ian Guthridge, Pablo Shopen (Environment Studio Green Round Wood Scoping Study), Robert Gresham and Helena Walsh (Dept Engineering, FEIT), and Nigel Lendon (Deputy Director, School of Art), confer with sculptor and architect Marr Grounds in front of "The Barn", a heritage listed and restored round wood shelter by architect Roy Grounds at "Penders" on the far south coast of NSW, 2004. *Photo: School of Art Archive.*

BELOW: Rodney Hayward in the Workshop, 2007. *Photo: Pam Hayward, Workshop Archive.*

The visiting artist program continues to establish contact with professionals, focussing on clients, design, making, and such outcomes as exhibiting and marketing. This is the reality of where most graduates will find themselves. Over the years other visiting artists have included: Christopher Robertson; Pru Shaw; regulars like Ian Percival from Stuart Town NSW, specialising in fine hand tool making skills; Sydney artist designer Robyn Kinsella, focussing on drawing skills; and Howard Archbold, a traditional chair maker whose green wood project using only hand tools has proved popular with students.

The academic relationships possible between the School of Art and the Furniture Workshop, together with cross disciplinary possibilities with other ANU disciplines, and the proximity of Australia's national collecting institutions, makes the Workshop unique in Australia for original investigation. The challenges lie with the potential of the new Bachelor of Design Arts degree, and the need to create dialogue with industry and regulatory bodies to ensure recognition of Furniture Workshop graduates. The possibility of a new program – a course in musical instrument making – is another option to be more fully explored.

PART THREE

APPENDICES

STUDENT ARTWORKS

PREVIOUS PAGE

TOP ROW, LEFT TO RIGHT:

Megan Phillips, *Chaise Lounge*, 2000, radiata pine, monofilament, steel.

Kate Addison, *Woven Interiors*, 1999, screenprint on woven wool and cotton.

Mel Douglas, detail from *Nexus*, 2000, blown and engraved glass.

CENTRE ROW, LEFT TO RIGHT:

Heather Burness, *0700–0900 Anomalies and Adjustments #2* (detail), 2004, multiple plate colour etching.

Paul Jamieson, *In/Ex_trusion* (detail), 2000, redgum, pewter.

Johnny Hu, *Untitled* (detail), 2003, acrylic.

BOTTOM ROW, LEFT TO RIGHT:

Aaron de Smet, *Water Vessel*, 2004, silver-plated gilding metal, anodised aluminium.

Avi Amesbury, detail from *Untitled*, 2002, porcelain.

Andrew Lyne, *Crimson Rosella feather, Urambi Hills, Canberra Nature Park, ACT* (detail), 2004, digital c-type photo print.

CONTENTS

A.	Selected Canberra School of Art Councils	217
B.	Selected Canberra Institute of the Arts Board Members	218
C.	Staffing of the Canberra School of Art, 1977	219
D.	Senior Academic Staff, 1965–2008	220
E.	Academic Staff, 1977–2008	222
F.	General Staff, 1982–2008	225
G.	Visiting Artists, 1986–2008	228
H.	Annual Lecturers, 1985–2008	235
I.	Visiting Fellows, 1987–2009	236
J.	Graduates 1978–2008	237
K.	Prizes, Awards & Scholarships 1988–2008	254
L.	University Medals in Visual Arts	263
	<i>Glossary of Acronyms</i>	264
	<i>Select Bibliography</i>	265
	<i>Index</i>	267

APPENDIX A:

SELECTED CANBERRA SCHOOL OF ART COUNCILS

ORIGINAL CSA COUNCIL, 1977

Inaugural Council Meeting held 3 March 1977

Chairman of Council

Mr Richard Kingsland, CBE, DFC

Members of Council

Mrs S Baas-Becking

Ms B Bancroft

Mr G K Barlin

Mrs C Blakers

Mrs J Brown

Dr G Caldwell

Mr HW Farey

Mr DW Hood

Mr I Kleinert

Mr U Sellbach (Director)

Prof B Smith

Source: Canberra School of Art,
Accreditation Submission, 1977

CSA COUNCIL, 1979

Chairman of Council

Mr Richard Kingsland, CBE, DFC

Members of Council

Mrs S Baas-Becking

Mr G K Barlin

Mrs C Blakers

Mrs J Brown

Dr G Caldwell

Mr HW Farey

Mr DW Hood

Mr I Kleinert

Mr U Sellbach (Director)

Prof BB Smith

Mr N Summers

Source: Canberra School of Art,
Handbook, 1979

CSA COUNCIL, 1982

Chairman of Council

Mr Richard Kingsland, CBE, DFC

Members of Council

Mrs S Baas-Becking

Mr R Boynes

Mr HW Farey

Mr R Johnson

Ms D Lewers

Mr J Mollison

Dr W Ramson

Mr J Reid

Mr E Rolfe

Mr U Sellbach (Director)

Mr M Shubert

Source: Canberra School of Art,
Handbook, 1982

CSA COUNCIL, 1987

Chairman of Council

Dr Geoff Caldwell

Members of Council

Mr B Carnie

Mr J Dzelde

Mr S Dawkins

Ms D Gordon

Ms J Holding

Mr J Kirby

Ms J Marshall

Mr J McPhee

Mr B Milligan

Ms K O'Clery

Ms C Santamaria

Mr D Williams (Director)

Executive Officer: Mrs R McKean
In Attendance: Mr L Cullen

I liked getting there in the early morning, before anyone else in the workshop – the wooden floorboards and the quietness, it was a lovely place to study. It was also nice hearing footsteps of other students as they rolled up. Having your own little place dedicated just to art was awesome.

Bjarni Wark, graduated 1997, Graphic Investigation

APPENDIX B:

SELECTED CANBERRA INSTITUTE OF THE ARTS BOARD MEMBERS*

CITA BOARD MEMBERS, 1988–2002

Professor Peter Karmel (1988–2002)	<i>Executive Chair</i>
Professor David Williams (1988–2002)	<i>Director, Canberra School of Art</i>
Professor John Painter (1988–1995)	<i>Director, Canberra School of Music</i>
Professor Bill Hawkey (1996–1/1998)	<i>Acting Director/Director, CSM</i>
Professor Nicolette Fraillon (2/1998–2002)	<i>Director, Canberra School of Music</i>

Board Members at various times

Ms Betty Churcher	<i>Director, National Gallery of Australia</i>	Ms Margaret Munro	<i>ACT Government Representative</i>
Dr Brian Kennedy	<i>Director, National Gallery of Australia</i>	Ms Sandra Lambert	<i>ACT Government Representative</i>
Mr Andrew Sayers	<i>Director, National Portrait Gallery</i>	Mr Frank Arnold	<i>(Quantum Ideas), ACT Government Rep.</i>
Mr Tony Grabowski	<i>Gen. Mgr, Australian Youth Orchestra</i>	Mr Nigel Lendon	<i>Staff Representative, School of Art</i>
Ms Mary Vallentine	<i>Gen. Mgr, Sydney Symphony Orchestra</i>	Ms Meg Buchanan	<i>Staff Representative, School of Art</i>
Mr Grahame Bartle	<i>School of Music, Victorian College of the Arts</i>	Ms Robyn Holmes	<i>Staff Representative, School of Music</i>
Ms Grace Cochrane	<i>Snr Curator, Powerhouse Museum, Sydney</i>	Mr Richard McIntyre	<i>Staff Representative, School of Music</i>
Professor Geoffrey Brennan	<i>Director, RSSS</i>	Ms Melanie Vanden Broek	<i>General Staff Representative</i>
Professor Tony Milner	<i>Dean, Faculty of Asian Studies</i>	Mr Rob Tidy	<i>General Staff Representative</i>
Dr Richard Campbell	<i>Dean, Faculty of Arts</i>	Mr Andre Zammit	<i>General Staff Representative</i>
Professor Iain Wright	<i>Faculty of Arts Representative</i>	Mr Peter Campbell	<i>General Staff Representative</i>
Ms Cathy Parsons	<i>ACT Government Representative</i>	Student Representatives	<i>School of Art, School of Music</i>

* Information for these lists/schedules comes from a variety of sources. While every effort has been taken to ensure accuracy, in some cases details are patchy and there may be omissions or inaccuracies.

APPENDIX C:

STAFFING OF THE CANBERRA SCHOOL OF ART, 1977

Director: Mr Udo Sellbach
School Secretary: Mr J Worsley
Librarian: Mrs V Sinderberry

Full-time Teaching Staff

Mr Maurice Aledjem
Ms Patricia Harry-Carr
Mr Brian Cowley
Mr Ante Dabro
Mr Geoffrey de Groen
Ms Gillian Mann-Hay
Mr William Huff-Johnston
Mr Ingo Kleinert
Mr Christopher Meadham
Mr Peter Knuckey
Mr Vase Nikoleski
Mr Robert Parr
Mr Alan Peascod
Mr Charles Thompson
Mr William Vennard

Part-time Teaching Staff

Ms Beverley Batt
Mr Emmanuel Bellatoni
Ms Margaret Benyon
Mrs Jan Brown
Ms Barbara Campbell
Ms Leanne Crisp
Ms Meredith Crowley
Ms Vicki Dabro
Mr Gary Deverson
Mr Edward Houston
Ms Yisabel Hoyos
Ms Anita McIntyre
Mr John Moltman
Ms Felicity Moore
Ms Elizabeth Muspratt
Mr Geoffrey Nicholls
Mr William Samuels
Mr Bernd Weise

Source: Canberra School of Art, *Accreditation Submission 1977*, 16.

APPENDIX D

SENIOR ACADEMIC STAFF 1965–2008*

HEAD TEACHERS

Donald Brook (1965)
Lindsay Churchland (*Acting*, Feb 1966–67)
John Coburn (1/1968)
Tom Gleghorn (2/1968)
Frank Lumb (1969–1971)
Brian Cowley (1972–June 1976)

DIRECTORS

EG (Ted) Worsley (*Acting*, July 1976 – March 1977)
Udo Sellbach (April 1976 – April 1985)
Lyle Cullen (*Acting*, May 1985 – Sept 1985)
David Williams (Oct 1985 – June 2006)
Gordon Bull (*Head of School*, July 2006–)

ASSISTANT/DEPUTY DIRECTORS

Brian Peck (1980–81)
Lyle Cullen (1982–87)
Nigel Lendon (1988–2006)

ASSOCIATE HEADS OF SCHOOL (2006–)

Nigel Lendon: Postgraduate
Helen Ennis: Undergraduate
Richard Whitely: Outreach

GRADUATE CONVENERS

Nigel Lendon (1988–)
Ingo Kleinert (1/1992)
Patsy Hely (2008)

UNDERGRADUATE & HONS CONVENERS

Ingo Kleinert (1993–96)
Jill Peck (1997–2000)
Cathy Laudenbach (2001–02)
Patsy Hely (Honours, 2003–)
Helen Ennis (Undergrad, 2007–)

SENIOR ACADEMIC ADVISER

Anita McIntyre (1990–2006)

LIBRARIANS

Lynne Farkas (2/1976–85)
Jacquie Woodbury (1986)
Joye Volker (Nov 1986–88)

ITA Library

Joye Volker (1988–2005)
Jacquie Woodbury (*Associate Librarian*, 1988–1/2005)
Irene Hansen (*Associate Librarian, Art*, 2/2005–)

HEADS OF WORKSHOPS

ART HISTORY/ART THEORY

Felicity Moore (*Teacher in Charge*, 1973–77)
Humphry McQueen (1978–1980)
Alwynne Mackie (1/1981–1984)
Peter Haynes (2/1984–85)
Julie Ewington (1986–89)
David McNeill (1990–94)
Gordon Bull (1995–1/2006)
Helen Ennis (2/2006–07)
Anne Brennan (2008–)

Professional Practice Coordinators

Penny Amberg (1986–87)
Anne Virgo (1988–1991)
Jane Barney (1992–94)
Liz Williamson (1995–96)
Lucina Ward (1997)
Merryn Gates (1998–2007)
Julie Ryder (2008–)

COMPUTER ART STUDIO

Gilbert Reidelbauch (2004–)

ARTISTS' BOOKS/E+ABS / BOOK STUDIO

Petr Herel (1980–1995)
Dianne Fogwell (1996–2004)
Patsy Payne (2005–)

CERAMICS

Henri Le Grand (*Teacher in Charge*, 1961–68)
Alan Peascod (*Teacher in Charge*, 1972–78)
Alan Watt (1979–1997)
Janet DeBoos (1998–)

ENVIRONMENT STUDIO

John Reid (1995–)

GLASS

Klaus Moje (1982–1991)
Elizabeth McClure (1/1992)
Stephen Procter (2/1992–1999)
Jane Bruce (2000)
Richard Whitely (2001–)

GOLD & SILVERSMITHING

Ragnar Hansen (1980–2001)
Johannes Kuhnen (2002–)

GRAPHIC INVESTIGATION

Petr Herel (1979–1998)

LEATHER

Penny Amberg (1981–1/1985)
Garry Greenwood (2/1985–88)
Ian White (1989–93)

FOUNDATION / CORE STUDIES

Jan Brown (1980 – April 1987)
Denis Trew (May–Dec 1987)
Helen Geier (1988–1991)
Meg Buchanan (1992–1998)
Vivienne Binns (1999–2007)
Gilbert Reidelbauch (2008–)

** Information for these lists/schedules comes from a variety of sources. While every effort has been taken to ensure accuracy, in some cases details are patchy and there may be omissions or inaccuracies.*

OPEN ART

Jan Brown (1980 – April 1987)
Dennis Trew (1987–1997)
ANU Centre for Continuing Education (CCE)
as Convenor (1998–)

PAINTING

Brian Cowley (*Teacher in Charge*, 1972–77)
Robert Boynes (1978 – April 2006)
Ruth Waller (May 2006–)

VISUAL COMMUNICATION/PHOTOMEDIA/ PHOTOGRAPHY & MEDIA ARTS

AF Hewlett (*Teacher-in-Charge, Photography, CTC*: 1972–74)
Christopher Meadham (*Snr Teacher, Visual Comm*: 1975–77)
Ingo Kleinert (1978–1/1991)
Ann Ferran (2/1991–92)
Martyn Jolly (1993–)

GRAPHIC ARTS/PRINTMAKING/ PRINTMEDIA & DRAWING

Peter Finlay (*Head, Graphic Arts, CTC*: 1965–1976)
Gillian Mann (*Teacher-in-Charge*, 1972–77)
Jorg Schmeisser (1978–1997)
Patsy Payne (1998–)

SCULPTURE

Donald Brook (*Teacher-in-Charge*, 1966)
Lyndon Dadswell ((*Teacher-in-Charge*, 1967)
Lindsay Churchland (*Teacher-in-Charge*, 1968–1970)
Bob Parr (*Teacher-in-Charge*, 1971–76)
Ron Robertson-Swann (1977–89)
Nigel Lendon (1990)
David Watt (1991–1997)
Michael LeGrand (1997–2007)
Wendy Teakel (2008–)

TEXTILES

Michael Butler (1980–1990)
Valerie Kirk (1991–)

WOOD/FURNITURE

George Ingham (1982–1/2000)
Rodney Hayward (2/2000– 2001 (Acting), 2002–)

GALLERY CURATORS

Peter Haynes (1984–88)
Julie Ewington (1989–1993)
Jane Barney (1994)
Merryn Gates (1995–2002)
Bronwen Sandland (*Program Coordinator*, 2003–1/2005)
James Holland (*Program Coordinator*, 2/2005–)

APPENDIX E

ACADEMIC STAFF 1977–2008 :: ALPHABETICAL :: BY WORKSHOP*

INCLUDES FULL TIME, PART TIME, FRACTIONAL, SESSIONAL AND (NATIONAL) VISITING ARTISTS, TEACHERS

Bold = Head of Workshop/Studio *Italics* = Technical Officer (at some point, some also became teachers) * = present

ART THEORY/ ART HISTORY

Roger Benjamin
Jill Bennett
Vivienne Binns
Anne Brennan*
Gordon Bull
Barbara Campbell
Jill Carrick
Chris Chapman
Brenda Croft
Jacques Dalaruelle
Jo Darbyshire
Anne Douglas
Helen Ennis
Julie Ewington
Denise Ferris
Beverly Hogg
Matthew Holt
Tess Horwitz
Hanna Hoyne
Sylvia Kleinert
Ann Langridge
Waratah Lahy
Alwynne Mackie
David McNeil
Humphrey McQueen
(Gen Studies)
Mandy Martin
Patricia May (Gen Studies)
Felicity Moore
Djon Mundine
Aroona Murphy
Kate Murphy
Melissa Ogden
Jill Peck
Celia Roach
Mary Roberts
Neil Roberts

Chaitanya Sambrani
Debra Singleton
*Amanda Stuart**
Sylvia Velez
Catriona Vignando
PROFESSIONAL PRACTICE
Penny Amberg
Jane Barney
Merryn Gates
Julie Ryder*
Anne Virgo
Liz Williamson
Lucina Ward

CERAMICS

Meredith Crowley
Greg Daly
Janet DeBoos*
Judy Elliott
Brigitte Enders
Tony Flynn
Anna Gianakis
Gwen Hanson-Piggott
Chris Headley
Patsy Hely
Ron Hemmings
Bill Huff-Johnston
Ian Jones
Edwina Kennedy
Peter Knuckey
Anita McIntyre
Alan Peascod
Kaye Penberton
Owen Rye
Michael Sainsbury
William Samuels
Joanne Searle
Jaishree Shrinivasin
*Tim Spellman**

Hiroe Swen
Alan Watt
Bernd Weiss

COMPUTER ART STUDIO

Sharon Boggan
Jon Cattapan
Amy Kerr
Alan Koninger
Gillian Mann
Chris Meadham
David McDowell
Gilbert Reidelbauch*
Zelde Trione
Ian White
Ann Wulff

E+ABS/BOOK STUDIO

Thomas Bonin
Bernadette Crockford
Philip Day
*Caren Florance**
Dianne Fogwell
Greg Harrison
Andrew Kaminski
Matt Kelleher
Danie Mellor
Peter O'Brien
Patsy Payne*
Elspeth Pelling

FIELD STUDIES

John Reid*
Mandy Martin

FOUNDATION/ CORE STUDIES

Faye Aldred
Jan Brown
Vivienne Binns
Meg Buchanan
Pat Carr (Harry)
Barbara Campbell
Jon Cattapan
Nada Celeste
Roy Churcher
Roger Crawford
Leeanne Crisp
Chris Croft
Elisa Crossing
Maria Cruz
Vicki Dabro
Lachlan Dibden
Glen Dunn
Janenne Eaton
Denise Ferris
Don Fortesque
Helen Geier
Mark Grey-Smith
Ian Guthridge
Marie Hagerty
Bernard Hardy
Paul Harvey
David Hawkes
Ed Hayes
Marji Hill
Steven Holland
Tess Horwitz
Edward Houston
Paul Jamieson
David Jensz
Kim Johnston
Andrew Kaminsky
Marcia Lochhead

Sue Lovegrove
Jan MacKay
Kim Mahood
Peter Maloney
Mandy Martin
Viv Martin
Antoon Meeman
Lynne Moore
Elizabeth Muspratt
Guy Pascoe
Jill Peck
John Pratt
Gilbert Reidelbauch*
Kristine Rose
Debra Singleton
Tim Spellman
Wendy Teakel
Jonathon Throsby
Hanh Tran
Dennis Trew
Elizabeth Tupper
Tony Twigg
Michael Winters

GALLERY

Lisa Andreatta
Jane Barney
Anthony Breech
Ross Cameron
Julie Cuerden-Clifford
Julie Ewington
Merryn Gates
Peter Haynes
James Holland*
Jason Kochel
Robyn Lawson
Aroona Murphy
Kate Murphy
Derek O'Conner

Bronwen Sandland

Graeme Tie
Lucina Ward
Barbara Wheeler

GLASS

Nola Anderson
Jonathan Baskett
Jane Bruce
Robyn Campbell
Scott Chaseling
Nadege Desgenetaz
Giselle Courtney
Keith Dougall
Peter Faulkner
Robert Foster
Brian Hirst
Deb Jones
Elizabeth McClure
Noel Martin
Klaus Moje
Peter Minson
Stephen Procter
Kirstie Rea
Neil Roberts
*Philip Spellman**
Richard Whiteley*

GOLD AND SILVER

Pamela Auburn
Marcia Barisic-Bentley
Rik Barnsley
Michael Bowden
Susan Cohn
Ian Ferguson
Ragnar Hansen
*Roger Hutchinson**
Johannes Kuhn*
Helge Larson

* Information for these lists/schedules comes from a variety of sources. While every effort has been taken to ensure accuracy, in some cases details are patchy and there may be omissions or inaccuracies.

Cinnamon Lee
Darani Lewers
Carlier Makigawa
Mascha Moje
Sally Musset
Gilbert Reidelbauch
Sue Wraight

GRAPHIC INVESTIGATION

John Brennard
Gaynor Cardew
Penny Carey-Wells
Leeanne Crisp
Chris Croft
Lindsay Dunbar
Peter Finlay
Dianne Fogwell
David Gillison
Bernard Hardy
Petr Herel
David Jensz
Andrew Kaminski
Peter Lockwood
Jonathon Nix
Gaye Patterson
Les Peterson
Gary Poulton
John Pratt
Frances Rhodes
Udo Sellbach
Paul Uhlmann
Kirsten Wolf

PAPERMAKING

Gaynor Cardew
Cecile Galiazzo
Katharine Nix
Melody Pike

LEATHER

Penny Amberg
Mark Arbuz
Graham Carr
Tanya Carr
Garry Greenwood
Steve Harkin
Mary Kaiser
Colin Lee
Al Martinez
Simon O'Mallon
Ian White

OPEN ART / VAA

Keiko Anamenori
Faye Aldred
Karen Balderson
Julie Bradley
Jan Brown
Sarah Buckley
Sylvia Convey
Leeanne Crisp
Elisa Crossing
Vicki Dabro
Greg Dare
Pam Debenham
Mark Denton
Cindy dePina (*CCE Co-ord*)
Martin Draper
Janenne Eaton
Sue Ferrari
Carolyn Fitzpatrick
Dianne Fogwell
Noel Ford
Alan Geier
Rodney Gregory
Heike Hahner
Basil Hall
Stephen Harrison
Paul Harvey
David Hodges
Trish Holleley
David Jensz
Andrew Kaminsky
Carole Kayrooz
Les Kovacs
Elizabeth Kruger
Nancy La Mott
Penny Low
Jenny Manning
Lewis Maund
Robyn Mico
Bob Miller
Debra Perrow
John Pratt
Bruce Reynolds
Tim Rowston
Bob Russell
Gary Shinfield
Barry Shorter
Judy Silver
Tim Spellman
Jenny Stevens
Bruce Sutherland
Nancy Tingey
Charles Tompson

Hanh Tran
Theo Tremblay
Dennis Trew
Elizabeth Tupper
George Zacharewicz

PAINTING

Peter Adsett
Maurice Aladjem
Andrew Antoniou
Beverly Batt
Ian Bettinson
Vivienne Binns
Robert Boynes
Leah Bullen
Pat Carr (Harry)
Jon Cattapan
Nada Celeste
Celeste Chandler
Alison Clouston
Virginia Coventry
Elisa Crossing
Jodie Cunningham
Alecs Danko
Hamilton Darroch
Elizabeth Day
Glen Dunn
Graham Eadie
Craig Easton
Anna Eggert
Meryllyn Fairskye
Fiona Foley
Noel Ford
Alan Geier
Helen Geier
Matthias Gerber
Marie Hagerty
Heike Hahner
Katherine Hattam
David Hawkes
David Hodges
Louise Hopkins
Tim Johnson
Peter Jordan
Karena Keys
Rosemary Laing
Janet Lawrence
Lindy Lee
Frank Littler
Sue Lovegrove
Euan McLeod
Kim Mahood
Kevin Malloy

Peter Maloney
Margaret Morgan
Jonathon Nicholls
Derek O'Connor
Raquel Ormella
Louise Paramor
Sue Pedley
Bronwyn Platten
Jude Rae
*Simon Ramsey**
Bruce Reynolds
Kristine Rose
Pablo Shopen
Deborah Singleton
Fiona Sivyier
Gary Smith
Wendy Stavrianos
Wilma Tabacco
Frank Thirion
Tony Twigg
Jelle van Den Berg
Hossein Valamanesh
Ruth Waller*
Guan Wei
Margaret Worth

VIS.COM/ PHOTOMEDIA/ PHOTOGRAPHY & MEDIA ARTS

Faye Aldred
Karen Balderson
Tracy Benson
Margaret Benyon
Shane Breynard
Mark Faulkner
Anne Ferran
Sue Ferrari
Denise Ferris
Peter Fitzpatrick
Ruth Frost
Leslie Goldacre
Tracey Horrocks
Martyn Jolly*
Ingo Klienert
Alan Koninger
Cathy Laudembach
Marcia Lochhead
Irene Lorbergs
David McDowell
Chris Meadham
Bob Miller
*Jason O'Brien**

Martin Pieris
John Reid
Catherine Rodgers
Tim Rowston
Brad Shaw
Georgina Smith
Josephine Starrs
Hanh Tran
Bill Vennard
Marzena Wasikowska
Jane Wilson
Ann Wulff
Raanan Zelig

PRINTMAKING/ PRINTMEDIA & DRAWING

Andrew Antoniou
Alex Asch
Erica Bader
Sarah Buckley
Heather Burness
Leeanne Crisp
Sam Day
Pam Debenham
Jacqui Driver
Roz Evans
Caren Florance
Dianne Fogwell
Noel Ford
Cecile Galiazzo
Rodney Gregory
Basil Hall
Robert Jones
Andrew Kaminsky
Roslyn Kean
Virginia Killen
Elizabeth Kruger
*Aleksandra Kukoc**
Kim Mahood
Peter Maloney
Gillian Mann
Mandy Martin
Louise Maurer
Danie Mellor
Robert Mendham
Neville Minch
Helen Mueller
Alison Munro
Atsuhiko Musashi
Rainer Oehms
Gaye Patterson
Patsy Payne*

Paul Peisley
Elspeth Pelling
Debra Perrow
John Pratt
Toni Robertson
Amanda Ruck
Bob Russell
Louise Saw
Michael Schlitz
Jorg Schmeisser
Erica Seccombe
Wil Sensen
Gary Shinfield
Ben Taylor
Theo Tremblay
Anne Virgo
Judy Watson
Barak Zelig

SCULPTURE

Robyn Backen
Michelle Beevors
Rachel Bowak
Ante Dabro
Glen Dunn
Tanya Eccleston
Nola Farman
Paul Hay
Len Heness
Tim Hodge
David Jensz
Michael LeGrand
Nigel Lendon
Kim Mahood
Anne Neil
Vlase Nikoleski
Bob Parr
Jill Peck
Bruce Radke
Ron Robertson-Swan
*Matthew Smith**
*Nicholas Stranks**
Wendy Teakel*
Libby Tulip
David Watt
George Zacharewicz

TEXTILES

Sharon Boggon
Michael Brennand-
Wood
Sally Brokensha
Jen Butler

Michael Butler

Lise Cruickshank
Lynne Curran
Carolina De Waart
Camille Ducker
Noel Ford
Elena Gallegos
Paul Harvey
Peta Jones

Valerie Kirk*

Dianne Lansdown
Lynda Leigh
Kate McPherson
Tass Mavrogordato
Sharon Peoples
Jill Pettifer
Jennifer Robertson
Annie Trevilian
*Monique Van Nieuland**
Liz Williamson
Michael Winters

WOOD/FURNITURE

Howard Archbold
Michael Gill
Ian Guthridge
Matthew Harding
Rodney Hayward*
George Ingham
Robyn Kinsella
Chris McElhinney
Antoon Meerman
Ian Percival
Adrian Potter
Pru Shaw
Greg St John
Mark Spain
David Uphill-Brown
Alan Wale
Sue Wraight

OTHER

Ruth Sless (Study Skills)

Xu Bing (People's Republic of China), Artist in Residence, Printmaking Workshop, 1993.

ABOVE: Xu Bing in the Workshop preparing a woodblock print for his Venice Biennale exhibition.

BELOW: Xu Bing with his installation *A Book From the Sky*, on show in the CSA Gallery as part of the exhibition 'New Art from China: Post Mao Product' (Curator: Claire Roberts, Powerhouse Museum, Sydney). *Photos: School of Art Archive.*

APPENDIX F

GENERAL STAFF 1982–2008*

1982 (SCHOOL OF ART)

Janis Dzelde	<i>Secretary</i>
Ellen Bayliss	<i>Student Administrator</i>
Karen Fominas	<i>Secretary to Director</i>
Bruce Parr	<i>Secretary to Council, Acad. Bd</i>
Barbara Quall	<i>Finance Officer</i>
Phil Woods	<i>Janitor</i>
Lynn Farkas	<i>Senior Librarian</i>
Jacquie Woodbury	<i>Librarian</i>

1984 (SCHOOL OF ART)

Janis Dzelde	<i>Secretary</i>
Jeff Le Faucheur	<i>Resources Control</i>
Janet McCaw	<i>Secretary to Director</i>
Bruce Parr	<i>Secretary to Council, Acad. Bd</i>
Barbara Quall	<i>Finance Office</i>
Phil Woods	<i>Janitor</i>

1988 (CANBERRA INSTITUTE OF THE ARTS: CITA[□])

Robert Arthur	<i>CITA Secretary</i>
Ross Cornwell	<i>Registrar</i>
Janis Dzelde	<i>Bursar</i>
Mary McKeown	<i>Secretary to Director, Art</i>
Ivy Chow	<i>Finance Officer</i>
Rosslyn McKean	<i>Executive Officer, Art</i>
Elizabeth Murphy	<i>Information Officer</i>
Sally Howes	<i>Student Administration Officer</i>
Barbara Catley	<i>Reception, Art</i>
Trudie Ainsmith	<i>Counsellor</i>
Lorraine Rowe	<i>Building/Theatre Manager</i>
Jacquie Woodbury	<i>Art Librarian</i>
Susan Burkett	<i>Head Cataloguer</i>
Ann MacCallum	<i>Visual Resources Librarian</i>
Anne Robinson	<i>Cataloguing/Reference Libn</i>
Debbie Van Voorst	<i>Acquisitions Office</i>

1989

Robert Arthur	<i>CITA Secretary</i>
Ross Cornwell	<i>Registrar</i>
Janis Dzelde	<i>Bursar</i>
Robin Tindale	<i>Secretary to Director, Art</i>
Michelle McGuinness	<i>Finance Officer</i>
Rosslyn McKean	<i>Executive Officer, Art</i>
Lisa Neill	<i>A/g Information Officer</i>
Sally Howes	<i>Admissions Officer</i>
Rosemary Young	<i>Enrolments Officer</i>
Lorraine Rowe	<i>Building/Theatre Manager</i>
Jacquie Woodbury	<i>Art Librarian</i>
Susan Burkett	<i>Head Cataloguer</i>

Ann MacCallum	<i>Visual Resources Librarian</i>
Anne Robinson	<i>Cataloguing/Reference Libn</i>
Debbie Van Voorst	<i>Acquisitions Office</i>

1990

Robert Arthur	<i>CITA Secretary</i>
Ross Cornwell	<i>Registrar</i>
Janis Dzelde	<i>Bursar</i>
Robin Tindale	<i>Secretary to Director, Art</i>
Pam Down	<i>Executive Officer, Admin</i>
Jan Jennings	<i>Student Services Officer</i>
Michelle McGuinness	<i>Finance Officer</i>
Rosslyn McKean	<i>Executive Officer, Art</i>
Lisa Neill	<i>Information Officer</i>
Sally Howes	<i>Admissions Officer</i>
Rudy Reicheneder	<i>Estate Manager</i>
David Roland	<i>Counsellor</i>
Gay Woods	<i>Publications and Publicity Off.</i>
Rosemary Young	<i>Enrolments Officer</i>
Jacquie Woodbury	<i>Art Librarian</i>
Susan Burkett	<i>Head Cataloguer</i>
Ann MacCallum	<i>Visual Resources Librarian</i>
Anne Robinson	<i>Cataloguing/Reference Libn</i>
Debbie Van Voorst	<i>Acquisitions Office</i>

1991

Robert Arthur	<i>CITA Secretary</i>
Ross Cornwell	<i>Registrar</i>
Janis Dzelde	<i>Bursar</i>
Robin Tindale	<i>Secretary to Director, Art</i>
Pam Down	<i>Executive Officer, Admin</i>
Michelle McGuinness	<i>Finance Officer</i>
Rosslyn McKean	<i>Executive Officer, Art</i>
Sally Howes	<i>Admissions Officer</i>
Rudy Reicheneder	<i>Estate Manager</i>
David Roland	<i>Counsellor</i>
Alison Munro	<i>Information Officer</i>
Gay Woods	<i>Publications and Publicity Off.</i>
Rosemary Young	<i>Enrolments Officer</i>

Jacquie Woodbury	<i>Associate Librarian, Info Services</i>
Marianna Pikler	<i>Associate Librarian, Operations</i>
Susan Burkett	<i>Senior Cataloguer</i>
Ann MacCallum	<i>Visual Resources Librarian</i>
Irene Hanson	<i>Cataloguing, Reference Art</i>
Anne Robinson	<i>Cataloguing, Reference Art</i>

1992

Robert Arthur	<i>CITA Secretary (until June)</i>
Ross Cornwell	<i>Registrar</i>
Janis Dzelde	<i>Bursar</i>
Robin Tindale	<i>Secretary to Director, Art</i>
Pam Down	<i>Executive Officer, Admin</i>
Marilyn Grey	<i>Executive Officer, Art</i>
Kathie Houlahan	<i>Acting Personnel Officer</i>
Heather McCleod	<i>Counsellor</i>
David Roland	<i>Counsellor</i>
Michelle McGuinness	<i>Finance Officer</i>
Anita McIntyre	<i>Student Academic Advisor, Art</i>
Alison Munro	<i>Information Officer, Art</i>
Sally Howes	<i>Admissions officer</i>
Rudi Reicheneder	<i>Estate Manager</i>
Gay Woods	<i>Publications and Publicity Off.</i>
Rosemary Young	<i>Enrolments/Examinations Off.</i>
Jacquie Woodbury	<i>Associate Librarian, Info Services</i>
Marianna Pikler	<i>Associate Librarian, Operations</i>
Susan Burkett	<i>Senior Cataloguer</i>
Ann MacCallum	<i>Visual Resources Librarian</i>
Irene Hanson	<i>Cataloguing, Reference Art</i>
Anne Robinson	<i>Cataloguing, Reference Art</i>

1993

Ross Cornwell	<i>CITA Secretary</i>
Janis Dzelde	<i>Bursar</i>
Robin Tindale	<i>Secretary to Director, Art</i>
Marilyn Grey	<i>Executive Officer, Art</i>
Lisa Marriot	<i>Acting Personal Officer</i>
Heather McCleod	<i>Counsellor</i>
David Roland	<i>Counsellor</i>

* Information for these lists/schedules comes from a variety of sources. While every effort has been taken to ensure accuracy, in some cases details are patchy and there may be omissions or inaccuracies.

□ 1988 CITA formed and Schools of Art and Music general staff combined.

Michelle McGuinness
Anita McIntyre
Alison Munro
Robyn Newton
Sally Howes
Rudi Reicheneder
Carole Stevenson
Gay Woods
Rosemary Young
Jacquie Woodbury
Marianna Pikler
Susan Burkett
Ann MacCallum
Irene Hansen
Anne Robinson

*Finance Officer
Student Academic Advisor, Art
Information Officer, Art
Executive Assistant Admin.
Academic Progress Officer
Estate Manager
Enrolments/Examinations Off.
Publications and Publicity Off.
Executive Off., Student Admin
Associate Librarian, Info Services
Associate Librarian, Operations
Senior Cataloguer
Visual Resources Librarian
Cataloguing, Reference Art
Cataloguing, Reference Art*

1994

Ross Cornwell
Janis Dzelde
Robin Tindale
Jenny Borscz
Marilyn Grey
Lisa Marriot
Paulina Stevenson
Michelle McGuinness
Anita McIntyre
Heather McCleod
Sybille Kovacs
Judy Woodrow
Robyn Newton
Sally Howes
Rudi Reicheneder
Carole Stevenson
Gay Woods
Rosemary Young
Jacquie Woodbury
Ann MacCallum
Irene Hansen
Ivan Walsh

*CITA Secretary
Bursar
Secretary to Director, Art
Admissions Officer
Executive Officer, Art
Personnel
Personnel
Finance Officer
Student Academic Advisor, Art
Counsellor
Counsellor
Counsellor
Executive Assistant Admin.
Academic Progress Officer
Estate Manager
Enrolments/Examinations Off.
Publications and Publicity Off.
Executive Off., Student Admin
Associate Librarian, Info Services
Visual Resources Librarian
Acquisitions, Reference
Cataloguing, Reference*

1995

Ross Cornwell
Janis Dzelde
Robin Tindale
Jenny Borscz
Marilyn Grey
Lisa Marriot
Paulina Stevenson
Michelle McGuinness
Anita McIntyre
Heather McCleod
Sybille Kovacs
Judy Woodrow
Robyn Newton

*CITA Secretary
Bursar
Secretary to Director, Art
Admissions Officer
Executive Officer, Art
Personnel
Personnel
Finance Officer
Student Academic Advisor, Art
Counsellor
Counsellor
Counsellor
Executive Assistant Admin.*

Sally Howes
Diana Irving
Rudi Reicheneder
Carole Stevenson
Delwyn Stevenson
Rosemary Young
Jacquie Woodbury
Ann MacCallum
Irene Hansen
Ivan Walsh

*Academic Progress Officer
Executive Assistant
Estate Manager
Enrolments/Examinations Off.
Publications and Publicity Off.
Executive Off., Student Admin
Associate Librarian, Info Services
Visual Resources Librarian
Acquisitions, Reference
Cataloguing, Reference*

1996

Ross Cornwell
Janis Dzelde
Robin Tindale
Jenny Borscz
Marilyn Grey
Sally Howes
Diana Irving
Ingrid Lamberts (acting)
Lisa Marriot (acting)
Michelle McGuinness
Anita McIntyre
Heather McCleod
Sybille Kovacs
Rudi Reicheneder
Carole Stevenson
Delwyn Stevenson
Rosemary Young
Jacquie Woodbury
Ann MacCallum
Irene Hansen
Ivan Walsh

*CITA Secretary
Bursar
Secretary to Director, Art
Admissions Officer
Executive Officer, Art
Academic Progress Officer
Executive Assistant
Pubns and Publicity Officer
Executive Officer, Admin
Finance Officer
Student Academic Advisor, Art
Counsellor
Counsellor
Estate Manager
Enrolments/Examinations Off
Publications and Publicity Off
Executive Off, Student Admin
Art And Info Services Librarian
Visual Resources Librarian
Acquisitions librarian
Cataloguer*

1997

Ross Cornwell
Janis Dzelde
Robin Tindale
Jenny Borscz
Marilyn Grey
Sally Howes
Ingrid Lamberts (acting)
Lisa Marriot (acting)
Michelle McGuinness
Anita McIntyre
Heather McCleod
Sybille Kovacs
Rudi Reicheneder
Carole Stevenson
Delwyn Stevenson
Paulina Stevenson
Rosemary Young
Jacquie Woodbury
Ann MacCallum

*CITA Secretary
Bursar
Secretary to Director, Art
Admissions Officer
Executive Officer, Art
Academic Progress Officer
Pubns and Publicity Off.
Executive Officer, Admin
Finance Officer
Student Academic Advisor, Art
Counsellor
Counsellor
Estate Manager
Enrolments/Examinations Off
Publications and Publicity Off
Personnel
Executive Off, Student Admin
Art And Infor Services Libn
Visual Resources Librarian*

Irene Hansen
Ivan Walsh

*Acquisitions librarian
Cataloguer*

1998

Ross Cornwell
Jenny Borscz
Sally Howes
Paulina Piira
Robin Tindale
Robert Tidy
Michelle McGuinness
Anita McIntyre
Heather McCleod
Sybille Kovacs
Lisa Marriot
Carole Stevenson

*CITA Secretary
Admissions Officer
Executive Assistant (Art)
Executive Assistant (Art)
Secretary to Director, Art
Personnel Manager
Finance Officer
Student Academic Advisor, Art
Counsellor
Counsellor
Executive Officer, Admin
Academic Progress Officer and
Enrolments and Examinations Officer
Publications and Publicity Off
Executive Off, Student Admin
Visual Resources Librarian
Collections librarian
Cataloguer
Purchasing Officer*

Delwyn Stevenson
Rosemary Young
Ann MacCallum
Irene Hansen
Ivan Walsh
Tony Antoniou

1999

Ross Cornwell
Jenny Borscz
Paulina Piira
Robin Tindale
Robert Tidy
Michelle McGuinness
Anita McIntyre
Heather McCleod
Sybille Kovacs
Lisa Marriot
Carole Stevenson

*CITA Secretary
Admissions Officer
Executive Officer
Secretary to Director, Art
Personnel Manager
Finance Officer
Student Academic Advisor, Art
Counsellor
Counsellor
Executive Officer, Admin
Academic Progress Officer and
Enrolements and Examinations Offcr
Executive Off, Student Admin
Personnel Officer
Professor Karmel's Secretary
Records Officer
Building Coordinator
Macintosh Support
Computing Officer
Information Access Librarian
Collections librarian
Cataloguer*

Rosemary Young
Rosslyn Pollard
Penny Hodges
Sue Madden
Matthew Rigney
John Mills
Simon Price
Georgina Buckley
Irene Hansen
Ivan Walsh

2000 (NAT'L INSTITUTE OF THE ARTS: NITA)

Ross Cornwell
Heather Karmel
Carole Stevenson

*NITA Secretary
Business Manager and Sec
Academic Progress Officer and
Enrolments and Examinations Officer*

Jenny Borscz
Rosemary Young
Vivienne O'Connell
Michelle McGuinness
Rob Tidy
Rosslyn Pollard
Penelope Hodges
Heather McCleod
Sybille Kovacs
Robin Tindale
Caroline Shakespeare
Lyn Turner
Paulina Piira
Anita McIntyre
Matthew Rigney
Georgina Buckley
Ivan Walsh
Rachael Bahl
Karen Vaughan
Melanie Hile
Sue Madden
John Mills
Simon Price

Admissions Officer
Executive Off, Student Admin
External Relations Officer
Finance Officer
Personnel Manager
Personnel Officer
Publications Officer
Counsellor
Counsellor
Secretary to Director, Art
Reception
Reception, Art
Executive Officer, Art
Student Academic Advisor, Art
Building Co-ordinator
Information Access Librarian
Cataloguer
User Services Librarian
Library Technician
Accounts/Purchasing
Admin Support
IT Support
IT Support

2001

Heather Karmel
Rosemary Young
Vivienne O'Connell
Michelle McGuinness
Carol Stevenson
Jenny Borscz
Craig Brankin
Rob Tidy
Rosslyn Pollard
Donnie Smith
Melanie Hile
Sue Madden
Matthew Rigney
John Mills
Simon Price
Heather McCleod
Sybille Kovacs
Paulina Piira
Robin Tindale
Bella Wells
Lyn Turner
Georgina Buckley
Irene Hansen

NITA Business Manager and Sec
Exec Off, ITA Student Services
Board of NITA, Secretariat
Finance Officer
Enrolments/Exams/Graduation
Admissions Officer
Student Services Officer
Personnel Manager
Personnel Officer
Finance Officer
Accounts/Purchasing
Records Officer
Building Coordinator
IT Support
IT Support
Counsellor
Counsellor
Executive Officer, Art
Secretary to Director, Art
P/T Reception, Art
P/T Reception, Art
Information Access Librarian
Collections and Visual
Resources Librarian
User Services Librarian
Library Technician
Bibliographic Access Librarian
Library Assistant

Rachael Bahl
Doris Haltiner
Lynn Hedley
Erik Krebs-Schade

2002

Heather Karmel
Therese Douglass
Jason Rose
Matthew Rigney
Lawrence Amoto
Melanie Hile
Rob Tidy
Rosslyn Pollard
Simon Price
John Mills
Carole Stevenson
Jenny Borscz
Craig Brankin
Sue Maddon
Robin Tindale
Sally Howes
Lyn Turner
Paulina Piira

NITA Business Mngr and Sec
NITA Asst Business Manager
Project Officer
Building Co-ordinator
Finance Officer
Accounts/Purchasing
HR Manager
HR Officer
IT Support
IT Support
Student Services Officer
Admissions Officer
Student Records
Admin Support
Secretary to Director, Art
Executive Officer, Art
Reception, Art
Executive Officer, Art

2003

Julie Gorrell
Therese Douglass
Beverley Lawrence
Grant Robertson
Anne Hodgett
Melanie Hile
Rob Tidy
Rosslyn Pollard
Simon Price
John Mills
Carole Stevenson
Jenny Borscz
Craig Brankin
Sue Maddon
Robin Tindale
Paulina Piira
Sally Howes
Alison Munro
Lyn Turner
Bella Wells

NITA Business Mngr and Sec
NITA Asst Business Manager
Reception Exec. Assistant
Building Co-ordinator
Finance Officer
Accounts/Purchasing
HR Manager
HR Officer
IT Support
IT Support
Student Services Officer
Admissions Officer
Student Records
Admin Support
Secretary to Director, Art
Executive Officer, Art
Executive Officer/Reception, Art
ACUADS Co-ordinator P/T
Reception, Art
Reception, Art

2004

Julie Gorrell
Therese Douglass
Grant Robertson
Sue Madden
Anne Hodgett
Melanie Hile
Rob Tidy
Rosslyn Pollard
Simon Price
John Mills

NITA Business Mngr and Sec
NITA Asst Business Manager
Building Co-ordinator
Admin Support
Finance Officer
Accounts/Purchasing
HR Manager
HR Officer
IT Support
IT Support

Robin Tindale
Paulina Piira
Sally Howes
Stephanie Jones
Sally Howes
Lyn Turner

Secretary to Director, Art
Executive Officer, Art
Executive Officer/Reception, Art
ACUADS Co-ordinator P/T
Exchange Officer/Reception, Art
Reception

2004 NITA disestablished
2005/6/7 Institute general staff combined with ANU Faculty of Arts
2006 Faculty of Arts incorporated into ANU College of Arts & Social Sciences

2005

Paulina Piira
Sally Howes
Robin Tindale
Lyn Turner

Executive Officer, Art
Executive Officer/Reception, Art
Secretary to Director, Art
Reception

2006

(to June)

Sally Howes
Robin Tindale
Lyn Turner
Gaida Macs

Executive Officer
Secretary to Director, Art
Reception
Reception

(From June)

Anne-Maree O'Brien
Sally Howes
Robin Tindale
Lyn Turner
Sharon Komidar
Lia Tajcnar

Schools Manager: Art & Music)
Executive Officer
Executive Assistant
Reception
Reception
Reception

2007

Anne-Maree O'Brien
Sally Howes
Cindy de Pina
Robin Tindale
Lia Tajcnar
Tania Evans

Schools Manager: Art & Music)
School Admin: Students & Outreach
School Admin: HR & Finance
(to August) Executive Assistant
Assistant School Administrator
Assistant School Administrator

2008

Anne-Maree O'Brien
Sally Howes
Cindy de Pina
Lia Tajcnar
Tania Evans
Celia Roach

Schools Manager: Art & Music)
School Admin: Students & Outreach
School Admin: HR & Finance
Assistant School Administrator
Assistant School Administrator
(from July) School Project Officer

APPENDIX G

VISITING ARTISTS 1986–2008*

See also the School of Art Visiting Artists' Book Archive prepared by Philippa Kelly. This archive lists artists in residence together with the names of short term visitors to the School including artists, curators, art historians, academics, arts organisations, gallery Directors and representatives, diplomats and other VIPs. To access the archive, contact the ANU Menzies Library Rare Book Room.

The School acknowledges generous assistance from various arts organisations, cultural agencies and Embassies in developing this program.

1986

Brian Hirst	Glass
Monona Rossol (USA)	Gallery
Victor Rubin	Painting
Robert Thirwell	Painting

1987

Satoru Hoshino (Japan)	Ceramics
John Walker	Painting
Phillip Hunter	Painting
Akio Makagawa	Sculpture

1988

Harvey Sadow (USA)	Ceramics
Martha Lesser (Hong Kong)	Foundation
Wu Zu Ci (People's Rep of China)	Glass and Ceramics
Peter Woods (NZ)	Gold and Silver
Rowena Gough	Gold and Silver
Ann Brownsworth	Gold and Silver
Thierry Bouchard (France)	Graphic Investigation
Ian Bettinson	Painting
Janet Laurence	Painting
Kristine Rose	Painting

Lindy Lee	Painting
Victor Burgin (UK)	Photomedia
Wil Sensen (Germany)	Printmaking
Annie Sherburne (UK)	Textiles
Carolina de Waart (Japan and Aust.)	Textiles
Michael Bennan Wood (UK)	Textiles

1989

Ken Done	Art Theory
Les Blakeborough	Ceramics
John Davis	Graphic Investigation/Print
Margaret Morgan	Painting
Robert Eadie	Painting
Ted Ramsay (USA)	Printmaking
Rainer Oehms (Germany)	Printmaking
Masami Teraoka (US, Hawaii)	Painting/Printmaking
Kay Lawrence	Textiles

1990

Peter Korompai (Hungary)	Ceramics
Gwyn Hansen-Piggott	Ceramics
Yasuo Hayashi	Ceramics
Otto Kunzli (Munich)	Gold and Silver
Penny Carey-Wells	Graphic Investigation
Zdenek Holzel (Prague)	Graphic Investigation
M Rosenberg (USA)	Graphic Investigation
Robin Tait	Graphic Investigation
G. Willoughby	Graphic Investigation
Tim Meagher (Britain)	Leather
Michael Tom (Hawaii)	Leather
Margaret Worth	Painting
Elizabeth Day	Painting
David Hawkes	Painting
Rosemary Laing	Painting
Brian Hawks	Photomedia
Anne Ferran	Photomedia
Catherine Rogers	Photomedia
Jimmy Pike	Printmaking

Pat Lowe	Printmaking
Fiona Foley	Printmaking
Tetsuya Noda	Printmaking
Ian Breakwell (Britain)	Sculpture
Tony Stevens (Britain)	Sculpture
Akio Makagawa	Sculpture
John Allen (Britain)	Textiles
Tas Mavrogordato (UK)	Textiles
Ann Newdigate-Mills (Canada)	Textiles
John Smith	Wood
Kevin Perkins	Wood
Graham Caldersmith	Wood

1991

Redza Piyadasa (Malaysia)	Art Theory
Harvey Sadow (USA)	Ceramics
Gynn Hanson-Piggott	Ceramics
Greg Daly	Ceramics
John Croucher (New Zealand)	Glass
Ola Hoeglund (New Zealand)	Glass
Giselle Courtney	Glass
Pavel Tomecko (Czech)	Glass
Kazumi Ikemoto (Japan)	Glass
Michael Keighery	Glass
Yoshihiko Takahashi (Japan)	Glass
Fiona Taylor	Glass
Richard Whiteley	Glass
Jean-Edouard Augsburgers	
(Switzerland)	Graphic Investigation
Sas Colby (USA)	Graphic Investigation
Jacki Parry (Scotland)	Graphic Investigation
Richard Tipping	Graphic Investigation
Igor Podolchak (USSR)	Graphic Investigation
Guan Wei (People's Republic of China)	Painting
Jelle Van Den Berg	Painting
Bronwyn Platten	Painting
Jon Cattapan	Painting
Alison Clouston	Painting

* Information for these lists/schedules comes from a variety of sources. While every effort has been taken to ensure accuracy, in some cases details are patchy and there may be omissions or inaccuracies.

Leah McKinnon	Painting
Gareth Sansom	Painting
Judy Watson	Printmaking
Peter Thiele (Germany)	Printmaking
Robert Jones	Printmaking
Wil Sensen (Germany)	Printmaking
Kalidas Karmaker (Bangladesh)	Printmaking
Jacqui Driver (NZ)	Printmaking
Lim Siew Hwa (Singapore)	Sculpture
Jaidev Baghel	Sculpture
Betsy Stirling Benjamin (Japan)	Textiles
Lorraine McClarty	Textiles
Michael Brennand Wood (UK)	Textiles
Steve Clayton	Textiles
Shelia O'Hara (USA)	Textiles

1992

Anan Chankunthod (Thailand)	
David Swift (UK)	
Somporn Rodboon (Thailand)	Art Theory
Kevin Hluch (USA)	Ceramics
Atsuhiko Musashi (Japan)	Ceramics
John Leggott (New Zealand)	Glass
Fiona Taylor	Glass
Klaus Moje	Glass
Clifford Rainey (USA)	Glass
Dr Helmut Ricke (Germany)	Glass
Franz Bette (Germany)	Gold and Silver
John Tonkin	Graphic Investigation
Mikalyus Vilutis (Lithuania)	Graphic Investigation
Lynn Collins	Leather
Hiroshi Saito (Japan)	Painting
Richard Baholo (South Africa)	Painting
Eleanor Bond (Canada)	Painting
Leah McKinnon	Painting
Peter Walsh	Painting
Sue Pedley	Painting
Sue Ford	Photomedia
Chris Fortescue	Photomedia
Ray Arnold	Printmaking
Ros Kean	Printmaking
Helmtrud Nystrom Lund (Sweden)	Printmaking
Akiro Kurosaki (Japan)	Printmaking
Penny Wells	Printmaking
Zhao Zong Zao (China)	Printmaking
Daniel Brandely (France)	Sculpture
Wong Hoy Cheong (Malaysia)	Sculpture
Peerapong Doungkawee (Thailand)	Sculpture
Milan Knizak (Prague)	Sculpture
Bernadette Searle (South Africa)	Sculpture
Robyn Bracken	Sculpture
Lynne Curren (UK)	Textiles
Tori De Mestre	Textiles
Matthew Flynn	Textiles

Glennys Mann	Textiles
Marie McMahon	Textiles
Glenda Morgan	Textiles
Monique Niewland	Textiles
Amanda Jane Smith (UK)	Textiles
Christine Turner	Textiles
Richard Crossland	Wood
Geoff Hannah	Wood
Michael Gill	Wood
Antoon Meerman	Wood
David Upfill-Brown	Wood

1993

Asia Pacific Triennial (APT) visitors	
Kanaga Sabapathy (Singapore)	
Jim Supangkat (Indonesia)	
Dede Eri Supria (Indonesia)	
Dadang Christanto (Indonesia)	
Sulaiman Esa (Kuala Lumpur)	
Santiago Bose (Phillipines)	
Peggy Delport (South Africa)	Sculpture
Peter Minko	Ceramics
Diane Mantzaris	Computer Art Studio
John Hurrell (NZ)	Foundation
Norris Iannou	Glass/Art Theory
John Croucher (NZ)	Glass
Nick Mount	Glass
Brian Hirst	Glass
Peter Minson	Glass
Ulrica Hydman-Vallien (Sweden)	Glass
Benjamin Edols	Glass
Kathy Elliott	Glass
Jaroslav Andel (Prague)	Graphic Investigation
Geoffrey Richardo	Graphic Investigation
Vivienne Binns	Painting
Evan McLeod	Painting
Louise Hopkins (Scotland)	Painting
Alex McMillan (South Africa)	Painting
Aleks Danko	Painting
Judith Ahern	Photomedia
Elspeth Lamb (Scotland)	Printmaking
Robert Jones	Printmaking
Xu Bing (China)	Printmaking
Ray Arnold	Printmaking
Tina Smith (South Africa)	Printmaking
Erik Denker (USA)	Printmaking
Evie Denker (USA)	Printmaking
Daniel Brandely (France)	Sculpture
Kevin Henderson (Scotland)	Sculpture
Bernadette Searle (South Africa)	Sculpture
Michaela Dwyer	Sculpture
Fiona Gunn	Sculpture
Heri Dono (Indonesia)	Sculpture
Daniel Brandely (France)	Sculpture

Carole Gregg (USA)	Textiles
Paddy Killer (UK)	Textiles
Katherine Franks (USA)	Textiles
Lindy Richardson (Scotland)	Textiles
Charlie Hackett (Scotland)	Textiles
Jacqueline Curry	Textiles
Libby Platus (USA)	Textiles
Marion Glover (UK)	Textiles
Michael Gill	Wood
Antoon Meerman	Wood
David Upfill-Brown	Wood
Roger Grifkins	Wood

1994

Peter Townsend	Art Theory
Professor Bach (Vietnam)	Art Theory
Nyland Blake (USA)	Art Theory
Soedarso Sp (Indonesia)	Art Theory
Chris McAuliffe	Art Theory
Anne Loxley	Art Theory
Professor Xiao Feng (China)	CSA
Professor Qin Dahu (China)	CSA
Guo Peijian (China)	CSA
Simone ten Hompel (UK)	CSA
Mme Terese Coullery (Switzerland)	Ceramics
Satoru Hoshino (Japan)	Ceramics
Philip Cornelius (USA)	Ceramics
Lyndon Langan	Ceramics
Elina Brandt-Hanson (Norway)	Ceramics
Sigi Torinus (USA)	Computer Art Studio
Lindsay Dunbar	Computer Art Studio
Maureen Enns	Foundation
Tony Twigg	Foundation
Ann Stephen	Gallery
Jude Walton	Gallery
Stephen Wigg	Gallery
Anne Graham	Gallery
Barbara Campbell	Gallery
Kevin Murry	Gallery
Dick Marquis (USA)	Glass
Dante Marioni (USA)	Glass
Ben Edols	Glass
Kathy Elliott	Glass
Scott Chaseling	Glass
Brian Kerkvliet (USA)	Glass
Werne Enke (Germany)	Graphic Investigation
Ian De Gruchy	Graphic Investigation
Guan Wei (China)	Painting
Daniel Mafe	Painting
Mickey Allen	Painting
Anne Morrison (Scotland)	Painting
Frank Littler	Painting
Norito Udagawa (Japan)	Painting
Terence Maloon	Painting

Christopher McAuliffe	Painting	Francis Rhodes	Graphic Investigation	Robin Wallace-Crabbe	Edition + Artist Book
Josephine Starr	Photomedia	Ian Bettinson	Painting		Studio (E+ABS)
Penny Carey Wells	Printmaking	Kristine De Ray	Painting	Pongdej Chaikyakutra (Thailand)	Foundation
Naoaki Sakamoto (Japan)	Printmaking	Tony Bishop	Painting	Bannarak Nakhunlang (Thailand)	Foundation
Jennifer Marshall	Printmaking	Robin White (New Zealand)	Painting/Printmaking	Deanna Petherbridge (UK)	Foundation
Joop Vegter (Holland)	Printmaking	Euan Macleod	Painting	Ernie Althoff	Foundation
Milena Dopitova (Czech)	Sculpture	Christine Barry	Photomedia	John Brekke (USA)	Glass
James Donald (Scotland)	Textiles	Timothy Druckrey (USA)	Photomedia	Susan Cohn	Glass/Gold and Silver
Sara Lindsay	Textiles	Jill Barker	Photomedia	Deb Cocks	Glass
Lesley Mitchison (UK)	Textiles	Penny Carey-Wells	Printmaking	Clare Henshaw (UK)	Glass
Andrea McNamara	Textiles	Ray Arnold	Printmaking	James Thompson	Glass
Charlotte Drake-Brockman	Textiles	Fred Jenis	Printmaking	Paul Leathers	Gold and Silver
Kelly Thompson (NZ)	Textiles	Tony Leano	Sculpture	Andrew Last	Gold and Silver
Nien Schwartz (Canada)	Textiles	Lyndal Jones	Sculpture	Paul Leathers (Canada)	Gold and Silver
Yuko Teramura (Japan)	Textiles	Fiona Gunn	Sculpture	Janenne Eaton	Graphic Investigation
Michael Gill	Wood	Claire Barclay (Scotland)	Sculpture	Raphael Fodde (USA)	Graphic Investigation
David Upfill-Brown	Wood	Nola Farman	Sculpture	Carla Neis (Switzerland)	Graphic Investigation
		Gaynor Cardew	Sculpture	Peter Thomas (USA)	Graphic Investigation
		Tatsuo Shoji	Sculpture	Donna Thomas (USA)	Graphic Investigation
1995		Kelly Thompson (NZ)	Textiles	Therese Weber (Switzerland)	Graphic Investigation
John Perreault (USA)	Art Theory/Glass	Agatha Waraman (PNG)	Textiles	Gordon Bennett	
Sam Ainsely (Glasgow)	Art Theory	Alan Dibble (UK)	Textiles	(ANU Creative Arts Fellow)	Painting
Mary Gole (PNG)	Ceramics	Shari Hopper (USA)	Textiles	Peter Burgess (USA)	Painting
Saturo Hoshino (Japan)	Ceramics	Katharine Franks (USA)	Textiles	Viginia Coverntry	Painting
Thomas Kerrigan (USA)	Ceramics	Hiroyuki Shindo (Japan)	Textiles	Jo Darbyshire	Painting
Chitaru Kawasaki (Japan)	Ceramics	Tina Wirihana (NZ)	Textiles	Wilma Tobacco	Painting
Olive Bishop	Ceramics	Kay Lawrence	Textiles	Alfredo Jaar (USA/Chile)	Photomedia
Andrew Spiers	Computer Art Studio	Jasleen Dhamija (India)	Textiles	Robin Rimbaud (UK)	Photomedia
Jianhang Shi (China)	Computer Art Studio	Shelly Goldsmith (UK)	Textiles	Josephine Starrs	Photomedia
Somkid Chotigavanit (Thai)	Foundation	Junichi Arai (Japan)	Textiles	Justin Trendall	Printmaking
Pongdej Chaikyakut (Thailand)	Foundation	Dimity Hobbs	Textiles	Robin White	Printmaking
Kinaid Silsat (Thailand)	Foundation	Christopher Sanders (UK)	Textiles	Treanha Hamm	Printmaking
Ben Curnow	Gallery	Emma Robertson	Textiles	Anusapati (Indonesia) (APT)	Sculpture
Caroline Williams	Gallery	Jon Crane (UK)	Textiles	Robert Jahnke (NZ)	Sculpture
Geoffery Edwards	Gallery	John Allen (UK)	Textiles	Christine O'Loughlin (France/Australia)	Sculpture
Paul Saint	Gallery			Irene Briant	Textiles
Jane Cowie	Glass	1996		Jasleen Dahmija (India)	Textiles
Ruth King (USA)	Glass	Lenny Dowhie (USA)	Ceramics	James Donald (UK)	Textiles
Yumiko Noda (Japan)	Glass	Trudy Golley (Canada)	Ceramics	Janise Jefferies (UK)	Textiles
Ben Edols	Glass	Hideo Matsumoto (Japan)	Ceramics	Meryn Jones	Textiles
Kathy Elliott	Glass	Archie McCall (Scotland)	Ceramics	Jane Keith (UK)	Textiles
Scott Chaseling	Glass	Chris Myers	Ceramics	Barbie Kjar	Textiles
Liz Kelly	Glass			Shumei Kobayashi (Japan)	Textiles
Robert Wynn	Glass	8th National Ceramics Conference – Master Class Artists		Anne Wilson (USA)	Textiles
David Hopper (USA)	Glass/Textiles	Svend Bayer (UK)		Harumi Yahata	Textiles
Marea Timoko (NZ)	Glass	Alsion Britton (UK)		Catherine K	Textiles
John Croucher (NZ)	Glass	John Chalke (Canada)		Geoff Hague	Wood
Henry Halem (USA)	Glass	Fred Olsen (USA)		Ian Percival	Wood
Marea Tomiko (NZ)	Glass	Susan Peterson (USA)		Nath Pok (Cambodia)	Wood
Kazuhiro Itoh (Japan)	Gold and Silver	John Teschendorff		Susan Wraight	Wood
Udo Sellbach	Graphic Investigation	Prue Venables			
Gaynor Cardew	Graphic Investigation	Jindra Vikova (Czechoslovakia)			
Ronald King (USA)	Graphic Investigation	Anna Zamorska (Poland)			
Willow Legge (USA)	Graphic Investigation	Janet Mansfield			
Ken Campbell (UK)	Graphic Investigation				

1997

Sandra Buckley	Art Theory
Yugi Takeda (Japan)	School
Jerome Brecholdt (Holland)	Ceramics
Chung-Tong Yeung (Hong Kong)	Gallery
Kevin Mortenson	Gallery
Michael Glasmeier (Germany)	Gallery
Carolyn Eskdale	Gallery
Salleh Japar (Singapore)	Gallery
Natalie King	Gallery
Jayashree Chakravarty (India)	Gallery
Paul Derrez (Holland)	Gold and Silver
Martha Sung Won Lee (Korea)	Gold and Silver
Scott Chaseling	Glass
Jane Morrissey	Glass
Itzell Tazzyman	Glass
Peter Minson	Glass
Tom Rowney	Glass
Maureen Williams	Glass
Rob Winn	Glass
Brian Kerkvliet (USA)	Glass
Vaughan Bryers	Glass
Stephen Powell (USA)	Glass
Neil Moore (Italy)	Graphic Investigation
Thomas Huber (Germany)	Graphic Investigation
Carla Neis (Switzerland)	Graphic Investigation
Lukas Kandl (France)	Graphic Investigation
Helen Geier	Book Studio
Marie McMahon	Painting
Pamela Levy (Israel)	Painting
John McDonald	Painting
Paul Greenaway	Painting
Claire Williamson	Painting
Peter Adsett	Painting
Nicholas Tsoutsas	Painting
Margaret Dawson (NZ)	Photomedia
Stephen Hurrell (Scotland)	Photomedia
Ruth Watson	Photomedia
Alan Curral	Art Theory/Sculpture/ Photomedia
Wayne Crothers	Printmaking
Barbie Kjar	Printmaking
Andrew Antonio	Printmaking
Brooke Cameron	Printmaking
Ben Cameron	Printmaking
Martin King	Printmaking
Penny Carey Wells	Printmaking
N. Rimzon (India)	Sculpture
Fiona Hall (ANU Creative Arts Fellow)	Sculpture
Nola Farman	Sculpture
Alice Kettle (UK)	Textiles
Maggie Henton (UK)	Textiles

Lise Frolund (Denmark)	Textiles
Dorothea Gill-Barnes (USA)	Textiles
Ian Arcus	Textiles
Veronica Pereira Maia	Textiles
Albertina Viegas	Textiles
Kate Derum	Textiles
Jilly Edwards (UK)	Textiles
David Upfill-Brown	Wood
Ian Guthridge	Wood
Ian Percival	Wood
Sue Wraight	Wood
Adrian Potter	Wood
Michael Gill	Wood

1998

Sandra Buckley	Art Theory
Professor Salima Hashmi (Pakistan)	Art Theory
Debra Drexler	Art Theory
Bhupen Kakkar (India)	Art Theory
Geoff Crispin	Ceramics
Dennis Monks	Ceramics
Patsy Hely	Ceramics
Madeleine Meyer	Ceramics
Dadang Christanto (Indonesia)	Ceramics/Sculpture
Kevin Flanagan	Ceramics
Lawrence Ewing (NZ)	Ceramics
Helen Geier	E+ABS
Kevin Mortenson	Gallery
Kevin Murry	Gallery
Binghui Huanghi (Singapore)	Gallery
Jon Rhodes	Gallery
Christine O'Loughlin (Paris)	Gallery
David Thomas	Gallery
Andy Thomson	Gallery
Scott Chaseling	Glass
Michael Schiener (USA)	Glass
Meza Rijdsdijk	Glass
Deb Cocks	Glass
Pamina Taylor	Glass
Katrina Hude	Glass
Deb Jones	Glass
Darani Lewers	Gold and Silver
Helge Larsen	Gold and Silver
Zdenka Krejcova (Czech Repub)	GI/Printmaking
Raphael Fodde (USA)	Graphic Investigation
Thierry Bouchard (France)	Graphic Investigation
Peter Maloney	Painting
Guan Wei	Painting
Robin White (Kiribati)	Painting
Peter Adsett	Painting
David Thomas	Painting/Sculpture
Andy Thomas	Painting/Sculpture
Michelle Barker	Photomedia

Jon Rhodes	Photomedia
Andrew Antonio	Printmaking
Wayne Carruthers	Printmaking
Akira Kurosaki	Printmaking
Keith Howard	Printmaking
David Harding (Scotland)	Sculpture
Fiona Hall	Sculpture
James Donald (UK)	Textiles
Kay Lawrence (ANU Creative Arts Fellow)	Textiles
Julie Ryder	Textiles
Elsie King	Textiles
Michael Brennand Wood (UK)	Textiles
Louis Partos	Textiles - Shift Symposium
Atipulka Intjallki	Textiles - Shift Symposium
Yilpi Marks	Textiles - Shift Symposium
Joy Boutrup (Denmark)	Textiles - Shift Symposium
Vibeke Riisberg (Denmark)	Textiles - Shift Symposium
June Ngo Siok Kheng (Malaysia)	Textiles - Shift Symposium
Keiko Kawashima (Japan)	Textiles - Shift Symposium
Ruth Hadlow	Textiles - Shift Symposium
Chika Ohgi (Japan)	Textiles - Shift Symposium
Matthew Harding	Wood
Chris Robertson	Wood
Michael Gill	Wood
Adrian Potter	Wood
David McLaren	Wood
Ian Pervical	Wood
Ian Guthridge	Wood

1999

NGA Visitors	
Frank Stella	
David Hockney	
Ken Tyler	
Marabeth Cohen-Tyler	
Brian Kennedy	
Professor Michael Rosenthal (UK)	Art Theory
Greg Payce (Canada)	Ceramics
Professor Zhang Shou Zi (China)	Ceramics
Professor Lu Xiao Zhang (China)	Ceramics
Kyoko Tanabe (Japan)	Ceramics
Mayumi Shimizu (Japan)	Ceramics
Rod Bamford	Ceramics
Peter Travis	Ceramics
Patsy Hely	Ceramics
Tony Flynn	Ceramics
Fergus Stewart	Ceramics
Madeleine Meyer	Ceramics
Peter Callas (ANU Creative Arts Fellow)	Computer Art Studio
Pamela Challis	E+ABS
Helen Geier	E+ABS

Gaye Patterson	E+ABS	John Brekke (USA)	Glass	Ron McBurnie	Printmedia & Drawing
Bruno Leti	E+ABS	Dong Wang Fan	Painting	Theo Tremblay	Printmedia & Drawing
Henrik Hakansson	Gallery	Eugene Carchesio	Painting	Jacque Driver	Printmedia & Drawing
Zara Stanhope	Gallery	Charlotte Ince (France)	Painting	Christine O'Loughlin	
Joan Brassil	Gallery	Neil Bromwich (UK)	Printmedia & Drawing	(HC Coombs Creative	
John Christy	Gallery	Yvonne Boag	Printmedia & Drawing	Arts Fellow	Sculpture
Irene Frolich (Canada)	Glass	Sally Miller	Printmedia & Drawing	Sally Brokensha	Textiles
Gilles Jonemann (France)	Gold and Silver	Michael Schiltz	Printmedia & Drawing	Margo Mensing (USA)	Textiles
Pierre Cavalan	Gold and Silver	Paul Uhlman	Printmedia & Drawing	John McQueen (USA)	Textiles
Yuri Kawanabe	Gold and Silver	Zoe Walker	Printmedia & Drawing	Joan Michaels-Paque (USA)	Textiles
Kim Mahood	Painting	Ruth Maddison	Photomedia	Jeanette Appleton (UK)	Textiles
Tim Johnson	Painting	Calum Stirling (Scotland)	Sculpture	Ian Percival	Wood
Neil Bromwich (UK)	Painting	Timothee Nemba (New Caledonia)	Sculpture	Adrian Potter	Wood
Tony De Lautour (NZ)	Painting	Nakao Nemba (New Caledonia)	Sculpture	Prue Shaw	Wood
Kevin Malloy	Painting	Richard Minnitti (New Caledonia)	Sculpture		
Wilma Tobacco	Painting	Thawatchai Changkwean (Thai)	Sculpture	2002	
Sean Kerr (New Zealand)	Photomedia	Nalda Searles	Textiles	Heri Dono (Indonesia)	Art Theory
Yvonne Boag	Printmedia & Drawing	Nathi Khanyile (South Africa)	Textiles	Nalini Malani (India)	Art Theory
Neil Emmerson	Printmedia & Drawing	Helen O'Hare (Northern Ireland)	Textiles	Antji Scharfe (Germany)	Ceramics
Andrew Hurlle	Printmedia & Drawing	Sonya Clark (USA)	Textiles	Jeff Shapiro (USA)	Ceramics
Wayne Crothers	Printmedia & Drawing	Archie Brennan (USA)	Textiles	Heo Jin Gyu (Korea)	Ceramics
Zoe Walker (Scotland)	Sculpture	Susan Maffei (USA)	Textiles	Lawrence Ewing (NZ)	Ceramics
Latika Katt (India)	Sculpture	Michael Gill	Wood	Kate Dunn	Ceramics
Janien Schwarz	Sculpture	Ian Percival	Wood	Gail Nichols	Ceramics
Barbara Layne (Canada)	Textiles	Adrian Potter	Wood	Virginia Scotchie	Ceramics
Linda Kaun (Indonesia)	Textiles			Sandy Lockwood	Ceramics
Jasleen Dhamija (India)	Textiles	2001		Roswitha Wulff	Ceramics
Julie Ryder	Textiles	Jos Hackforth-Jones (UK)	Art Theory	Victoria Cooper	Core Studies
Bruce Carney	Textiles	Renate Hahn (Germany)	Ceramics	Doug Spowart	Core Studies
David Colwell (UK)	Wood	Cameron Williams	Ceramics	Meg Buchanan	E+ABS
Adrian Potter	Wood	Trudy Golley (Canada)	Ceramics	Helen Geier	E+ABS
Ian Percival	Wood	Alan Watt	Ceramics	Andrew Powell	E+ABS
Glenn Murkutt	Wood	Tae Young Kwak (Korea)	Ceramics	Irene Frolic (Canada)	Glass
David Upfill-Brown	Wood	Kevin Flanagan	Ceramics	Deb Cox	Glass
Matthew Harding	Wood	Jeroen Bechtold (Netherlands)	Ceramics	Susan Cohen	Gold and Silver
Michael Gill	Wood	Archie McCall (Scotland)	Ceramics	Megan Walch	Painting
		Katharine Nix	E+ABS	Jonathan Nichols	Painting
2000		Gaye Patterson	E+ABS	Betsabe Romero (Mexico)	Painting
Zao Bi (Taiwan)	School of Art	Reinhart Buettner (Germany)	Environment Studio	Richard Larter	Painting
Boi Tran Huynh (Vietnam)	Art Theory	Maureen Williams	Glass	Flavia Caviezel (Switzerland)	Photomedia/Painting
Fleur Schell	Ceramics	Deborah Jones	Glass	Gerrit Fokkema	Photomedia
Michael Moore (Ireland)	Ceramics	Christina Kirk (UK)	Glass	Jan Hogan	Printmedia & Drawing
Alan Watt	Ceramics	Paul Leathers (Canada)	Gold and Silver	Ron McBurnie	Printmedia & Drawing
Wu Ming (China)	Ceramics	Andrew Antonio	Painting/Printmedia &	Fiona Foley	Printmedia & Drawing
Jan Brown	E+ABS		Drawing	Barbie Kjar	Printmedia & Drawing
John Christie (UK)	E+ABS	Craig Easton	Painting	Marcus Wood (UK)	Printmedia/Glass/HRC
Sally McInerney	E+ABS	Helen Wright	Painting	Pam Lofts	Sculpture
Gaye Patterson	E+ABS	Ella Dreyfus	Photomedia	Anne Rochette (France)	
Rosslyn Piggott	Gallery	Catherine Rogers	Photomedia	(ANU Creative Arts Fellow)	Sculpture
Nick Mount	Glass	Alan Currall (Scotland)	Photomedia	Geoff Bartlett	Sculpture
Kirstie Rae	Glass	Jane Wilson	Photomedia	Michael Snape	Sculpture
Scott Chaseling	Glass	Claudia Schmid	Photomedia	Katsushige Nakahashi (Japan)	Sculpture
Thermon Statom (USA)	Glass	Michael Schlitz	Printmedia & Drawing	Su-Lian Liu (Taiwan)	Sculpture

Kelly Thompson (NZ)	Textiles	Eva Kwong (USA)	Ceramics	Derek O'Connor	Painting
Helen O'Hare (Ireland)	Textiles	Steve Heinemann (Canada)	Ceramics	Katherine Hatton	Painting
Waltraud Reinhardt	Textiles	Paul Scott (UK)	Ceramics	Celeste Chandler	Painting
Sharon Peoples	Textiles	Robert Harrison (USA)	Ceramics	Jan Hogan	Printmedia & Drawing
Julie Raath	Textiles	Doug Spowart	Core Studies	Serafina Martin	Printmedia & Drawing
Ian Percival	Wood	Victoria Cooper	Core Studies	Minna Resnick (USA)	Printmedia & Drawing
Stephen Hogbin (Canada)	Wood	Helen Geier	E+ABS	Ray Arnold	Printmedia & Drawing
Stuart Reid	Wood	Annette Iggulden	E+ABS	John Loane	Printmedia/E+ABS
2003		Donald Friedlich (USA)	Glass	Jacquie Driver	Printmedia & Drawing
Michael Mel	Art Theory/HRC	Kimberley Hough (USA)	Glass	Udom Shimpukdee (Thailand)	Sculpture
Mella Jaarsma (Indonesia)	CCAS/Gallery	Tessa Clegg (UK)	Glass	Kate Campbell-Pope	Textiles
Nindityo Adipurnomo (Indonesia)	CCAS/Gallery	Harumi Yukutake (Proctor Fellow)	Glass	Maggie Henton (UK)	Textiles
Sadashi Inuzuka (USA)	Ceramics	Beate Leonards (Germany)	Gold and Silver	Jennifer Angus (Canada)	Textiles
Jiang Yanze (China)	Ceramics	Carlier Makigawa	Gold and Silver	Henning Eichinger (Germany)	Textiles
Dadang Christanto (Indonesia)	Ceramics	Jarona Ilo (Estonia)	Painting	Catherine Labhart (Switzerland)	Textiles
Kent Swanson	Ceramics	Celeste Chandler	Painting	Robyn Kinsella	Wood
Greg Payce (Canada)	Ceramics	Ian Bettinson	Painting	Ian Percival	Wood
Jan Brown	E+ABS	Andrew Antonio	Painting	Howard Archbold	Wood
Fiona Foley	E+ABS	Rosalind Drummond	Photomedia	2006	
Karen Willenbrink-Johnson (USA)	Glass	Jacquie Driver	Printmedia & Drawing	Marshall Weber (USA)	Book Studio
Sophia Emmett	Glass	Kate Lohse	Printmedia & Drawing	Narae Kim (Korea)	Book Studio
Blanche Tilden	Glass	Ron McBurnie	Printmedia & Drawing	John Loane	Book Studio
Wally Gilbert (UK)	Gold and Silver / E+ABS	Jorg Schmeisser	School of Art	Sergei Usupov (Latvia)	Ceramics
Junko Mori (UK)	Gold and Silver	Annetta Kapon (USA)	School of Art	Matthias Ostermann (Canada)	Ceramics
Ian Ferguson (UK)	Gold and Silver	Alka Pande (India)	School of Art	Angela Valamanesh	Ceramics
Savandary Vongpoothorn	Painting	Rodney Glick	School of Art	Kent Swanson (USA)	Ceramics
Guan Wei	Painting	John Barbour	School of Art	Ian Jones	Ceramics
Bruce Renolds	Painting	Piroska Szonye (Switzerland)	School of Art	Kenji Uranishi (Japan)	Ceramics
Andrew Antonio	Painting	Dadang Christanto (Indon/Aus)	Sculpture	Doug Spowart	Core Studies
Jude Rae	Painting	Ana Lisa hedstrom (USA)	Textiles	Victoria Cooper	Core Studies
Chon, Kyong Ok (Korea)	Papermaking	Yoshika Wada (USA)	Textiles	Tom Rowney	Glass
Flavia Caviezel (Switzerland)	Photomedia/Painting	Ruth Lee	Textiles	Jamex de la Torre (Mexico)	Glass
Adolfo Munoz (Spain)	Photomedia	Christine Keller (Canada)	Textiles	Einar de la Torre (Mexico)	Glass
Beatrix Reinhardt	Photomedia	Karen Searle	Textiles	Ted Sawyer (USA)	Glass
Helen Wright	Printmedia & Drawing	Susi Porsberg	Textiles	Mark Zirpel (USA)	Glass
Georg Mertin (Germany)	Printmedia & Drawing	Ann Lane Hedlund (USA)	Textiles	Darlys Ewoldt (USA)	Gold & Silver
Wittamon Niwattichai (Thailand)	Printmedia & Drawing	Julie Ryder	Textiles	Jude Rae	Painting
Michel Tuffery	Printmedia & Drawing	Robyn Kinsela	Wood	Hossein Valamanesh	Painting
Anne Rochette (France)	Sculpture	2005		Louise Paramor	Painting
Barry Humphries (Aus/UK)	Sculpture	Kanaga Sabapathy (Singapore)	Art Theory	A.D. Colemand (USA)	Photomedia
Lucia Pacenza (Argentina)	Sculpture	Mike Parr	Book Studio	Kris Rosar (Canada)	Photomedia
Liz Calnan	Textiles	Annette Iggulden	Book Studio	Mileva Albertini (Switzerland)	Photomedia
Howard Archbold	Wood	Ruthanne Tudball (UK)	Ceramics	Jon Rhodes	Photomedia
Ian Percival	Wood	Lisa Naples (USA)	Ceramics	Heather Burness	Printmedia & Drawing
Robyn Kinsela	Wood	Hisago Odata	Ceramics	Ray Arnold	Printmedia & Drawing
Evan Dunstone	Wood	Jiri Harcuba (Czech Republic)	Glass	Ursula Jakob (Switzerland)	Printmedia & Drawing
David Morgan	Wood	Paul Derrez (Amsterdam)	Gold and Silver	John Loane	Printmedia & Drawing
Watanabe Sadatsuga (Japan)	Wood	Oliver Smith	Gold and Silver	Kevin Murry	School of Art
2004		Carlier Makigawa	Gold and Silver	Maggie Henton (UK)	Textiles
Josie Walter (UK)	Ceramics	Mileva Albertina (Switzerland)	Photomedia	Barbara Layne (Canada)	Textiles
Raewyn Atkinson (NZ)	Ceramics	Melita Dahl	Photomedia	Julie Ryder	Textiles
		Dan Shipsides (Ireland)	Photomedia	Bruce Carnie	Textiles
		Lulu Ratna (Jakarta)	Photomedia	Ilka White	Textiles

Hilary Green	Textiles
Nancy Hoskins (USA)	Textiles
Howard Archbold	Wood/Furniture
Ian Percival	Wood/Furniture
Robyn Kinsella	Wood/Furniture
Alan Wale	Wood/Furniture

2007

GW Bot	Book Studio
Ryan Mitchell (USA)	Ceramics
Jack Doherty (UK)	Ceramics
Jenny Orchard	Ceramics
Maureen Williams	Glass
Brendan Scott French (Procter Fellow)	Glass
Roy Merchant	Painting
Nell	Painting
Paul Thirkell (UK)	Printmedia
Bruce Radke	Sculpture
Adjie Notonegro (Indonesia)	Textiles
Willie Daos Kadati (W. Timor)	Textiles
Ruth Hadlow	Textiles
Ms Tokimoto (Japan)	Textiles
Sophie Hooton (UK)	Textiles
Lyn Carter (Canada)	Textiles
Carol Cassidy (USA)	Textiles
Susan Martin-Maffei (USA)	Textiles
Archie Brennan (UK/USA)	Textiles
Nancy Hoskins (USA)	Textiles

2008

Estelle Ihász	Art Theory
Eric Natuoviti (Vanuatu)	Ceramics/Textiles
Candaze Ring (Canada)	Ceramics
Kevin Murray	Ceramics
John Edye	Ceramics
Simon Carroll	Ceramics
Gerit Grimm (Germany)	Ceramics
Mathias Osterman (Canada)	Ceramics
Julie Gough	Gallery
Gabrielle Kustner (Germany)	Glass
Grigette Wiesecke (Germany)	Glass
Silvia Levenson (Argentina/Italy)	Glass

April Surgent (USA)	Glass
Tom Moore	Glass
Rebecca Chernow (US) (Procter Fellow)	Glass
Dan Klein (UK)	Glass
Elizabeth Holder (UK/Germany)	Gold and Silver
Alice Whish	Gold and Silver
Lionel Bawden	Painting
Kevin Malloy	Painting
Kirsten Reese (Germany)	Photography & Media Arts
Wittamon Niwattichai (Thailand)	Printmedia
Wayne Crothers	Printmedia
Steve Croquette	Sculpture
Lynne Heller (Canada)	Textiles
Zoe MacDonell	Textiles
Ingela Valtind (Norway)	Textiles
Ruth Hadlow	Textiles
Linda Natuoviti (Vanuatu)	Textiles/Ceramics
Ian Percival	Wood/Furniture

SWISS EXCHANGE

Canberra Artists

1997	Petr Herel
1998	John Pratt
1999	Patsy Payne
2000	Elise Crossing & Andrew Kaminsky
2002	Robert Boynes & Sarit Cohen
2003	Patsy Payne
2004	Denise Ferris
2005	Waratah Lahy & Simon Ramsey
2006	Judy Horacek & Francesca Rendle-Short
2007	Peter Jordan & Sara Freeman
2008	Marie Hagerty & Peter Vandermark

Swiss Artists

2001	Claudia Schmidt
2003	Flavia Caviezel
2004	Piroska Szönye
2005	Mileva Albertini
2006	Gian Haene
2007	Sebastian Bietenhader

APPENDIX H

ANNUAL LECTURERS 1985–2008

1985	Professor Virginia Spate , Power Professor of Fine Arts, University of Sydney
1986	Professor Bernard Smith , Director, Power Institute of Fine Arts
1987	Mr John McPhee , Senior Curator, Decorative Arts, National Gallery of Australia
1988	Ms Sylvia Kleinert , Canberra School of Art, Art Theory Workshop
1989	Ms Angela Philp , Director, Canberra Museum and Art Gallery & Nolan Galleries
1990	Dr Margaret Brandle , Head, Education Services, National Gallery of Australia
1991	Dr Luke Taylor , Deputy Principal, Australian Institute of Aboriginal and Torres Strait Islander Studies
1992	Dr Geoffrey Brownrigg , Film Historian, National Film and Sound Archive
1993	Dr Norris Ioannou , Art historian and writer, Adelaide
1994	Dr Tim Bonyhady , Director, ANU Centre for Environmental Law
1995	Ms Grace Cochrane , Senior Curator, Powerhouse Museum, Sydney
1996	Professor Joan Kerr , Power Institute, University of Sydney
1997	Mr Wally Caruana , Curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia
1998	Mr Leon Paroissien , Former Director, Museum of Contemporary Art, Sydney
1999	Mr Geoffrey Edwards , Director, Geelong Art Gallery
2000	Ms Brenda L Croft , Senior Curator, Aboriginal Art, National Gallery of Australia
2001	Dr Gerard Vaughan , Director, National Gallery of Victoria, Melbourne
2002	Ms Victoria Lynn , Director, Australian Centre for the Moving Image, Melbourne
2003	Professor Howard Morphy , Director, ANU Research School of Humanities
2004	Professor Ross Gibson , Digital Media, University of Technology Sydney
2005	Dr Janine Burke , Art historian, Melbourne
2006	Ms Julie Ewington , Head, Australian Art, Queensland Art Gallery
2007	Dr Chris McAuliffe , Director, Ian Potter Museum, University of Melbourne
2008	Mr Jason Smith , Director, Heide Museum of Modern Art, Melbourne

APPENDIX I

VISITING FELLOWS, SCHOOL OF ART 1987–2009

Jan Brown (1988–2009)
Klaus Moje (1992–2009)
Ingo Kleinert (1997–2000)
Petr Herel (1999–2002)
Jorg Schmeisser (1998–2004)
Mandy Martin (2005–08)
Meg Buchanan (2002–06)
Helen Geier (1992–98)
Hiroe Swen (2000–2003)
Alan Watt (1999–2004)
Ante Dabro (2005–09)
Michael Agostino (2004–08)
Michael Le Grand (2008–09)
Anita McIntyre (2006–09)
Robert Boynes (2006–09)

APPENDIX J

GRADUATES 1978–2008*

Key

Dip Art	Diploma of Art (from 1977)
Asst Dip	Associate Diploma of Art (from 1978)
Grad Dip	Graduate Diploma of Art (Visual) (from 1983)

BA(VA)	Bachelor of Arts (Visual) (from 1983)
BA(VA)	Bachelor of Arts (Visual) (from 1999)
BA	Bachelor of Arts
Hons	Honours Degree (from 1993)
BDA	Bachelor of Design Arts (from 2006)
BA/BA(VA)	Bachelor of Arts/Bachelor of Arts (Visual Art)
BA/BASStudies	Bachelor of Arts/Bachelor of Asian Studies
MVA	Master of Visual Arts (from 1992)

MDA	Master of Design Arts (from 2006)
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MA(VA)	Master of Arts (Visual Arts) (from 1990)
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M Phil	Master of Philosophy (from 2000)
PhD	Doctor of Philosophy (from 1992)

ASSOCIATE DIPLOMAS & DIPLOMAS OF ART CONFERRED 1978–1985

1978

Arelcano, Gaudelupe	Markus, Neral Amber
Barry, Judith Ann	Morris, David Francis
Bryant, Christine Joan	Newell, Sylvia Elizabeth
Fortescue, Andrew Neville	Orr, Julian Florence
Gamble, Judith Anne	Pankridge, Susan Marie
Hodge, Timothy James	Perrow, Deborah Jean
Hollingswood, Irene Ivy	Pfitzer, Margaret Anne
Jewell, Bronwyn Ann	Read, Peter Charles
Kiljn, Theresa	Roberts, Marie-Rose Martha
Kremer, Owen Lester	

Undergraduate (UG), 3 years
UG, 2 years
Postgraduate (PG), 2 sems F/T, P/T equiv study
UG, 4 years
UG, 3 years
UG, 3 years
1 post degree study
UG, 3 years
Combined UG degree, 4 years
Combined UG degree, 4 years
PG, 1 year F/T, 2 years P/T, coursework
PG, 1 year F/T, 2 years P/T, coursework
PG, 4 sems F/T, P/T equiv, coursework
PG, 2 years, research
PG, 3–4 years, research

1979

Collier, Jill Margaret
Dunn, Jenette Barbara
Emmerson, Gay
Fisher, Jennifer Elizabeth
Fowler, Jane Gifford
Freeman, Monica
Gapinski, Frank Thomas
Girling, Nina Ludmila
Goodacre, Ivan Bruce
Hirst, Jonathon George

Jones, Brett Ronald
Kerr, Gwenda Joyce
Krieg, Jillian Constance
MacDonald, Susan Lee
Nagle, Denis Micheal
Perman, Gwendolyn Edith
Porgazian, Dimitrios
Redden, Diane Patricia
Robinson, Susan Penelope
Ryan, Virginia Mary
Kujn, Therese
Scott, Mary Gale
Southwell, Karen Maree
Summers, Nicholas Macgregor
Symons, Melba Lois)
Thompson, Lynre Kerry
Tucker, Marchiena Alida
Wentholt, Lisette Wilhemine
Zacharewicz, George

1980

Atkinson, Elizabeth Jane
Alder, Alison Jean
Bancroft, Bronwyn Maree
Best, Josephine
Bleaney, John Gerard
Collins, David Andrew
Cosgrove, Nicholas
Erskine, Judith Ackary
Evans, Brian Anthony
Fisher, Robert
Fogwell, Dianne Barbara
Hardy, Bernard
Hunter, Ian Robert
Girling, Nina Ludmila
Goodacre, Ivan Bruce
Hirst, Jonathon George

Moore, Catherine Patricia
Moore, Lyn
Nolan, Lyn
O'Reilly, Felipe Paul
Pailthorpe, Lunette Dorothy
Parkes, John Gerard Paul
Perroux, Narelle
Sampson, Kathryn Louise
Smee, Merianne
Thompson, Primula Caroline
Thorpe, Amanda Sarah Jane
Walters, Katherine Jane
Weekes, Carmel Catherine
Wetselaar, Lars
Zurc, Anne Marie

1981

Bakker, Helen Dianne
Bassett, Julie-Annabella
Birks, Polly de Laune
Bradley, Julie Anne
Broomhall, Diane
Charles, Elizabeth Ann
Church, Julia Helen
Craig, Jacqueline Edwina
Fitzpatrick, Carolyn Ann
Fraser, Simone
Hales, Roslyn Kaye
Hawkins, Jennifer Anne
Krahe, Timothy Neale
Lindsay, Catherine Patricia
Manning, Jennifer Jamieson
Marshall, Carole Ann
Moulen, Cassandra
Mozyszek, Margaret
Noble, Adam

Page, Lesley Margaret
Paynter, Robert Andrew
Plummer, Lynette Jay
Pratt, John
Reid, Thomas
Rhodes, Francis
Richards, Andrienne Gay
Davis, Ian
Sawyer, Robert John
Sparke, Margaret Francia
Srinivasan, Jaishree
Tunks, Beverly Anne
Twigg-Patterson, Sara
Waddell, Elizabeth Helen
Watson, Godfrey Clarke

1982

Johnson, Dianne
Jones, Elizabeth
Jones, Marjo
Kilentsis, Dorothy
Kullact, Valerie
McConchie, Elizabeth
Mortlock, Allison
Nelson, Moira
Overy, Shelia
Peck, Jill
Pomeroy, Alan Richard
Powell, Andrew
Reynolds, Bruce
Russell, Julie Anne
Sexton, Alison Jean
Taylor, Ben
Thorn, Marie
Turnbull, David Ian
Vanveen, Mark Christopher
Wilson, Geoffrey Alan

*This information is taken from a variety of sources. All efforts have been made to ensure accuracy, but in some cases sources have been patchy and there may be gaps or inaccuracies.

1983

Attatson, Paul
Anderson, Warwick Donald
Bowen, Jennifer
Cameron, Colleen Mae
Cleary, Sally Elizabeth
Coats, Andrew
Coward, Dan Juon
Dickinson, Neil Arnold
Evans, Pearl
Gatenby, Elizabeth Howard
Gilbertson, Jennifer Anne
Hunter, Michael Ingram
Hyslop, Robert
Keats, Lorraine
Killen, Virginia Lyle
Lafferty, Daniel
Moulard, Alison Jay
Newman, Katerina
O'Connell, Bernard Joseph
Robinson, Marion
Robson, David Patrick
Kirchner, Matthew
Kolentsis, Dorothy
Madden, John
Paijmans, Anneke
Smith, Christopher
Spencer, Julie
Thorn, Marie
Voce, Steven
Walsh, Bernard

1984

Krahe, Neale
McCorquodale, Suzanne
Grey-Smith, Mark
Sutherland, Bruce
Steinberg, Dori-Ann
Robertson, Diane
Cameron, Connee Colleen
Rowe, Graeme Kenneth

Jay, Arthur
Attenborough, Margherita
Auburn, Pamela
Black, Henry Kingsley
Boxshall, Mark Linsey
Camona, Vivien Rose
Chin, Marcus
Clegg, Robyn Leone
Dascarolis, Frederica
Dorrough, Elizabeth Anne
Eccleston, Tanya Karen
English, Susan Bland
Foster, Louise Muriel
Genek, Zdzislaw
Gordon, Judith-Ann Louise
Grant, Kathryn Mary
Gugler, Robina Jane
Hackett, Brendon Anthony
Insch, William Robert
Jordon, Caroline
Kelly, Brenda Mary
Koivisto, Elina Anneli
Lewis, Mark Reginald
Mackell, Kim
Avriel, Jennifer
McCarthy, Melisanda Edwina
Masters, Paul Brian
Mayes Kevin Edward
Miller, Margaret Dianne
Miura, Yoriko
Muche, Wendy Gaye
Ohlsson, Bridget Mary
Peacock, Heather Finlay
Robson, Sarah Sibella
Rose, Wendy Ann
Russell, Colin Mark
Russell, Megan
Russell, Robert John
Drew, Marian Dawn
Shubert, Mark
Smith, Esme
Standen, Susan Felicity

Stefanac, Dubravko
Streatfield, Stanley
Thorn, Stuart Charles
Ugrinov, Tibor Joseph
Uhlmann, Paul Gerard
Walsh, Iona Bronwyn
Weinman, John
Weir, Jan Margot
Wells, Dianna
Whiley, Sandra
Williams, Karen Gai
Wise, Carol Ann
Wright, Noni Jill

1985

Ainsworth, Norman Newton
Armstrong, John Fergus
Ayes, Anthony
Barrass, Linda
Beckers, Pierre Hubert
Bottrill, Peter Gegory
Bridges, Patricia
Campbell, Dwayne
Cielens, Raymond Peter
Coker, Janet Louise
Colleen, Connee
Costigan, Paul Michael
Deluca, Rosanne
Draper, Martin John
Eichler, Connie
Elliot, Stephen Anthony
Elliott, Judi
Foster, Robert Neil
Frayne, Pamela Patricia
Gallegos-Pereira, Elena Yoland
Gibbons, Anne Koshie Odarley
Green, Felicity Ann
Gresford, Angela
Harvey, S
Hatherly, Brett David
Higgins, Joan
Hill, Marji Christine

Hillman, Jennifer Margaret
Hofgartner, Phillippa
Hooten, Fiona
Huff-Johnston, Rosemary
Jackson, Barabara Ann
Jensz, David
Kosmas, Alexander
Kruger, Elizabeth
La Rance, Patricia
Liangia, John Angelo
Long, Frances Ann
Lougher, Donna Louise
Manning, Andrew Keith
Marshall, Elizabeth Anne
Matthews, Tracy Ann
McDermott, Paul Anthony
McMahon, Shiralee Mary
Moffat, Anthea Jean
Paine, Laurie Nyleta
Paton, Georgina Slade
Penn, Katherine
Playfair, Gavin Seamos
Powell, Gabrielle Louise
Radok, Stephanie
Reid, Virginia Alison
Rowe, Graeme
Russell, Elizabeth Rachel
Scroope, Kylie Anne
Sullivan, Annette May
Swanson, Julie Mary
Vanaaken, Rith Helen
Vercoc, Linda Grace
Verderio, Angelo
White, Delene
Wilson, Pamela Jane

1986

Abernethy, Mark (BA(VA), Photomedia)
Adam, Jane Elizabeth (GradDip, Printmaking)
Ainsworth, Alison Frances (Sculpture)
Aitken-Kuhnen, Helen (Asst Dip, Glass)
Balla, Julianna (BA(VA))
Bassett, Julie Annabella (BA(VA))
Bishop, Mark (BA(VA), Wood)
Botrill, Peter Gregory (BA(VA))
Boyd, Helen (BA(VA), Textiles)
Brown, Belinda (BA(VA), Gold and Silver)
Chudleigh, Donald (Asst Dip, Wood)
Conybeare, Lynette (Asst Dip, Ceramics)
Crossing, Elisa (BA(VA), Printmaking)
De Silva, Kumari (BA(VA))
Dimeck, Christopher (BA(VA), Painting)
Dodd, Wendy (BA(VA), Textiles)
Dunbar, Lindsay (BA(VA), Graphic Investigation)
Fabbo, Fabio (BA(VA), Painting)
Framer, Paul (BA(VA), Ceramics)
Faulkner, Mark (BA(VA), Photomedia)
Ford, Gwendoline (BA(VA), Glass)
Ford, Noel (BA(VA), Painting)
Foster, Robert (Grad Dip, Gold and Silver)
Frost, Susan (Asst Dip, Ceramics)
Grime, Roger (BA(VA), Painting)
Hall, Basil (BA(VA), Printmaking)
Hambly, Marion (BA(VA), Printmaking)
Hansen, Christian (BA(VA), Wood)
Henderson, Mhairi (BA(VA), Painting)
Hill, Marji (Grad Dip, Painting)
Holleley, Patricia (BA(VA), Painting)
Holmwood, Linda (Asst Dip, Ceramics)
Hurle, Andrew (BA(VA), Printmaking)
Hurrell, Clint (BA(VA), Sculpture)
Jennings, Elizabeth Anne (BA(VA), Graphic Investigation)
Jensz, David (Grad Dip, Sculpture)
Jones, Gerald (BA(VA), Graphic Investigation)
Kaminski, Andrew (BA(VA), Graphic Investigation)
Kessler, Merrilee (BA(VA))
Kirby, Graham (Asst Dip, Wood)
Knochs, Leva (BA(VA), Painting)
Kurkaa, Petri (Asst Dip, Photomedia)
Larrivee, Claire (BA(VA), Ceramics)
Leten, Erich Paul (BA(VA))
Malone, Margaret (Asst Dip, Ceramics)
Manning, Judith (BA(VA), Gold and Silver)
Mansfield, Gayl (Asst Dip, Wood)
McMurtry, Tania (BA(VA), Sculpture)
Meerman, Antoon (Asst Dip, Wood)
Miller, Andrew (BA(VA), Painting)
Miller, Keith James (BA(VA), Sculpture)
Paley-Battersea, Victoria (BA(VA))

Perry, Elizabeth (BA(VA), Textiles)
 Pettifer, Jill (BA(VA), Textiles)
 Pringle, Mariclare (BA(VA), Printmaking)
 Rea, Kirstie (BA(VA), Glass)
 Reid, Virginia (Grad Dip, Printmaking)
 Rijsdijk, Marion (BA(VA), Glass)
 Rimes, Peter Laurence (BA(VA), Sculpture)
 Robinson, Tony (BA(VA), Painting)
 Rowland, Jan (Asst Dip, Ceramics)
 Rowston, Tim (Asst Dip, Photomedia)
 Shorter, Colin Barry (BA(VA), Printmaking)
 Sinclair, Robert Ian (BA(VA), Ceramics)
 Stafford, John (Grad Dip, Sculpture)
 Stockley, Gayle Christine (BA(VA))
 Storey, Ann Patrica (BA(VA))
 Teakel, Wendy (Grad Dip, Sculpture)
 Tippet, Jennifer Margaret (BA(VA))
 Walker, Margaret Dwayne (BA(VA))
 Way, Russell Lewis (BA(VA), Graphic Investigation)
 Webb, Jane (BA(VA))
 Whiley, Sandra (BA(VA), Gold & Silver))
 Wullen, Berendina Alberta (BA(VA), Sculpture)

1987

Adam, Jane (Grad Dip, Printmaking)
 Aldred, Virginia Faye (BA(VA), Painting)
 Ashton, Evelyn Edith Mary (BA(VA), Sculpture)
 Ashtrums, Edgar (BA(VA), Sculpture)
 Balderson, Karen Margaret (Asst Dip, Photomedia)
 Beddoe, Michelle Mary (BA(Vis, Wood)
 Blakebrough, Cybelle (BA(VA), Ceramics)
 Boothby, Elizabeth Kenot (BA(VA), Sculpture)
 Brown, Mikaela (BA(VA), Glass)
 Burns, Jon Paul (BA(VA), Graphic Investigation)
 Buttrose, Adrienne (BA(VA), Painting)
 Cameron, Ross Glenn (BA(VA), Sculpture)
 Challis, Pamela (Asst Dip, Printmaking)
 Clutterbuck, Victoria Maria (BA(VA), Printmaking)
 Cummins, Michael James (BA(VA), Ceramics)
 de Vos, Alexander Cornelius (Asst Dip, Ceramics)
 Donavan, Michael William (BA(VA), Photomedia)
 Dorrough, Katherine (BA(VA), Graphic Investigation)
 Ellmers, Grant Nathan (BA(VA), Photomedia)
 Finch, Robert Ingle (BA(VA), Painting)
 Fortescue, Donald (Asst Dip, Wood)
 Grant, Colin John (BA(VA), Painting)
 Gravius, Marie (Asst Dip, Photomedia)
 Guthridge, Ian John (BA(VA), Wood)
 Hagerty, Marie Therese (BA(VA), Painting)
 Hamilton-Webb, Anne Lorraine (BA(VA), Ceramics)
 Harrington, Thomas Hugh (Asst Dip, Wood)
 Harrison, Stephen Charles (BA(VA), Graphic Investigation)
 Higgie, Jennifer Anne (BA(VA), Painting)

Hobsbawn, Yvonne (BA(VA), Painting)
 Jacobs, Annie (Asst Dip, Photomedia)
 Janssen, Fancis Florent (BA(VA), Ceramics)
 Jennings, Elizabeth Anne (Asst Dip, Graphic Investigation)
 Kayrooz, Carole Anne (Asst Dip, Painting)
 Kirk, Kerry Angela (BA(VA), Textiles)
 Knol, Georgina Elizabeth (BA(VA), Gold and Silver)
 Lansdown, Dianna Margaret (Asst Dip, Textiles)
 Lau, Christine Anne (Asst Dip, Ceramics)
 Leigh, Lynda Anne (BA(VA), Textiles)
 Lockwood, Peter Bruce (BA(VA), Wood)
 Lolicato, Samula Andrew (BA(VA), Ceramics)
 McPherson, Catherine Jenny (BA(VA), Textiles)
 Mannall, Sally Ann (BA(VA), Printmaking)
 Melander, Johan Ludvig (BA(VA), Painting)
 Miller, Keith (Grad Dip, Sculpture)
 Moje, Mascha (Asst Dip, Gold and Silver)
 Murphy, Gregory (BA(VA), Sculpture)
 Myers, Gregory (BA(VA), Graphic Investigation)
 Neidorf, Melissa (Asst Dip, Photomedia)
 Nicholas, Connely (BA(VA), Painting)
 Parm, Vilia Joo-Hee (BA(VA), Printmaking)
 Pazolli, Anthina (BA(VA), Painting)
 Pears, Sarah Jane (BA(VA), Photomedia)
 Peisley, Paul William (BA(VA), Printmaking)
 Pepper, Katherine Ann (BA(VA), Photomedia)
 Quirk, Kristina (BA(VA), Textiles)
 Radke, Bruce Maxwell (BA(VA), Sculpture)
 Ramic, Mirsad (Asst Dip, Wood)
 Read, Jeoffrey Thomas (BA(VA), Painting)
 Rowlands, Susan Margaret (Asst Dip, Wood)
 Ruck, Amanda Helen (BA(VA), Printmaking)
 Saw, Ann Louise (BA(VA), Printmaking)
 Shannos, Helene Alexander (Asst Dip, Printmaking)
 Smith, Christopher (BA(VA), Sculpture)
 Smith, Diane Evelyn (Asst Dip, Wood)
 Smith, Jason Bede (BA(VA), Printmaking)
 Spain, Mark William (Asst Dip, Wood)
 Spelman, Philip Michael (BA(VA), Sculpture)
 Tonge, Alan Victor William (BA(VA), Graphic Investigation)
 Trethewey, Stephen John (Asst Dip, Sculpture)
 Tyrell Charis (BA(VA), Textiles)
 Vaughan, Martin David (BA(VA), Sculpture)
 Vignando, Caterina Maria (BA(VA), Textiles)
 Voudouris, Kathy (BA(VA), Textiles)
 Wace, Deborah Jane (BA(VA), Printmaking)
 Wagner, David Gordon (BA(VA), Painting)
 Whiteley, Richard John (BA(VA), Glass)
 Williams, Kerry (Grad Dip, Ceramics)
 Wyatt, Pater Frederick (BA(VA), Printmaking)

1988

Baker, Jane ((BA(VA), Textiles)
 Bauman, Jemme Catherine (Asst Dip, Ceramics)
 Berryman, Lee (Asst Dip, Ceramics)
 Boyer, Diana Ines (Asst Dip, Printmaking)
 Benefield, Teena Leanne (BA(VA), Sculpture)
 Blundell, Jacqueline Louise (BA(VA), Photomedia)
 Brennan, Timothy Michael (Asst Dip, Wood)
 Brennand, John Clifford (BA(VA), Graphic Investigation)
 Briedis, Ania Marlene (BA(VA), Sculpture)
 Buckley, Sarah Anne (BA(VA), Printmaking)
 Carmichael, Louise (BA(VA), Leather)
 Cassidy, Stephen Charles (BA(VA), Textiles)
 Coles, Richard Kenneth (Asst Dip, Wood)
 Cox, Gayl Margaret (BA(VA), Painting)
 Eno, Sandra Adele (BA(VA), Ceramics)
 Ewyk, Steven Anthony (Asst Dip, Wood)
 Fitt, Mark Edwin (BA(VA), Ceramics)
 Gillison, David Kenway (BA(VA), Graphic Investigation)
 Girling, Nina Ludmila (Asst Dip, Photomedia)
 Gregory, Rodney David (BA(VA), Printmaking)
 Gumley, Mark Anthony (BA(VA), Sculpture)
 Gunn, John Alexander (BA(VA), Photomedia)
 Hahner, Heike (BA(VA), Graphic Investigation)
 Hallinan, Michelle Josephine (Asst Dip, Printmaking)
 Hartshorne, Erica Jane (BA(VA), Textiles)
 Hesterman, Irene (Asst Dip, Sculpture)
 Hill, Myee Winsome (BA(VA), Gold and Silver)
 Hodges, David Allan (BA(VA), Graphic Investigation)
 Hogg, Beverley Lorraine (BA(VA), Ceramics)
 Howell, Amanda Lea (BA(VA), Textiles)
 Hunter, Susan Elizabeth (BA(VA), Ceramics)
 Johnson, Maggie (Asst Dip, Photomedia)
 Kayser, Mary (BA(VA), Sculpture)
 Lewin, Parslie Jean (BA(VA), Glass)
 Lieber, Timothy (BA(VA), Photomedia)
 Lovric, Ivo Mark (Asst Dip, Photomedia)
 McMahon, Paul Stephen (BA(VA), Ceramics)
 Maund, Lewis Harry (Asst Dip, Wood)
 Minch, Neville Anthony (BA(VA), Printmaking)
 Minson, Peter James (Asst Dip, Glass)
 Nelson, Christine Hero (BA(VA), Glass)
 Nichols, Jonathan Francis (BA(VA), Sculpture)
 Nieuwland, Monique Van (BA(VA), Textiles)
 O'Connor, Derek Martin (BA(VA), Painting)
 Otto, Christopher John (BA(VA), Photomedia)
 Pavlovic, Mary-Louise (BA(VA), Painting)
 Paton, Georgina (Grad Dip, Gold and Silver)
 Perry, Megan Jean (BA(VA), Ceramics)
 Peterson, Leslie Joseph (BA(VA), Graphic Investigation)
 Pickering, Ronette Pauline (Asst Dip, Textiles)
 Price, Henry (Grad Dip, Painting)
 Purnell, Sarah Katherine (Asst Dip, Photomedia)

Rutter, Patricia Anne (Asst Dip, Ceramics)
 Ryan, Sandra Elizabeth (Asst Dip, Ceramics)
 Seaman, Karen (BA(VA), Ceramics)
 Segal, Brian (Asst Dip, Wood)
 Shea, Marilyn Julie (Asst Dip, Ceramics)
 Stranks, Nicholas Simon (BA(VA), Ceramics)
 Taylor, Andrew Ronald (BA(VA), Photomedia)
 Victor, Matthew (BA(VA), Sculpture)
 Vilmanis, Velta Anna (BA(VA), Glass)
 Young, Gabriella Szusanna (BA(VA), Gold and Silver)

1989

Anderson, Caroline Victoria (BA(VA), Glass)
 Archer, Carol Ann (Asst Dip, Painting)
 Asch, Alexander (Asst Dip, Printmaking)
 Aspinall, Paul Kevin (BA(VA), Ceramics)
 Auburn, Pamela (Grad Dip, Gold and Silver)
 Bader, Erica (Asst Dip, Printmaking)
 Barnett, Brooke (BA(VA), Graphic Investigation)
 Barone, Enzo (BA(VA), Leather)
 Batchens, Richard (Asst Dip, Wood)
 Bi, Lin (Asst Dip, Textiles)
 Bigg-Wither, Rebecca (BA(VA), Painting)
 Blackshaw, Adam Scott (BA(VA), Graphich Investigation)
 Bohm-Parr, Judith Lorraine (BA(VA), Glass)
 Bradley, Anthony Paul (Asst Dip, Wood)
 Briggs, David John (BA(VA), Painting)
 Bywater, Stuart James (BA(VA), Wood)
 Cain, Sharon Claire (Asst Dip, Sculpture)
 Clarke, John Damian (Asst Dip, Photomedia)
 Cluck, Russell John (Asst Dip, Wood)
 Cooper, Ross Johnm (Asst Dip, Ceramics)
 Cornish, (Alison Margaret BA(VA), Textiles)
 Crick, Jane Christine (Asst Dip, Ceramics)
 de Bussey, Rozlyn Noela (BA(VA), Glass)
 Del Castillo, Mariane (BA(VA), Printmaking)
 Dixon, Rosalind Margaret (BA(VA), Painting)
 Dry, Anthony Paul (BA(VA), Leather)
 Evans, Robyn Jane (BA(VA), Painting)
 Geisner, Fritz Heinrich (Asst Dip, Wood)
 Gilmartin, Francesca Giselle (BA(VA), Painting)
 Gordon, Diana Mary (BA(VA), Sculpture)
 Hodgkin, David John (Asst Dip, Wood)
 Holmes, Cheylynn Anne (BA(VA), Painting)
 Hooper, Simon Beirne (Asst Dip, Wood)
 Howlett, Bruce (BA(VA), Painting)
 Horrocks, Tracey Louise (BA(VA), Photomedia)
 Hull, Carolyn Leigh (Asst Dip, Ceramics)
 Jones, Paula Gay (BA(VA), Ceramics)
 Jones, Deborah Anne (BA(VA), Graphich Investigation)
 Knight, Linda-Anne (BA(VA), Graphich Investigation)
 Kraljevic, Iva Zineta (BA(VA), Photomedia)
 Lawry, Fiona (BA(VA), Printmaking)

Lockwood, Peter (Grad Dip, Gold and Silver)
 McLeod, Rebecca Louise (BA(VA), Photomedia)
 McPhie, Julieann Alexander (BA(VA), Leather)
 Maleedy, Francis Michael (BA(VA), Wood)
 Mandl, Jonathon Karl (BA(VA), Photomedia)
 Marriage, Robert Edward (BA(VA), Gold and Silver)
 Meyer, Madeleine Louise (Asst Dip, Ceramics)
 Milnes, Ian Gavin (BA(VA), Ceramics)
 Moje, Mascha (Grad Dip, Gold and Silver)
 Morison, John Partick (BA(VA), Painting)
 O'Mallon, Anneliese (BA(VA), Gold and Silver)
 Partridge, Leonie (BA(VA), Painting)
 Pelham-Thorman, Raymond (Asst Dip, Ceramics)
 Pendergast, Neil Alan (BA(VA), Painting)
 Prescott, Judith Margaret (BA(VA), Textiles)
 Ribeiro, Gabriela Maria (BA(VA), Glass)
 Richardson, Ian Marcus (BA(VA), Photomedia)
 Riese, Tanja (Grad Dip, Printmaking)
 Roach, Celia Alice (BA(VA), Gold and Silver)
 Salmon, Andrew John (BA(VA), Photomedia)
 Sandstrom, Hannu Antero (BA(VA), Painting)
 Shinfield, Gary (Grad Dip, Printmaking)
 Silk, Susan Mary (Asst Dip, Printmaking)
 Simon, Scott Lawrence (BA(VA), Painting)
 Sims, Patricia Jane (BA(VA), Painting)
 Smith, Elizabeth Jane (BA(VA), Photomedia)
 Solomon, Jocelyn Olive (Asst Dip, Painting)
 Southon, Frances Anne (Asst Dip, Ceramics)
 Sutherland, Richard James (Asst Dip, Wood)
 Syrette, Monica (BA(VA), Photomedia)
 Taylor, Eva (Asst Dip, Ceramics)
 Taylor, Karen (BA(VA), Graphich Investigation)
 Theron, Susan (BA(VA), Sculpture)
 Thomas, Neil James (Asst Dip, Wood)
 Vandermark, Peter (BA(VA), Sculpture)
 Webb, Christine Ellen (Asst Dip, Ceramics)
 Weinman, Ieuan James (BA(VA), Painting)
 Wetselaar, Lars (BA(VA), Ceramics)
 Whitelaw, Joanna Susan (BA(VA), Wood)
 Wojcicki, Beata (BA(VA), Textiles)

1990

Bakker, Angela Kathleen (BA(VA), Photomedia)
 Bates, Simon Robert (BA(VA), Painting)
 Bennett, Elizabeth Anne (Asst Dip, Textiles)
 Bisetto, Gabriella (BA(VA), Glass)
 Bobets, Vesma Livija (BA(VA), Gold and Silver)
 Bradley, Mark Gerard (BA(VA), Leather)
 Brown, Michael Stuart (BA(VA), Textiles)
 Buckle, Rane Jean (Grad Dip, Ceramics)
 Butterworth, Andrew John (BA(VA), Wood)
 Clayton, Tanya Lee (Asst Dip, Printmaking)
 Cole, Valerie (BA(VA), Photomedia)

Collins, Yumiko (BA(VA), Ceramics)
 Cooke, Katherine Hellen (BA(VA), Wood)
 Coutroubas, Spiros (Asst Dip, Photomedia)
 Down, Janina Marion (BA(VA), Painting)
 Dowling, Andrew Lional (Asst Dip, Wood)
 Doyle, David William (BA(VA), Printmaking)
 Ferguson, David Andrew John (BA(VA), Photomedia)
 Foord, Catherine Elizabeth (Asst Dip, Wood)
 Hill, Simon William (Asst Dip, Wood)
 Hunter, Susan Elizabeth (Grad Dip, Gold and Silver)
 Ingram, Maria Dias (Asst Dip, Ceramics)
 Garcia, Janet (BA(VA), Painting)
 Jervis, Caroline (BA(VA), Painting)
 Katsanevas, Eleni (Asst Dip, Textiles)
 Koeninger, Alan David (BA(VA), Photomedia)
 Kujala, Karen Maibeth (BA(VA), Graphics)
 Lanesbury, Tracy (Grad Dip, Sculpture)
 Lieber, Caroline Ann (BA(VA), Painting)
 Lock, Nicole Leonnie (BA(VA), Photomedia)
 Lovegrove, Susan Faye (BA(VA), Painting)
 Lucock, Patricia (Asst Dip, Ceramics)
 McDonald, Gilliam (BA(VA), Leather)
 McPherson, Susan Jane (BA(VA), Sculpture)
 Marchant, Sally Aleta (BA(VA), Printmaking)
 Markov, Zelijko (BA(VA), Wood)
 Maurer, Louise (BA(VA), Printmaking)
 Mortimer, Dianne Ruth (Asst Dip, Ceramics)
 Murphy, Gerard Patrick (Asst Dip, Wood)
 Nairn, Maryanne Elizabeth (BA(VA), Sculpture)
 Nishi, Etsuko (Grad Dip, Glass)
 O'Mallon, Simon (BA(VA), Leather)
 Pochi, Serina (BA(VA), Ceramics)
 Poulton, Gary Donald (BA(VA), Graphics)
 Ramsey, Simon Scott (Asst Dip, Wood)
 Russell, Anna-Maree (BA(VA), Ceramics)
 Ryan, Luna (BA(VA), Glass)
 Selby, Lois Gay (BA(VA), Ceramics)
 Simpson-Morgan, Samantha (BA(VA), Photomedia)
 Slater, Kylie Margaret (BA(VA), Ceramics)
 Smyth, Jane Christina (BA(VA), Ceramics)
 Sullivan, Eve (BA(VA), Painting)
 Tan, King Hock (BA(VA), Printmaking)
 Tang, Hong Lee (BA(VA), Printmaking)
 Wickham, Robert Bruce (BA(VA), Leather)
 Williams, Michael James (BA(VA), Wood)
 Zelig, Barak (BA(VA), Printmaking)

1991

Annis, Simone (BA(VA), Painting)
 Appleby, Sandra (BA(VA), Gold and Silver)
 Aspinall, Paul (Grad Dip, Ceramics)
 Cameron, Antony (Asst Dip, Ceramics)
 Carrett, Jamie (BA(VA), Wood)

Chaseling, Scott (Grad Dip, Glass)
 Cheung, Candy (Asst Dip, Textiles)
 Cheung, David (BA(VA), Photomedia)
 Coppolino, Roberta (BA(VA), Gold and Silver)
 Cranage, Peter (BA(VA), Wood)
 Crocker, Bryan (Asst Dip, Wood)
 Dahl, Melita (BA(VA), Photomedia)
 Darbyshire, Joanne (Grad Dip, Painting)
 Della Negra, Robert (BA(VA), Painting)
 Dimoff, Margaret (Asst Dip, Sculpture)
 Driver, Jacqueline (Grad Dip, Printmaking)
 Dunn, Glenn (Grad Dip, Sculpture)
 Duke, Stephen (BA(VA), Painting)
 Eggert, Anna (BA(VA), Painting)
 Elliot, Kathy (BA(VA), Glass)
 Elvin, Dian (Asst Dip, Ceramics)
 Evans, Roslyn (BA(VA), Printmaking)
 Favretto, Lara Natasha (BA(VA), Photomedia)
 Filshie, Dorothy (Asst Dip, Textiles)
 Fotiadis, Elizabeth (Asst Dip, Gold and Silver)
 French, Michaela (BA(VA), Printmaking)
 George, Sarah (BA(VA), Printmaking)
 Geier, Allan (Asst Dip, Sculpture)
 Gosper, Lynette (Asst Dip, Photomedia)
 Harrington, Catherine (BA(VA), Gold and Silver)
 Headley, Christopher (Master of Arts, Ceramics)
 Heyward, Bevan (BA(VA), Printmaking)
 Hill, Clara (BA(VA), Gold and Silver)
 Hill, Norman (BA(VA), Sculpture)
 Hinchcliffe, Geoffrey (BA(VA), Graphic Investigation)
 Hincksman, Brian (BA(VA), Graphic Investigation)
 Hiscock, Michelle (BA(VA), Graphic Investigation)
 Hopkins, John (Asst Dip, Wood)
 Hunter, Caroline (BA(VA), Photomedia)
 Ianniello, Giovanna (BA(VA), Sculpture)
 Ingram, Didi (Asst Dip, Ceramics)
 Jamieson, Susan (Asst Dip, Painting)
 Jankowski, Juliusz Robert (Asst Dip, Graphic Investigation)
 Jones, Jennifer (BA(VA), Ceramics)
 Kay, Catherine (BA(VA), Textiles)
 Kelly, Elizabeth (BA(VA), Glass)
 Lango, Alfredo (BA(VA), Sculpture)
 Leigh, Andrea (BA(VA), Printmaking)
 Lucock, Pat (Asst Dip, Ceramics)
 McFadden, Daniel (BA(VA), Painting)
 Majewski, Paul (BA(VA), Graphic Investigation)
 Manley, Rachel (BA(VA), Painting)
 Maron, Christopher (BA(VA), Gold and Silver)
 Measham, Anthony (Asst Dip, Painting)
 Nix, Jonathon (BA(VA), Graphic Investigation)
 Meyer, Madeleine (Asst Dip, Ceramics)
 Nguyen, Tuyet Bach (Grad Dip, Ceramics)
 Nolan, Catherine (BA(VA), Printmaking)
 O'Donnell, Paul (BA(VA), Wood)

Ogden, Melissa (BA(VA), Painting)
 Saraswati, Poorneta (Asst Dip, Wood)
 Shaw, Stephanie (BA(VA), Photomedia)
 Simpson, Roberta (BA(VA), Glass)
 Taylor, Sue (BA(VA), Painting)
 Trick, Sarah (BA(VA), Photomedia)
 Ward, Lucina Anouk (BA(VA), Graphic Investigation)
 Wong, Betty (BA(VA), Textiles)
 Woodruff, Brian (BA(VA), Painting)

1992

Akerman, Chrispin (BA(VA), Painting)
 Antonio, Rachel (BA(VA), Leather)
 Arnott, Mark (BA(VA), Graphic Investigation)
 Barisic, Marica (BA(VA), Gold and Silver)
 Barone, Enzo (Asst Dip, Sculpture)
 Barrass, Tim (Grad Dip, Computer Animation)
 Beevors, Michelle (MA(VA), Sculpture)
 Bell, John (BA(VA), Graphic Investigation)
 Berrisford, Renee (BA(VA), Textiles)
 Bond, Michelle (BA(VA), Photomedia)
 Burgess, Rachel (BA(VA), Ceramics)
 Chatto, David (Asst Dip, Printmaking)
 Chen, Junqian (Grad Dip, Textiles)
 Chertok, Anton (BA(VA), Sculpture)
 Ciocchi, Marisa (Asst Dip, Gold and Silver)
 Cohen, Sarit (BA(VA), Ceramics)
 Crago, Meredith (BA(VA), Printmaking)
 Davern, Jason (Asst Dip, Wood)
 Day, Sam (BA(VA), Printmaking)
 de Looze, Leonie (Asst Dip, Textiles)
 Donald, Julie (BA(VA), Painting)
 Dubner, Mark (BA(VA), Painting)
 Dunin, Catherine (BA(VA), Photomedia)
 East, Marion (BA(VA), Printmaking)
 Edols, Benjamin (Grad Dip, Glass)
 Edwards, Emllyn (Asst Dip, Printmaking)
 Emberson, Talei (BA(VA), Printmaking)
 Faulkner, Mark (Grad Dip, Painting)
 Ferguson, David (Asst Dip, Wood)
 Ford, Adam (BA(VA), Sculpture)
 Geissbuhler, Gustavo (BA(VA), Graphic Investigation)
 Grainger, Donna (BA(VA), Photomedia)
 Hawkes, David (Grad Dip, Painting)
 Hawksley, Guy (BA(VA), Photomedia)
 Hill, Cindy (BA(VA), Glass)
 Horwood, Deborah Kate (BA(VA), Leather)
 Hudson, Stephen (BA(VA), Ceramics)
 Hunt, Graeme (Asst Dip, Wood)
 Ingram, Jonathan (BA(VA), Wood)
 Jackson, Heidi (BA(VA), Graphic Investigation)
 James, Christine (BA(VA), Graphic Investigation)
 Jeong, Lisa (BA(VA), Sculpture)

Johnson, Linda (BA(VA), Photomedia)
 Jones, Gerald (Grad Dip, Painting)
 Jones, Deborah (Grad Dip, Glass)
 Kelso, Matt (Asst Dip, Photomedia)
 Kitchell, Robert (BA(VA), Photomedia)
 Knight, Suzanne (BA(VA), Printmaking)
 Kothe, Peter (BA(VA), Painting)
 Kupa, Suthinee (Tip) (BA(VA), Textiles)
 Lafferty, Bridget (BA(VA), Sculpture)
 Laggner, David (BA(VA), Sculpture)
 Lancaster, Leonore (BA(VA), Leather)
 Lee, Veronica (BA(VA), Ceramics)
 Leon, May S. (BA(VA), Photomedia)
 Lewis, Tracie Lee (Grad Dip, Photomedia)
 Lightfoot, Vivien (Asst Dip, Ceramics)
 Lord, Michelle (BA(VA), Gold and Silver)
 Loxton, Corinne (BA(VA), Painting)
 Lunig-Royal, Claudia (BA(VA), Sculpture)
 Maron, Christopher J (Grad Dip, Gold and Silver)
 Martin, Clare (BA(VA), Sculpture)
 Mellady, Elizabeth Anne (BA(VA), Ceramics)
 Mikosza, Janine (Grad Dip, Photomedia)
 Morriss, Tim (Asst Dip, Leather)
 Myott, Darryl (BA(VA), Textiles)
 Neil, Anne (Grad Dip, Sculpture)
 Neill, Wayne (Asst Dip, Wood)
 Nicol, Emma (BA(VA), Gold and Silver)
 Nousiainen, Jari (BA(VA), Painting)
 O'Mallon, Simon (Grad Dip, Leather)
 Palmer, Lisa (BA(VA), Ceramics)
 Perreau, Suzanne (Asst Dip, Ceramics)
 Pike, Melody (BA(VA), Printmaking)
 Pochi, Serina (Grad Dip, Ceramics)
 Poulton, Gary Donald (Grad Dip, Graphic Investigation)
 Price, Henry (MA(VA), Painting)
 Quinn, (Janice Asst Dip, Textiles)
 Riedelbauch, Gilbert (Grad Dip, Gold and Silver)
 Rose, Simon (Asst Dip, Ceramics)
 Rowlands, Sue (Grad Dip, Wood)
 Ryan, Kerrie (BA(VA), Ceramics)
 Elena-Samios, Maria (BA(VA), Printmaking)
 Sargent, Leanne (BA(VA), Painting)
 Savcic, Voyka (BA(VA), Textiles)
 Shelton, Kate (BA(VA), Painting)
 Smith, Barbara (Asst Dip, Photomedia)
 Starling, Michael (BA(VA), Sculpture)
 Stock, Cathy (BA(VA), Ceramics)
 Sullivan, Carol (BA(VA), Painting)
 Taylor, Alison (BA(VA), Photomedia)
 Tilden, Michelle Blanche (BA(VA), Glass)
 Timar-Young, Szuszy (Grad Dip, Gold and Silver)
 Uhlmann, Paul (MA(VA), Graphic Investigation)
 Wardrop, Catherine (BA(VA), Printmaking)
 Watts, Kayleen (BA(VA), Ceramics)

Wilson, Hadyn John (Grad Dip, Painting)
 Wilson, Ken (BA(VA), Sculpture)
 Woo, Catherine (Grad Dip, Painting)
 Yifeng, Tan (Asst Dip, Printmaking)
 Zeilinger, Inge (Asst Dip, Ceramics)

1993

Allen, Ruth (BA(VA), Glass)
 Barrass, Joan (Asst Dip, Ceramics)
 Baz, Richard (BA(VA), Sculpture)
 Beck, Volker (Grad Dip, Gold and Silver)
 Beech, Sally (BA(VA), Printmaking)
 Berry, Debbie (BA(VA), Photomedia)
 Bornand, Francois Bolli (Grad Dip, Glass)
 Boulton, Ruby (BA(VA), Sculpture)
 Bourke, Therese (Asst Dip, Ceramics)
 Bowak, Rachel (BA(VA), Gold and Silver)
 Brown-Bryan, Anne (BA(VA), Sculpture)
 Burness, Heather (BA(VA), Printmaking)
 Brasier, Emma (BA(VA), Photomedia)
 Caines, Christopher (Grad Dip, Computer Animation)
 Campbell, Robyn (BA(VA), Glass)
 Cleworth, Robert (BA(VA), Painting)
 Cole, Sue (BA(VA), Painting)
 Collins, Yumiko (Grad Dip, Ceramics)
 Chantepie, Herve (Asst Dip, Wood)
 Coventry, John (Asst Dip, Wood)
 Deigan, Indra (BA(VA) Hons, Graphic Investigation)
 Eager, Robert (BA(VA), Painting)
 Elliott, Robyn (Asst Dip, Ceramics)
 Everett, Jonathan (Asst Dip, Wood)
 Fegan, William (Asst Dip, Photomedia)
 Ferguson, Helen (BA(VA), Painting)
 Gamble, Gillian (BA(VA), Painting)
 Gee, Kathryn (BA(VA) Hons, Photomedia)
 Goldacre, Philip (Asst Dip, Wood)
 Goldsmith, Georgina (BA(VA) Hons, Textiles)
 Grybaitis, Mies (BA(VA) Hons, Glass)
 Guenther, Kirstin (BA(VA) Hons, Textiles)
 Guthridge, Ian (MA, Wood)
 Hall, Tamara (BA(VA), Painting)
 Hawkes, David (Grad Dip, Painting)
 Hayes, Judi (BA(VA) Hons, Printmaking)
 Hobbs, Dimity (BA(VA) Hons, Textiles)
 Howes, Sally (Asst Dip, Ceramics)
 Hunter, Bronwyn (BA(VA), Ceramics)
 Jenkinson, Mark (Asst Dip, Wood)
 Keen, Imogen (BA(VA) Hons, Graphic Investigation)
 Kostrzewa, Peter Felix (BA(VA), Wood)
 Laletin, Sarah (BA(VA), Photomedia)
 Lamothe, Lorraine (Asst Dip, Textiles)
 Lee, Richard (BA(VA), Painting)
 Lochhead, Marcia (BA(VA) Hons, Photomedia)
 Logos, Georgina (BA(VA), Sculpture)

Lumsden, Janice (Asst Dip, Painting)
 McConchie, Barbara (BA(VA) Hons, Printmaking)
 McCullagh, Kate (BA(VA), Gold and Silver)
 McLeod, David (BA(VA) Hons, Glass)
 Manning, Bryce (BA(VA), Ceramics)
 Maron, Christopher (Grad Dip, Gold and Silver)
 Marsh, Vicki (BA(VA), Painting)
 Marshall, Fiona (BA(VA), Wood)
 Meyer, Peter (Asst Dip, Wood)
 Mulqueen, Stephen (Grad Dip, Sculpture)
 Ngo, Hanh (BA(VA) Hons, Textiles)
 Nicholls, Jason (BA(VA), Sculpture)
 Niwata, Kosuke (Grad Dip, Printmaking)
 Nixon, Noni (BA(VA) Hons, Sculpture)
 O'Neill, Neville John (BA(VA), Graphic Investigation)
 Peoples, Sharon (MA, Textiles)
 Pochi, Serina (Grad Dip, Ceramics)
 Poulton, Gary (Grad Dip, Graphic Investigation)
 Rowston, Tim (Grad Dip, Photomedia)
 Ramos, Paloma (BA(VA), Sculpture)
 Pascoe, Guy (BA(VA) Hons, Sculpture)
 Pielli, Lia (BA(VA) Hons, Textiles)
 Pressley, Michelle (BA(VA), Sculpture)
 Rawlins, Thomas (BA(VA) Hons, Sculpture)
 Richardson, Monique (BA(VA), Ceramics)
 Riedelbauch, Gilbert (Grad Dip, Gold and Silver)
 Rolfe, Philip (BA(VA) Hons, Painting)
 Sanders, Margaret (BA(VA), Printmaking)
 Slater, Josie (BA(VA), Photomedia)
 Sneddon, Andrew (BA(VA), Photomedia)
 Srivichainanda, Donjai (Asst Dip, Printmaking)
 Stukoff, Maria (Grad Dip, Computer Animation)
 Sutherland, Carl (BA(VA) Hons, Painting)
 Tan, Yifeng (Grad Dip, Printmaking)
 Taylor, Jennifer (BA(VA) Hons, Painting)
 Tazzyman, Itzell (BA(VA) Hons, Glass)
 Thomas, William (Asst Dip, Leather)
 Thompson, Kelly (MA, Textiles)
 Turner, Lucy (BA(VA), Painting)
 Turner, Lyn (BA(VA), Printmaking)
 Vance, John (BA(VA) Hons, Painting)
 Van de Haar, Sonia (BA(VA), Painting)
 von Borsch, Ingrid (BA(VA), Photomedia)
 Wainwright, Craig (BA(VA), Ceramics)
 Warren, Guy (BA(VA), Painting)
 Wilson, Hadyn (Grad Dip, Painting)
 Wolf, Kirsten (BA(VA) Hons, Graphic Investigation)
 Wood, Wendy (BA(VA), Ceramics)
 Woolston, Mark (Asst Dip, Wood)

1994

Allsopp, Rae Kathryn (BA(VA), Sculpture)
 Auricchio, Monique (BA(VA), Printmaking)
 Balcomb, Anne Nita (BA(VA) Hons, Textiles)

Barisic-Bentley, Marica (Grad Dip, Gold and Silver)
 Blake, Tracy Marie (BA(VA), Sculpture)
 Brennan, Anne (MA, Sculpture)
 Brown, Mikaela (MA, Glass)
 Bryan, John Maxwell (BA(VA), Photomedia)
 Castelo, Monica Sophia (BA(VA), Ceramics)
 Chandler, Lindsey (BA(VA), Ceramics)
 Chard, Samantha Elizabeth (BA(VA) Hons, Photomedia)
 Chindamo, Christine (Asst Dip, Ceramics)
 Chivers, Sally Marie (BA(VA), Photomedia)
 Cole, Frederick Kevin (Asst Dip, Ceramics)
 Cottier, Hugo Charles (Asst Dip, Wood)
 Davies, Kyla Joy (BA(VA), Painting)
 Davis, Steven (BA(VA) Hons, Painting)
 Dawson, Robert Allen (BA(VA) Hons, Wood)
 Edwards, Karina (BA(VA), Ceramics)
 Enders, Brigitte (Grad Dip, Ceramics)
 Fiveash, Christina Dale (BA(VA) Hons, Photomedia)
 Flemons, Lynne Maree (BA(VA), Painting)
 Freer, Charles (BA(VA), Sculpture)
 Glover, Michelle Anne (Asst Dip, Wood)
 Hogan, Jan (MA, Printmaking)
 Holland, Steven (MA, Sculpture)
 Howells, Abigail Louise (BA(VA) Hons, Graphic Investigation)
 James, Christine (Grad Dip, Painting)
 James, Jeremy Peter (BA(VA), Photomedia)
 Kaleb, Visnja (BA(VA) Hons, Graphic Investigation)
 Kemezys, Elena Aurelia (BA(VA), Ceramics)
 King, Cassandra Jane (BA(VA), Gold and Silver)
 Knezevic, Aleksandra (BA(VA), Painting)
 Lambie, Roxanne (BA(VA) Hons, Painting)
 Laudenbach, Catherine (Grad Dip, Photomedia)
 Leon, Monika Rosemarie (Asst Dip, Ceramics)
 Levy, Patricia Joanne (BA(VA) Hons, Painting)
 MacDonald, Alice (BA(VA) Hons, Sculpture)
 Mann, Adam Timothy (BA(VA), Photomedia)
 Matthews, Christopher Mark (Asst Dip, Wood)
 Mellor, Danie (BA(VA) Hons, Graphic Investigation)
 Milgate, Sarah (BA(VA), Sculpture)
 Mill, Allana (Asst Dip, Photomedia)
 Mitchell, Monica Sullivan (Grad Dip, Ceramics)
 Mitchell, Scott Lachlan (Asst Dip, Wood)
 Moore, Tom (BA(VA) Hons, Glass)
 Morrissey, Jane Frances Mary (Asst Dip, Glass)
 Murphy, Anne (BA(VA), Sculpture)
 Murphy, Arrona (BA(VA), Textiles)
 Nadin, Kylie Theresa (BA(VA) Hons, Textiles)
 Narnst, Clare Dorethy (BA(VA), Sculpture)
 Neidorf, Melissa (BA(VA), Painting)
 O'Connell, Selina Joan (BA(VA), Gold and Silver)
 Olsen, Susan (Asst Dip, Ceramics)
 Paterson, Elizabeth (Grad Dip, Sculpture)
 Pepper, Tamasin (BA(VA), Ceramics)
 Potter, Adrian Gregory (Asst Dip, Wood)

Price, Norma Frances (Asst Dip, Ceramics)
Purnomo, Setianingsih (Grad Dip, Printmaking)
Rees, Kirstin Melanie (BA(VA), Graphic Investigation)
Rice, Linda Jan (BA(VA), Textiles)
Richardson, Claudia (BA(VA) Hons, Photomedia)
Riese, Harry (Asst Dip, Wood)
Ritter, Alison Maree (BA(VA), Printmaking)
Savicic, Voyka (Grad Dip, Textiles)
Sawer, Harriet Emily (BA(VA), Sculpture)
Skokan, Slavomir (Asst Dip, Photomedia)
Smith, Shunyam Janet (BA(VA) Hons, Textiles)
Staufenbiel, Karin (BA(VA), Photomedia)
Storn, Majena (BA(VA) Hons, Painting)
Tarjavaara, Dean Allan (BA(VA), Printmaking)
Taylor, Stephen Robert (BA(VA), Painting)
Tilley, Lorna Ann Dorothy (Asst Dip, Ceramics)
Tilley, Peter Bruce (BA(VA), Photomedia)
Timoko, Marea (Grad Dip, Glass)
Warren, Guy Lloyd (BA(VA), Painting)
Widdup, Ann Margaret (BA(VA), Photomedia)
Widdup, Julie Margaret (Asst Dip, Ceramics)
Zelig, Raanan (BA(VA), Photomedia)

1995

Aitken, Vivienne (BA(VA), Ceramics)
Allen, Jenny (BA(VA) Hons, Printmaking)
Allen, Lienors (BA(VA) Hons, Glass)
Bailey, Toni (BA(VA), Printmaking)
Baskett, Jonathon Lee (BA(VA) Hons, Glass)
Bateman, Angela (Asst Dip, Printmaking)
Bedloe, Alison (BA(VA), Ceramics)
Binns, Fronica (BA(VA) Hons, Graphics)
Black, James (Asst Dip, Ceramics)
Borella, Claudia (BA (Vis) Hons, Glass)
Boulding, Jamie (BA(VA) Hons, Sculpture)
Bosly-Craft, Frances (Asst Dip, Ceramics)
Breynard, Shane (BA(VA) Hons, Photomedia)
Burgess, Rachel (Grad Dip, Printmaking)
Calarco, Veronica (BA(VA) Hons, Printmaking)
Campbell, Jocelyn (BA(VA) Hons, Textiles)
Caton, David (BA(VA), Gold and Silver)
Clarke, Katherine (Asst Dip, Ceramics)
Close, Nei-Kiewa (BA(VA) Hons, Ceramics)
Davidson, Stephen (Asst Dip, Wood)
Davis, Charlotte (BA(VA), Painting)
Day, Phillip (BA(VA) Hons, Graphics)
Dibden, Lachlan (BA(VA) Hons, Painting)
Dougall, Keith (BA(VA) Hons, Glass)
Drinkall, Jacqueline (BA(VA) Hons, Painting)
Dryen, Dale (Asst Dip, Wood)
Eager, Belinda (Asst Dip, Printmaking)
Edgar, Victoria (Asst Dip, Ceramics)
Eeles, Kacy (BA(VA) Hons, Painting)

Egan, Georgina (BA(VA), Photomedia)
Epstein, Rewa (BA(VA), Photomedia)
Gallagher, Susan (BA(VA), Sculpture)
Gilbert, Cristy (BA(VA) Hons, Sculpture)
Gray, Benjamin (Asst Dip, Wood)
Grey, Colin (Asst Dip, Wood)
Harding, Matthew (BA(VA) Hons, Wood)
Harington Baldwin, Richard (Grad Dip, Photomedia)
Hayes, Edward (BA(VA) Hons, Sculpture)
Hely, Sean (BA(VA) Hons, Graphics)
Hewitt, Mark (BA(VA), Wood)
Hoang, Daniel (BA(VA), Sculpture)
Hodak, Zvonkica (BA(VA), Photomedia)
Holloway, Benjamin (BA(VA), Sculpture)
Jayne, Sonya (BA(VA), Textiles)
Jordon, Catherine Arwen (Grad Dip, Glass)
Kaleb, Visnja (BA(VA) Hons, Graphics)
Kemp, Carol (Asst Dip, Photomedia)
Kennedy, Lyndall (Asst Dip, Wood)
Kolb, Ulrike (Grad Dip, Gold and Silver)
Landen, Dagmar (Asst Dip, Ceramics)
Lawson, Sarah (BA(VA) Hons, Photomedia)
Leonard, Kelly (Grad Dip, Textiles)
Leong, Hou (BA(VA) Hons, Photomedia)
McKeon, Rosemarie (BA(VA) Hons, Photomedia)
McMahon, Peter Kevin (Grad Dip, Sculpture)
Mair, Susan (Asst Dip, Ceramics)
Martin, David (BA(VA) Hons, Photomedia)
Morgan, Judith (BA(VA) Hons, Textiles)
Murphy, Kate (BA(VA) Hons, Sculpture)
Mussett, Sally (BA(VA) Hons, Gold and Silver)
Matyas, Susan (BA(VA), Ceramics)
Mill, Alanna (Asst Dip, Photomedia)
Mufford, Sarah (BA(VA), Painting)
Myshkin, Tanya Lee (MA, Printmaking)
Nichols, Bethanie (BA(VA), Photomedia)
Nizette, Philip (Asst Dip, Sculpture)
Ord, Amanda (BA(VA), Painting)
Orman, Christina (BA(VA), Photomedia)
Purkis, Joan (BA(VA), Printmaking)
Richards, Lizette (BA(VA), Gold and Silver)
Roach, Celia (MA, Sculpture)
Rowney, Thomas (BA(VA), Glass)
Salsone, Alba (BA(VA), Printmaking)
Sanders-Whyte, Toni (BA(VA), Ceramics)
Sano, Takeshi (Grad Dip, Glass)
Sano, Youko (Grad Dip, Glass)
Scanlain, Sean (Asst Dip, Wood)
Siddall, Valeska (Asst Dip, Textiles)
Smith, Ian (BA(VA), Ceramics)
Spiluttini, Giacomina (BA(VA), Painting)
Steel, Tony (BA(VA), Sculpture)
Stone, Ben (BA(VA), Painting)
Struthers, Mary-Anne (Asst Dip, Ceramics)

Stuart, Alexandra (BA(VA), Glass)
Szokalski, Lia (BA(VA) Hons, Painting)
Taylor, Lisa (BA(VA), Ceramics)
Thiedeman, Teffany (BA(VA), Ceramics)
Tilden, Blanche (Grad Dip, Gold and Silver)
Toner, Janeen Maree (Grad Dip, Glass)
Topliss, Julia (BA(VA) Hons, Photomedia)
Trenear, Kylie (BA(VA) Hons, Sculpture)
Tunks, Bruce (BA(VA), Painting)
Wade, Jason (BA(VA), Gold and Silver)
Wallace, Joanna (BA(VA) Hons, Printmaking)
Weingott, Jarlath (Asst Dip, Wood)
Weller, Gaye (Asst Dip, Ceramics)
Werrell, Elizabeth (Asst Dip, Textiles)
White, Dominic Nathaniel (Grad Dip, Printmaking)
Winkworth, Sandra (BA(VA) Hons, Printmaking)
Vickers, Mary Jean (Asst Dip, Wood)

1996

Avery, Lynore (Dip Art, Wood)
Bailey, Pat (Dip Art, Wood)
Baldwin, Richard (Grad Dip, Photomedia)
Barac, Michael (BA(VA), Photomedia)
Bettison, Giles (BA(VA) Hons, Glass)
Boggon, DSharon (Grad Dip, Textiles)
Boyer, Fidelis (BA(VA) Hons, Photomedia)
Bozic, Aneta (BA(VA), Photomedia)
Brock, Carol (Santi) (BA(VA) Hons, Graphic Investigation)
Brown, Karen (Grad Dip, Painting)
Bruch, Aggi (Grad Dip, Gold and Silver)
Bruck, Eva (Grad Dip, Gold & Silver)
Burgess, Rachael (Grad Dip, Printmaking)
Carlson, Renata (BA(VA), Textiles)
Clark, Annette (Dip Art, Ceramics)
Clucas, Christy (BA(VA), Graphic Investigation)
Coddington, Billy (BA(VA), Sculpture)
Crockford, Bernadette (BA(VA) Hons, Graphic Investigation)
Cunningham, Jodie (BA(VA) Hons, Painting)
Dahl, Brendan (BA(VA), Printmaking)
de Berigny, Caitilin (BA(VA) Hons, Painting)
Didcott, Annie (Dip Art, Wood)
Dodd, Felicity (Dip Art, Ceramics)
Edwards, Melissa (Dip Art, Textiles)
Faulkner, Ellen (BA(VA), Printmaking)
Fearn, Matthew (BA(VA) Hons, Graphic Investigation)
Fiddiford, Bronwen (BA(VA), Gold and Silver)
Filardo, Catina (BA(VA), Photomedia)
Finn, Dennis (BA(VA), Painting)
Gallois, Mat (BA(VA) Hons, Sculpture)
Gardiner, Edwin (BA(VA), Graphic Investigation)
Gill, Victoria (BA(VA) Hons, Textiles)
Hansen, Ingeborg (BA(VA) Hons, Graphic Investigation)
Harb, Joseph (Grad Dip, Printmaking)

Hill, Peter (DipArt, Wood)
 Hill, Susan Maree (BA(VA) Hons, Glass)
 Horwiz, Tess (MA(VA), Sculpture)
 Hoyne, Johanna (BA(VA) Hons, Graphic Investigation)
 Hromas, Patrick (BA(VA), Graphic Investigation)
 Hunter, Meredith (BA(VA) Hons, Ceramics)
 Jean, Anne-Marie (BA(VA) Hons, Painting)
 Jenkins, Felicity (BA(VA), Photomedia)
 Jordan, Catherine (Grad Dip, ?)
 Jordan, Peter (BA(VA) Hons, Painting)
 Katauskas, Thea (BA(VA), Sculpture)
 Keane, Philippa (BA(VA), Gold and Silver)
 Kirk, Kate (BA(VA), Photomedia)
 Kirkland, Murray (BA(VA) Hons, Graphic Investigation)
 Knight, Suzanne (MA(VA), Printmaking)
 Kocik, Wojciech (Grad Dip, Printmaking)
 Kolb, Ulrike (Grad Dip, Gold and Silver)
 Lafferty, Racheal (BA(VA), Sculpture)
 Lau, Samantha (Grad Dip, Photomedia)
 Lewis, Damon (DipArt, Wood)
 Lightfoot, Ann (BA(VA) Hons, Painting)
 Love, Julie (BA(VA) Hons, Sculpture)
 Lyall, Belinda (BA(VA) Hons, Ceramics)
 Landau, Imogen (BA(VA), Glass)
 Macdonald, Aidan (BA(VA), Gold and Silver)
 McLaren, Justine (BA(VA), Sculpture)
 McLauchlan, Christopher (DipArt, Textiles)
 McMahon, Kevin (Grad Dip, Sculpture)
 Manning, Bryce (Grad Dip, Ceramics)
 Matsumoto, Junko (DipArt, Painting)
 Munro, Megan (BA(VA) Hons, Textiles)
 Ngo, Hahn Nguyet (MA(VA), Textiles)
 Nicholson, Jeremy (BA(VA), Printmaking)
 Nicol, Rohan (BA(VA), Gold and Silver)
 Nixon, Noni (MA(VA), Sculpture)
 O'Brien, Tracy (BA(VA), Photomedia)
 Paterson, Richard (BA(VA), Printmaking)
 Patson, Andrew (BA(VA) Hons, Painting)
 Peady, Joseph (BA(VA) Hons, Printmaking)
 Rudwick, Paul (BA(VA) Hons, Photomedia)
 Rushton, David (BA(VA), Printmaking)
 St John, Greg (DipArt, Wood)
 Sandland, Bronwen (BA(VA) Hons, Sculpture)
 Sano, (Youko Grad Dip, Glass)
 Sano, Takeshi (Grad Dip, Glass)
 Schell, Kirrily (BA(VA) Hons, Graphic Investigation)
 Shaddock, Michael (BA(VA), Painting)
 Shih, Chun-Chiang (BA(VA), Painting)
 Simeoni, Lauren (BA(VA), Gold and Silver)
 Sloane, Catherine (BA(VA), Ceramics)
 Smith, Ian (BA(VA), Ceramics)
 Steele, Romany (BA(VA), Graphic Investigation)
 Stirton, Tony (DipArt, Wood)
 Stockdill, John (BA(VA), Photomedia)

Strachan, Heidi (BA(VA), Ceramics)
 Taylor, Bruce (BA(VA), Graphic Investigation)
 Tilden, Blanche (Grad Dip, Gold & Silver)
 Toner, Janeen (Grad Dip, Glass)
 Vennard, Mark (BA(VA), Gold and Silver)
 Vitols, Lelde (BA(VA), Printmaking)
 Wallington, Linda (BA(VA), Photomedia)
 Waring, Tina (BA(VA) Hons, Sculpture)
 White, Dominic (Grad Dip, ?)
 Winfield, Jillian (Grad Dip, Textiles)
 Wise, Tashe (DipArt, Wood)

1997

Allan, Melanie (BA(VA) Hons, Gold & Silversmithing)
 Angus, John James (BA(VA), Gold & Silversmithing)
 Barnes, Regan David (DipArt, Wood)
 Bawden, Lionel (BA(VA) Hons, Painting)
 Beckett, Jennifer Anne (BA(VA) Hons, Painting)
 Bolton, Fiona Margaret (BA(VA), Glass)
 Breynard, Shane William (MA(VA), Photomedia)
 Calarco, Veronica (Grad Dip, Textiles)
 Carbine, Andrew (BA(VA) Hons, Photomedia)
 Carter, Bronwyn Jean (BA(VA), Painting)
 Comins, Christopher (Grad Dip, Glass)
 Coombs, Angela (BA(VA), Photomedia)
 Coupe, Bronwyn (MA(VA), Sculpture)
 D'Ambrosio, Carmel Louisa (BA(VA) Hons, Textiles)
 Darrock, Hamilton (BA(VA) Hons, Sculpture)
 Davis, Aidan (BA(VA), Photomedia)
 Dawson, Iain Charles (BA(VA), Photomedia)
 Dibden, Lachlan Ralph (Grad Dip, Painting)
 Dowling, Rebecca Maree (Grad Dip, Ceramics)
 Duncan, Kylie Elizabeth (BA(VA), Ceramics)
 Dunbar, Lindsay (Grad Dip, Graphic Investigation)
 Eadie, Graham (BA(VA) Hons, Painting)
 Edgar, Victoria Pamela (Grad Dip, Ceramics)
 Fearnside, Karyn (BA(VA) Hons, Textiles)
 Fegan, William (BA(VA), Photomedia)
 Fozzard, Natalie (BA(VA), Gold & Silversmithing)
 Fulwood, Narelle Yvonne (DipArt, Ceramics)
 Garden, Deborah (BA(VA) Hons, Sculpture)
 Goulder, Jon William (DipArt, Wood)
 Gropp, Jacqueline Anna (BA(VA) Hons, Glass)
 Hammond, Kirrily (BA(VA) Hons, Printmaking)
 Harper, Susan Jane (DipArt, Ceramics)
 Harris, Aedan Patrick (DipArt, Ceramics)
 Hason, Patricia Jane (BA(VA) Hons, Sculpture)
 Heald, John (DipArt, Wood)
 Hingston, Ruth Mary (MA(VA), Textiles)
 Hnatiuk, Roger James (DipArt, Ceramics)
 Hodgekinson, Hadley James (MA(VA), Painting)
 Houghton, Skye (BA(VA), Photomedia)
 Howard, Kate Amelia (DipArt, Ceramics)

Hunt, Ashley Bruce (DipArt, Wood)
 Hutchinson, Sarah Catherine (BA(VA) Hons, Textiles)
 Jacobs, Nicole Joy (BA(VA), Textiles)
 Jean, Emma Margaret (BA(VA) Hons, Sculpture)
 Jenkins, Marilyn Gaye (DipArt, Ceramics)
 Johnson, David Christopher (DipArt, Wood)
 Johnson, Liliana (DipArt, Ceramics)
 Jones, Megan Anne (Grad Dip, Photomedia)
 Kafe, Damian (DipArt, Printmaking)
 Kemmis, Stadish (BA(VA), Painting)
 Killeen, Fatima Abdessalam (BA(VA) Hons, Painting)
 Klein, Melissa (BA(VA), Painting)
 Kriss, Karen Ann (BA(VA), Sculpture)
 Kubota, Rira (DipArt, Ceramics)
 Lau, Samantha Jane (MA(VA), Photomedia)
 Loughlin, Jessica (BA(VA) Hons, Glass)
 Lyons, Jennifer (Grad Dip, Glass)
 McDonald, Joy (BA(VA), Ceramics)
 McFadden Lee-Ann Fern, (BA(VA), Graphic Investigation)
 Meijbaum, Sebastian Bernard (BA(VA), Sculpture)
 Morgan, Jacqueline May (BA(VA), Photomedia)
 Mortimer, Dennis (BA(VA), Painting)
 Moser, Angela Jacqueline (BA(VA) Hons, Photomedia)
 Myung, Mi-Kyung (Grad Dip, Textiles)
 O'Brien, Kellie Anne (DipArt, Sculpture)
 Osawa, Yoko (Grad Dip, Textiles)
 Price, Paula Beth Phalo (MA(VA), Glass)
 Taylor, Bruce (Grad Dip, Photomedia)
 Munro, Alison (BA(VA) Hons, Printmaking)
 Nahow, Faye Krishna (BA(VA), Sculpture)
 Nugent, David (BA(VA) Hons, Sculpture)
 Pearson, Marion Gaye (BA(VA) Hons, Printmaking)
 Perri, Sebastian (BA(VA), Painting)
 Poon, Raelene Phyllis (BA(VA), Textiles)
 Price, Claire Elizabeth (BA(VA), Printmaking)
 Regnault, Katherine Isobel (BA(VA) Hons, Textiles)
 Richardson, Haley (BA(VA) Hons, Photomedia)
 Sack, Meredith Andrea (DipArt, Wood)
 Sakora, Rupert Daiel (BA(VA), Painting)
 Shield, Tara (BA(VA), Photomedia)
 Simic, Anna Lisa (BA(VA) Hons, Sculpture)
 Sivyier, Fiona Rachel (BA(VA) Hons, Painting)
 Sewell, Benjamin Prentice (DipArt, Glass)
 Spratt, Sonia Ann (DipArt, Ceramics)
 Sutton, Alison (BA(VA) Hons, Photomedia)
 Taguchi, Skiko (BA(VA) Hons, Graphic Investigation)
 Tavaya, Alice Aletha Tsitsi (BA(VA) Hons, Photomedia)
 Thomas, Beverley Ann (DipArt, Textiles)
 Veal, Emma Louise (BA(VA) Hons, Graphic Investigation)
 Velez, Silvia (BA(VA) Hons, Photomedia)
 Walley, Anne Margaret (DipArt, Printmaking)
 Wark, Bjarni (BA(VA) Hons, Graphic Investigation)
 Watson, Jay Thomas (DipArt, Wood)
 Wellstead, Georgina Dianne (BA(VA), Ceramics)

Whalan, Edward Roy (DipArt, Photomedia)
 Whiley, Georgia (BA(VA), Glass)
 Wilkinson, Ian Anthonly (BA(VA), Sculpture)
 Wolf, Jill (BA(VA) Hons, Graphic Investigation)
 Wong, Juliana (BA(VA) Hons, Photomedia)
 Yim, Jenny Ji Hyung (BA(VA) Hons, Graphic Investigation)
 Zutt, Jodie Maree (BA(VA) Hons, Painting)

1998

Abello, Luisa Esther (BA(VA) Hons, Photomedia)
 Andrada, Arabelle (DipArt, Ceramics)
 Ashcroft, Peter (DipArt, Wood)
 Angus, John James (Grad Dip (Visual), Gold & Silversmithing)
 Ayers, Timothy Michael (BA(VA), Printmaking)
 Backhouse, Benjamin James (BA(VA) Hons, Painting)
 Bartley, Cathryn Susan (BA(VA), Sculpture)
 Brown, Anna (BA(VA) Hons, Photomedia)
 Bushby, Alick William (DipArt, Wood)
 Carter, Kate (BA(VA), Textiles)
 Cox, Jessica (BA(VA), Photomedia)
 Crnkovic, Konrad (BA(VA), Photomedia)
 Del Pozo, Oscar Gustavo (BA(VA) Hons, Painting)
 Doerenkamp, Eve Anne (Grad Dip (Visual), Gold & Silver)
 Donovan Georgina Louise, (DipArt, Wood)
 Dunne, Kylie Amanda (BA(VA), Sculpture)
 Eckley, Robert Francis (DipArt, Textiles)
 Edridge, Lynda Anne (BA(VA) Hons, Painting)
 Elizabeth, Diane (BA(VA), Painting)
 Erbacher, Manjari (BA(VA) Hons, Painting)
 Evans, David Rhys (BA(VA), Painting)
 Fletcher, Catriona Louise (BA(VA) Hons, Textiles)
 Ford, Kate Maree (BA(VA) Hons, Photomedia)
 George, Melanie Kristen (BA(VA) Hons, Glass)
 Gianakis, Anna (BA(VA) Hons, Ceramics)
 Graham, Cathie (DipArt, Ceramics)
 Hannaford, Leah Kate (BA(VA), Painting)
 Hansen, Joanne Anita (BA(VA) Hons, Textiles)
 Head, Rachel Eilene (BA(VA), Printmaking)
 Hillis, Hayley Therese Dominique (BA(VA) Hons, Photomedia)
 Hocking, Natalie Dianne (BA(VA), Photomedia)
 Howie, Georgina Isobella (BA(VA), Gold & Silversmithing)
 Inman, Ben Gordon (BA(VA), Wood)
 Isler, Diane Susan (BA(VA) Hons, Gold & Silversmithing)
 Jubb, Alison Jane (BA(VA), Printmaking)
 Juratowitch, Nicole Louise (BA(VA), Textiles)
 Laffan, Damien Paul (BA(VA) Hons, Photomedia)
 Lahy, Waratah (BA(VA) Hons, Printmedia)
 Laudenbach, Catherine Anne (MA(VA), Photomedia)
 Lee, Hyun Kyung (DipArt, Ceramics)
 Leonard, Kelly Jane (MA(VA), Textiles)
 Loy, Susan Claire (BA(VA), Photomedia)
 Lynn, Fiona Catherine (BA(VA) Hons, Sculpture)
 Maginnity, Daniel (BA(VA), Sculpture)
 Mann, Adam Timothy (Grad Dip (Visual), Photomedia)

Martin, Clare Veronica Ann (MA(VA), Sculpture)
 Maureir, Liliana Del Carmen Otarola (BA(VA), Printmaking)
 Myung, Mikung (MA(VA), Textiles)
 McLucas, Julian (BA(VA) Hons, Graphic Investigation)
 Miller, Gina Louise (BA(VA) Hons, Sculpture)
 Nixon, Sacha Bela (BA(VA), Printmaking)
 O'Meara, Skye (BA(VA), Painting)
 Ormond, Rowina Lorraine (BA(VA), Printmaking)
 Owen, Claire Ruth (DipArt, Wood)
 Pellegrino, Melissa Natalie (BA(VA), Sculpture)
 Perkins, Diana Philbey (BA(VA), Sculpture)
 Perriman, Caitlin (BA(VA) Hons, Sculpture)
 Pittaway, Susanne (DipArt, Ceramics)
 Pollock, Samantha Marie (BA(VA), Printmaking)
 Pollack, Aaron John (BA(VA) Hons, Graphic Investigation)
 Powrie, Frances (BA(VA), Printmaking)
 Raktabut, Praty (Grad Dip (Visual), Ceramics)
 Reader, Emily Jane (BA(VA) Hons, Ceramics)
 Schwarz, Janien Elisabeth (PhD, Sculpture)
 Sen, Vijaya (BA(VA), Graphic Investigation)
 Sewell, Benjamin Prentice (Grad Dip (Visual), Glass)
 Sherwood, Emma Rachael (BA(VA) Hons, Painting)
 Shih, Chun Chian (MA(VA), Painting)
 Smith, Barnaby (BA(VA) Hons, Printmaking)
 Smith, Mark Edward (DipArt, Wood)
 Smith, Renee (DipArt, Textiles)
 Song, Julie (BA(VA), Painting)
 Spier, Bryan Kai (BA(VA), Painting)
 Spratt, Sonia Ann (Grad Dip (Visual), Ceramics)
 Stirton Tony (Gard Dip, Wood)
 Stuart, Emma Louise (BA(VA), Photomedia)
 Sunthornbura, Pongsak (BA(VA), Painting)
 Szokalski, Lia Anna Maria (MA(VA), Painting)
 Taylor, Matthew John (BA(VA), Graphic Investigation)
 Telese, Karen Lee (BA(VA), Printmaking)
 Thiele, Mark (BA(VA) Hons, Glass)
 Tie, Graeme (BA(VA) Hons, Printmaking)
 Tipoti, Alick (BA(VA), Printmaking)
 Vallance, Remo (BA(VA), Sculpture)
 Veal, Damien Peter (BA(VA) Hons, Printmaking)
 Ward, Kate Rubina (BA(VA), Textiles)
 Ward, Vanessa Li-An (BA(VA) Hons, Gold & Silversmithing)
 Welch, Nicole (BA(VA) Hons, Printmaking)
 Wells, Belinda Gai (BA(VA) Hons, Textiles)
 Wentworth, Veronica Elizabeth (BA(VA) Hons, Photomedia)
 Wilkinson, Claudia Cecilia (DipArt, Wood)
 Wischer, Phillipa Kate (DipArt, Photomedia)
 Witter, Clara (BA(VA), Ceramics)
 Woodhead, Maiju (BA(VA) Hons, Ceramics)
 Woodruff, Leonie Jane (DipArt, Ceramics)
 Yim, Jenny Ji Hyung (Grad Dip (Visual), Graphic Investigation)
 Yipu, Zen (BA(VA) Hons, Photomedia)
 Yoko, Osawa (MVA), Textiles)
 Zellmer, Johanna (MA(VA), Gold & Silversmithing)

Zocchi, Danielle Elizabeth (BA(VA), Photomedia)
 Zuber, Rebecca Kate (BA(VA), Textiles)

1999

Addison, Kate Therese (BA(VA) Hons, Textiles)
 Aedy, Alison Margaret (BA(VA), Sculpture)
 Allen, Ashlea Lucy (BA(VA))
 Ashauer, John Jeffrey (BA(VA), Painting)
 Bailey, Pamela (BA(VA) Hons, Sculpture)
 Baker, Katherine Suzanne (BA(VA) Hons, Glass)
 Battisti, Amanda Katherine (BA(VA) Hons, Gold and Silver)
 Bernardoff, Olivia Mary (BA(VA) Hons, Painting)
 Boggon, Sharon (MA(VA), Textiles)
 Boyer, Penelope Ann (MVA, Photomedia)
 Brekke, John Patrick (MVA, Glass)
 Brissett, Lindsay John (BA(VA), Printmedia and Drawing)
 Brunet, Caroline (DipArt, Photomedia)
 Byrne, Carmel Francesca (BA(VA) Hons, Painting)
 Cammack, Michael Anthony (BA(VA) Hons, Wood)
 Carleton, Heather Maree (BA(VA) Hons, Glass)
 Challender, Madeleine (BA(VA) Hons, Painting)
 Charlton, Karina (BA(VA), Ceramics)
 Chesney, Nicole (MA(VA), Glass)
 Chessum, Adam Paul (BA(VA), Painting)
 Chu, Teh-Huah (MA(VA), Sculpture)
 Colledge, Stacy Allison (MA(VA), Sculpture)
 Crisp, Leeanne Christine (MA(VA), Painting)
 Croler, Luke Gerad (DipArt, Wood)
 Dambiec, Jyoti Kathleen (DipArt, Ceramics)
 Drinkall, Jacqueline Ashley (MA(VA), Painting)
 Ducker, Camille Linda (MVA, Textiles)
 Edmondson, Monica (BA(VA) Hons, Glass)
 Ellmers, Grant Nathan (MA(VA), Photomedia)
 Faeyrglenn, Deborah (BA(VA), Painting)
 Fay, Maree Bernadette (BA(VA) Hons, Photomedia)
 Frodsham, Aimee Louise (BA(VA) Hons, Glass)
 Gabriel, Donna Ann (DipArt, Ceramics)
 Gagliardi, Jaime Francis (BA(VA), Glass)
 Galego, Gary Lopes (DipArt, Wood)
 Geier, Pascal (BA(VA), Painting)
 Goggs, Brenda Margaret (MVA, Textiles)
 Gostelow, Myles Joseph (BA(VA), Wood)
 Grace, Jamila (BA(VA) Hons, Painting)
 Grande, Laura (DipArt, Ceramics)
 Greschke, Naomi (BA(VA) Hons, Printmedia and Drawing)
 Hansson, Jordy Gaye (BA(VA) Hons, Painting)
 Hard-Jones, Cassandra Elizabeth (BA(VA) Hons, Sculpture)
 Harris, Craig William (BA(VA) Hons, Painting)
 Harrison, Gregory (BA(VA) Hons, Printmedia and Drawing)
 Hendriks, Peta May (BA(VA), Printmedia and Drawing)
 Heywood, Nigel Douglas (BA(VA) Hons, Printmedia and Drg)
 Ianssen, Christine (BA(VA) Hons, Printmedia and Drawing)
 Jobsz, Cheryl Anne (BA(VA) Hons, Sculpture)

Kam, Davi Yaushing (BA(VA), Photomedia)
 Kelleher, Mathew John (BA(VA), Printmedia and Drawing)
 Kelly, Nicholas James (DipArt, Wood)
 Kirkinen, Kaija Mirjami (BA(VA), Sculpture)
 Koski, Tanja Michelle (BA(VA), Sculpture)
 Larsson, Carl Johan (DipArt, Wood)
 Lawler, Justine Lousie (BA(VA), Printmedia and Drawing)
 Lawrence, Jamieson Jeremy (BA(VA) Hons, Painting)
 Lawrence, Jennifer Claire (BA(VA) Hons, Textiles)
 Lockwood, Loren Dalgarno (DipArt, Wood)
 McIntyre, Sebastian John (BA(VA) Hons, Sculpture)
 McKee, Paull William (Grad Dip, Textiles)
 Marshall, Vanessa (BA(VA), Printmedia and Drawing)
 Martin, Paul Joseph (BA(VA), Painting)
 Murphy, Kate Elsa (BA(VA) Hons, Photomedia)
 Murphy, Petra (DipArt, Ceramics)
 Nagle, Michael Francis (BA(VA), Photomedia)
 Nelson, Anna Silvana (BA(VA), Printmedia and Drawing)
 O'Keeffe, Kirsten Therese (BA(VA) Hons, Textiles)
 Odgers, Katrina Helen (BA(VA), Glass)
 Owen, Claire Ruth (Grad Dip, Wood)
 Painter, James Edward (BA(VA) Hons, Photomedia)
 Parket, Amanda Aileen (DipArt, Ceramics)
 Payten, Nola Lorraine (BA(VA) Hons, Glass)
 Peters, Sharon Lousie (BA(VA), Glass)
 Phelan, Diarmuid (BA(VA) Hons, Painting)
 Pittelkow, Yvonne Elizabeth (DipArt, Textiles)
 Popple, Marli Faye (Grad Dip, Textiles)
 Pratt, Louis (BA(VA) Hons, Sculpture)
 Pratten, Catherine (DipArt, Wood)
 Recsei, Susan Painton (BA(VA) Hons, Printmedia and Drawing)
 Reeves, Heather Rae (MVA, Textiles)
 Saunders, Regina Merle (MA(VA))
 Schmuck, Johnathon (MVA, Glass)
 Searle, Joanne Elizabeth (BA(VA) Hons, Ceramics)
 Sellars, Nina Victoria (BA(VA) Hons, Photomedia)
 Shield, Tara (MVA, Photomedia)
 Shopen, Pablo Sasha (DipArt, Wood)
 Smith, Anita Patricia (BA(VA) Hons, Painting)
 Smythe, Michael (BA(VA) Hons, Photomedia)
 Stuart, Amanda Graham (BA(VA) Hons, Sculpture)
 Styles, Lisa (BA(VA) Hons, Photomedia)
 Sulliman, Mark Andrew (BA(VA) Hons, Painting)
 Sutton, Dianne Joan (DipArt, Ceramics)
 Strong, Vanessa Terese (BA(VA), Sculpture)
 Tavaya, Alice Aletha Tsitsi (MVA, Photomedia)
 Thirion, Frank Roland (BA(VA) Hons, Painting)
 Toop, Leigh Margaret (BA(VA) Hons, Painting)
 Tweed, Douglas George (BA(VA), Ceramics)
 Vickery, Christopher Alan (BA(VA) Hons, Sculpture)
 Waide, Alison Jane (BA(VA) Hons, Gold and Silver)
 Waller, Ruth (MA, Art Theory)
 Ward, Rohan Mark (BA(VA) Hons, Wood)
 Wasikowska, Marzena (MA(VA), Photomedia)

Wischer, Phillipa Kate (Grad Dip, Photomedia)
 Yipu, Zen (BA(VA) Hons, Photomedia)
 Young, Adam Ross (DipArt, Wood)

2000

Alcock, Imogen (DipArt, Textiles)
 Andrews, Justin (BA(VA) Hons, Painting)
 Aveling, Ronald (BA(VA) Hons, Printmedia & Drawing)
 Bailey, Stuart (BA(VA) Hons, Printmedia & Drawing)
 Baldwin, Andrew (BA(VA) Hons, Glass)
 Benjamin-Black, Nicolette (BA(VA), Painting)
 Bonin, Thomas (BA(VA) Hons, Printmedia & Drawing)
 Bogusz, Jacqueline (BA(VA), Sculpture)
 Boscheinen, Michele (BA(VA) Hons, Textiles)
 Boyer, Penny (MVA, Photomedia)
 Brekke, John (MVA, Glass)
 Broad, Jo (BA(VA) Hons, Printmedia & Drawing)
 Brown, Margaret (DipArt, Ceramics)
 Brown, Renee (BA(VA) Hons, Photomedia)
 Buchanan, Alistair (BA(VA), Photomedia)
 Cain, Penny (BA(VA) Hons, Printmedia & Drawing)
 Cameron, Craig (BA(VA) Hons, Printmedia & Drawing)
 Campbell, Katharine (BA(VA), Printmedia & Drawing)
 Camphin, Danielle (BA(VA), Photomedia)
 Carew, Rachel (BA(VA) Hons, Printmedia & Drawing)
 Chant, Daniel (BA(VA) Hons, Glass)
 Chesney, Nicole (MPhil, Glass)
 Cinmayii (BA(VA), Printmedia & Drawing)
 Colledge, Stacey (MA(Vis), Sculpture)
 Crisp, Leeanne (MA(Vis), Painting)
 Cullen, Stephen (BA(VA) Hons, Printmedia & Drawing)
 D'Ambrosio, Anthony (DipArt, Gold & Silver)
 Day, Sarah (DipArt Textiles)
 Desplace, Sonia (BA(VA), Printmedia & Drawing)
 Douglas, Mel (BA(VA) Hons, Glass)
 Ducker, Camille (MVA, Textiles)
 Dutta, Rita (DipArt, Gold & Silver)
 Dwyer, Debon (BA(VA) Hons, Sculpture)
 Ellmers, Grant (MA(Vis), Photomedia)
 Farrell, Kirsten (BA(VA) Hons/BASStud Hons, Painting)
 Fiveash, Alix (BA(VA), Sculpture)
 Fleury, Steven (BA(VA), Gold & Silver)
 Frankcombe, Phillip (BA(VA) Hons, Painting)
 Gabellone, Raimo Alberto (BA(VA) Hons, Printmedia & Drg)
 Gializzo, Cecile (BA(VA), Printmedia & Drawing)
 Giddings, Toby (BA(VA) Hons, Photomedia)
 Goggs, Brenda (MA(Vis), Textiles)
 Goldie, Dimity (BA(VA) Hons, Ceramics)
 Gray, Sandy (BA(VA) Hons, Painting)
 Hall, Lizzie (BA(VA) Hons, Printmedia & Drawing)
 Harper, Nicholas (BA(VA) Hons, Wood)
 Heckendorf, Jenni (DipArt, Photomedia)
 Hibbitt, Heather (BA(VA), Ceramics)

Jamieson, Paul (BA(VA), Sculpture)
 Johnson, Michael (DipArt, Wood)
 Johnston, Kim (DipArt, Wood)
 Jordan, Kelly (BA(VA) Hons, Sculpture)
 Keever, Lesley (BA(VA), Painting)
 Kerlily, Kate (BA(VA), Glass)
 Kidd, Madeleine (BA(VA), Painting)
 Lee, Cinnamon (BA(VA), Gold & Silver)
 Lee, Eun Gyung (BA(VA) Hons, Photomedia)
 Legge, Bill (DipArt, Wood)
 Lovric, Ivo (Grad Dip, Digital Art)
 Luke, Jason (BA(VA), Sculpture)
 McHugh, Sarah (BA(VA) Hons, Glass)
 McMahon, Ann (BA(VA) Hons, Textiles)
 Manwaring, Leah (BA(VA) Hons, Textiles)
 Marr, Zoe Z (BA(VA), Printmedia & Drawing)
 Miller, Laetita (BA(VA), Printmedia & Drawing)
 Minopetros, Helen (BA(VA), Photomedia)
 Mirams, Bronwyn (BA(VA), Sculpture)
 Montebello, Rose (BA(VA) Hons, Printmedia & Drawing)
 Muller, Craig (BA(VA) Hons, Photomedia)
 Muspratt, Jael (BA(VA) Hons, Textiles)
 Newton, Geoff (BA(VA), Painting)
 Owen, Claire (Grad Dip, Wood)
 Pelling, Elspeth (BA(VA), Printmedia & Drawing)
 Penttinen, Anu (BA(VA) Hons, Glass)
 Phemister, James (BA(VA) Hons, Ceramics)
 Phillips, Megan (BA(VA) Hons, Wood)
 Pinder, Louise (BA(VA) Hons, Sculpture)
 Popple, Marli (Grad Dip, Textiles)
 Pritchard, Simeon (BA(VA), Printmedia & Drawing)
 Prout, Deanne (BA(VA) Hons, Textiles)
 Reeves, Heather (MVA, Textiles)
 Robinson, Calen (BA(VA) Hons, Photomedia)
 Saab, Nana (DipArt, Ceramics)
 Sanderson, Lyn (DipArt, Ceramics)
 Schneider, Annette (BA(VA), Painting)
 Shields, Tara (MVA, Photomedia)
 Skrzypczak, Noël (BA(VA) Hons, Painting)
 Smith, Gordon (DipArt, Wood)
 Smith, Oliver (BA(VA) Hons, Gold & Silver)
 Smith, Shannon (BA(VA), Photomedia)
 Sourgnès, Claire (BA(VA), Printmedia & Drawing)
 Spellman, Tim (BA(VA) Hons, Sculpture)
 Strachan, Heidi (BA(VA) Hons, Ceramics)
 Tavaya, Alice (MVA, Photomedia)
 Timpson, Peter (BA(VA), Textiles)
 Truswell, Elizabeth (BA(VA) Hons, Painting)
 Tuite, Liz (BA(VA), Printmedia & Drawing)
 Uribe, Veronica (BA(VA), Painting)
 Volich, Peter (BA(VA) Hons, Printmedia & Drawing)
 Walker, Juliet (BA(VA) Hons, Gold & Silver)
 Wallenius, Marco (BA(VA) Hons, Printmedia & Drawing)
 Waring-Dallwitz, Jack (BA(VA) Hons, Gold & Silver)

Wasikowska, Marzena (MA(Vis), Photomedia)
Webster, Carrie (BA(VA), Glass)
Wischer, Pippa (Grad Dip, Photomedia)

2001

Adie, Wesley Bruce (BA(VA), Wood)
Altman, Christiane (MA(VA), Sculpture)
Aziz, Adam (BA(VA), Printmedia & Drawing)
Baker, Prue (DipArt, Ceramics)
Bedo, Catherine (DipArt, Ceramics)
Bell, Eugénie (BA(VA) Hons, Painting)
Bitmead, Peter John (BA(VA), Painting)
Blyth, Oscar (BA(VA), Ceramics)
Boonsuan, Plub (MVA, Painting)
Borlase, Sarah (BA(VA), Sculpture)
Bowak, Rachel (MVA, Sculpture)
Bozhko-Marshall, Elena (DipArt, Ceramics)
Buchtman, Alys Bronwyn (BA(VA) Hons, Photomedia)
Cameron, Drew (MPhil, New Media Arts)
Campbell, Katharine Jane (BA(VA) Hons, Printmedia & Drg)
Carlin, Margaret (DipArt, Ceramics)
Carmody, Lynda Nicole (BA(VA) Hons, Printmedia & Drawing)
Carter, Isobel Erin (BA(VA), Printmedia & Drawing)
Cazabon, Sophie (BA(VA), Printmedia & Drawing)
Chambers, Alexandra Elise (BA(VA), Glass)
Charles, Paula (BA(VA), Printmedia & Drawing)
Cheng, Giffen (MVA, Photomedia)
Cheng, Yuan-Lin (BA(VA) Hons, Photomedia)
Choi, Sun Kyung (MVA, Textiles)
Crappsley, Jane Hannah (BA(VA) Hons, Printmedia & Drawing)
Crawford, Hilary ((BA(VA) Hons, Glass)
Cronin, Julia Louise (BA(VA),)
Cuerden-Clifford, Julie (BA(VA) Hons, Sculpture)
Daniel, Kate Alexandra (BA(VA), Textiles)
Davidson, Margaret Jane (BA(VA) Hons, Ceramics)
Esposito, Anne Caroline Julia (BA(VA), Photomedia)
Fink, Carina Angellica (BA(VA) Hons,)
Field, Katie (BA(VA), Gold & Silver)
Flynn, Anthony (MA(VA), Ceramics)
Forrester, Sarah Louise (BA(VA), Sculpture)
Franks, Scott (BA(VA), Painting)
Fraval, Asmaniah (DipArt, Ceramics)
Fryer, Kathryn Louise (BA(VA), Photomedia)
Fynmore, Steve (Grad Dip, Photomedia)
Gabellone, Marcella Paola (BA(VA) Hons, Textiles)
Geddes, Kezia (BA(VA) Hons, Painting)
Gibson, Jennifer Margaret (BA(VA), Painting)
Gregory, Hamish Robert (BA(VA), Photomedia)
Hallam, Liza (BA(VA), Textiles)
Hanabergh, Veronica Uribe (BA(VA) Hons,)
Hanson, Tricia (MA(VA), Sculpture)
Hill, Jennifer (BA(VA), Printmedia & Drawing)
Hodgson, Ian (DipArt, Ceramics)

Holland, James (BA(VA), Printmedia & Drawing)
Horn, Timothy (BA(VA) Hons, Glass)
Hourigan, Gregory (BA(VA) Hons, Photomedia)
Howes, Sally Anne (BA(VA) Hons, Ceramics)
Hu, Lisa (MVA, Painting)
Huf, Caroline (BA(VA) Hons, Sculpture)
Jefferis, Tonya Anne (BA(VA) Hons, Textiles)
Jordan, Narelle (DipArt, Textiles)
Kumar, Naomi (Grad Dip, Photomedia)
Lamont, Mandi Elizabeth (BA(VA), Sculpture)
Lawson, Emma-Jayne Louise (BA(VA) Hons, Ceramics)
Lee, Cinnamon Charlotte (BA(VA) Hons, Gold & Silver)
Little, Sheridan (BA(VA) Hons, Ceramics)
Locke, Alison Gwyneth (BA(VA) Hons, Painting)
MacFarlane, Joyce (BA(VA), Printmedia & Drawing)
McGregor, Jacqueline Margaret (BA(VA),)
Maier-Metz, Sophia Babette (BA(VA) Hons, Gold & Silver)
Malloch, Meredith (BA(VA), Glass)
Manikas, Stavroula (BA(VA), Photomedia)
Marcelino, Jessica Fabela (BA(VA), Photomedia)
Marr, Zoe (BA(VA) Hons, Printmedia & Drawing)
Marshall, Rebecca Anne (BA(VA), Sculpture)
Metcalfe, Sophie Margaret (BA(VA), Sculpture)
Meyen, Wendy Ann (BA(VA) Hons, Glass)
Molony, Leah Mary (BA(VA), Printmedia & Drawing)
Monks, Gwanji (BA(VA) Hons, Wood)
Moran, Lynda (DipArt, Ceramics)
Munro, Alison (MPhil, Printmedia/Drawing)
Murphy, Julian John (BA(VA) Hons, Wood)
Murphy, Kate M. (MA(VA), Sculpture)
Nadatani, Ryuhei (DipArt, Glass)
Neumann, Richard David (BA(VA) Hons, Glass)
Newton, Alan Richard (BA(VA) Hons, Glass)
O'Brien, Peter James (BA(VA), Printmedia & Drawing)
Ostovic, Marina (DipArt, Textiles)
Otiend-Pala, Joyce Nduga (BA(VA), Sculpture)
Pitt Smith, Sophie (BA(VA) Hons, Ceramics)
Porter, Phoebe Martha (BA(VA) Hons, Gold & Silver)
Prickett, Edward (BA(VA), Photomedia)
Pulvirenti, Anton (BA(VA) Hons, Painting)
Radlinska Emilka Ewa, (BA(VA) Hons,)
Raktabutr, Pratya (MVA, Ceramics)
Richards, Denine (BA(VA) Hons, Photomedia)
Robinson, Joanne Maree (BA(VA) Hons, Textiles)
Ruszczyński, Kylie Amyra (BA(VA) Hons, Photomedia)
Sadler-Dage, Lindsay (BA(VA), Printmedia & Drawing)
Schultz, Amanda (BA(VA) Hons, Ceramics)
Shaabuddin, Mohammed (MVA, Painting)
Shield, Sharnie (BA(VA) Hons, Printmedia & Drawing)
Smith, Sophie Pitt (BA(VA) Hons,)
Stekovic, Laura (BA(VA), Photomedia)
Stevens, Kate (BA(VA) Hons, Painting)
Sweeting, Anthony John (BA(VA) Hons, Painting)
Szychowska, Alina, (BA(VA) Hons, Gold & Silver)

Takashima, Ako (BA(VA) Hons, Wood)
Tandos, Vivien (BA(VA), Painting)
Thompson, Karyn Louise (BA(VA) Hons, Sculpture)
Tiernan, Helen Sue (BA(VA) Hons, Painting)
Toms, Paul Andrew (BA(VA), Sculpture)
Uribe, Veronica (BA(VA) Hons, Painting)
Van Den Heuvel, Bernadette (BA(VA), Gold & Silver)
Vincent, Michelle Susan (BA(VA), Photomedia)
Walker, Juliet (BA(VA) Hons, Gold & Silver)
Wang, Sunny (MVA, Glass)
Warner, Christopher (BA(VA) Hons, Printmedia & Drawing)
Watters, Alana Catherine (BA(VA), Sculpture)
Wilson, Pam (Grad Dip, Gold & Silver)
Wilson, Theresa Poh Gek (BA(VA), Painting))
Wyborn, John Poyntz (BA(VA), Painting)
Young, Joshua Michael (BA(VA), Photomedia)
Zeitounah, Habib (BA(VA) Hons, Painting)

2002

Akcal, Sevgi (BA(VA), Gold & Silver)
Alexander, Faye (DipArt, Ceramics)
Amesbury, Janet May (BA(VA) Hons, Ceramics)
Ascroft, Michael Lawrence (BA(VA) Hons, Painting)
Ayers, Laura Elizabeth (BA(VA) Hons, Glass)
Bean, Rebecca (BA(VA) Hons, Photomedia)
Booth, Sean David (BA(VA) Hons, Gold & Silver)
Boyd-Goggin, Debra Jane (BA(VA), Ceramics)
Breach, Anthony William (BA(VA) Hons, Wood)
Cahill, Joshua Adam (BA(VA), Printmedia & Drawing)
Camphin, Danielle (BA(VA) Hons, Photomedia)
Catanzariti, Franca (BA(VA), Photomedia)
Chao, Nan-Kai (DipArt, Glass)
Chapple, Kerry-Ann (DipArt, Textiles)
Chen, Nancy Hui-yun (Grad Dip, Photomedia)
Chiang, Jen-Chih (BA(VA) Hons, Gold & Silver)
Chou, Hsin-Yu (BA(VA), Painting)
Clingan, Philippa (BA(VA), Photomedia)
Christian, Emily (BA(VA), Textiles)
Dally, Mathew Tomas (BA(VA) Hons, Wood)
Dowling, Rebecca (MA(VA), Ceramics)
Dunbar, Sally (BA(VA), Printmedia & Drawing)
Dufty, Angela Claire (BA(VA), Sculpture)
Eadie, Graham (PhD, Painting)
Esposito, Virginia Audrey Anne (BA(VA) Hons, Ceramics)
Farquhar Still, Geoffrey James (BA(VA), Sculpture)
Fink, Carina (BA(VA) Hons, Gold & Silver)
Florance, Caren (BA(VA) Hons, Printmedia & Drawing)
Francken, Edith Bronwyn (BA(VA) Hons, Printmedia & Drg)
Frommer, Daniel (BA(VA), Painting)
Foster (DipArt, Wood)
Gant, Adam (BA(VA), Painting)
Gianakis, Anna (MPhil, Ceramics)
Giles, Peter (Dip Art, Wood)
Glasson, Kim Maree (BA(VA), Printmedia & Drawing)

Goggin, Shona Maree (BA(VA), Photomedia)
 Gunawardena, Manisha Karmalika (BA(VA) Hons, Ceramics)
 Hagimoto, Emi (BA(VA) Hons, Ceramics)
 Hallam, Liza (BA(VA) Hons, Textiles)
 Hampton, Emma Catherine (BA(VA), Printmedia & Drawing)
 Hayden, Clinton Leonard (BA(VA), Printmedia & Drawing)
 Henderson, Roland David (BA(VA), Photomedia)
 Henderson, Susan (Dip Art, Photomedia)
 Higgins, Matthew (BA(VA) Hons, Photomedia)
 Horton, Ede (MPhil, Glass)
 Howe, Megan (Grad Dip, Textiles)
 Hsieh, Galen (MVA Photomedia)
 Hu, Yun-Hsiang (BA(VA) Hons, Gold & Silver)
 Ihasz, Estelle Julia (BA(VA) Hons, Photomedia)
 Johnson, Maggie (Grad Dip, Photomedia)
 Jones, Garry Charles (BA(VA) Hons, Sculpture)
 Joyce, Russell John (BA(VA) Hons, Printmedia & Drawing)
 Kennedy, Beth Emily (BA(VA), Painting)
 King, Emily Edwina (BA(VA) Hons, Sculpture)
 King, Peter James (BA(VA), Wood)
 Kochel, Jason Mark (BA(VA) Hons, Sculpture)
 Knight, Jacqueline Marie (BA(VA) Hons, Glass)
 Knott, Serina Davone (BA(VA), Painting)
 Kübler, Christo, (BA(VA), Wood)
 Laffan, Benedict (Dip Art, Wood)
 Laffan, Luke Gerard (BA(VA) Hons, Photomedia)
 Lancaster, Dust Neylon (BA(VA), Photomedia)
 Lau, Katharine Harvey (BA(VA), Glass)
 Lefebvre, Heidi (BA(VA) Hons, Printmedia & Drawing)
 Le Nair, Duncan X (BA(VA), Painting)
 Lees, Victoria Jane (BA(VA) Hons, Painting)
 Lockwood, Loren (Grad Dip, Wood)
 Lovegrove, Sue (PhD, Painting)
 Lunde, Lene (BA(VA) Hons, Glass)
 McMurtrie, Kevin (DipArt, Ceramics)
 McNeice, Kylie Jane (BA(VA), Gold & Silver)
 Menzies, Susan (DipArt, Ceramics)
 Montebello, Lara (BA(VA) Hons, Printmedia & Drawing)
 Neil, Marina Dorothea (BA(VA), Photomedia)
 North, Bessie Matilda (BA(VA), Photomedia)
 O'Brien, David Samuel (BA(VA), Wood)
 O'Connor, Rachel Jessie-Rae (BA(VA), Printmedia & Drawing)
 Olde, Melanie Jane (BA(VA) Hons, Textiles)
 Ossola, Thomas Joseph (BA(VA) Hons, Glass)
 Packham, Kirsten (BA(VA), Printmedia & Drawing)
 Permberton, Kaye (Grad Dip, Ceramics)
 Phillips, Heather Ruth (BA(VA) Hons, Ceramics)
 Proberts, Lee Anne Jane (BA(VA) Hons, Photomedia)
 Radlinska, Emilka (BA(VA) Hons, Ceramics)
 Reily, Belinda Jane (BA(VA), Photomedia)
 Ricketson, Kathreen Janette (BA(VA) Hons, Photomedia)
 Russell, John Gray (BA(VA), Sculpture)
 Scheidler, Jasmine Mary (BA(VA) Hons, Ceramics)
 Seo, Byong Chan (Grad Dip, Ceramics)

Sheridan, Susan Ann (BA(VA), Textiles)
 Sheu, Hsin-Jen Hsu (BA(VA), Painting)
 Shibata, Chikako (Grad Dip, Photomedia)
 Shih, Chia-Wen (BA(VA) Hons, Painting)
 Shores, Diana Louise (BA(VA) Hons, Textiles)
 Skippen, Rebel-Le (BA(VA) Hons, Ceramics)
 Small, Bastien (BA(VA), Sculpture)
 Sourgnès, Claire Rebecca (BA(VA) Hons, Printmedia & Drg)
 Sprague, Quentin Romilly (BA(VA) Hons, Painting)
 Stewart, Peter (DipArt, Wood)
 Swanson, Alan Robert (BA(VA) Hons, Wood)
 Taylor, Glenn Raymond (BA(VA) Hons, Printmedia & Drawing)
 Thompson, Chermaine Nicole (BA(VA), Wood)
 Thompson, Tim (DipArt, Sculpture)
 Todo, Kensuke (MVA, Sculpture)
 von Senger, Sigrid Alexandra (BA(VA),)
 Vlavianos, Eleftheria Elizabeth (BA(VA) Hons, Painting)
 Wallis, Amber Rose (BA(VA), Photomedia)
 White, Colin Lindsay (BA(VA), Printmedia & Drawing)
 Wyborn, Belinda (Dip Art, Ceramics)
 Young, Trish Ann (BA(VA), Photomedia)

2003

Andrews, Justin (MPhil, Painting)
 Aubort, Lucette (Dip Art, Glass)
 Aupperle, Erika (DipArt, Ceramics)
 Bajracharya, Surya Chandra (BA(VA) Hons,)
 Baskett, Jonathon (MA(VA), Glass)
 Berenyi, Simone Renee (BA(VA), Sculpture)
 Beardsell, Penelope Louise (BA(VA) Hons, Painting)
 Blair, Annette (BA(VA) Hons, Glass)
 Bosworth, Mollie (DipArt, Ceramics)
 Bottari, Megan Claire (BA(VA) Hons,)
 Boynes, Alexander Peter (BA(VA) Hons,)
 Bradfield, Siân Veness (BA(VA),)
 Broers, Richard Peter (BA(VA),)
 Bruen, Beverley Anne (BA(VA) Hons, Textiles)
 Bullen, Leah Louise (BA(VA),)
 Bussenschutt, Chloe (BA(VA) Hons, Sculpture)
 Cameron, Milton (MPhil, Gold and Silver)
 Chaseling, Claudio (MVA, Painting)
 Clarkson, Graham (MA(VA), Ceramics)
 Cleary, Damon John (BA(VA) Hons, Photomedia)
 Christian, Emily Carol Sophia (BA(VA) Hons, Textiles)
 Costaridis, Christina (BA(VA) Hons, Textiles)
 Cueva, Cesar Joan-Marco (BA(VA) Hons, Gold & Silver)
 Davies, Amelia (BA(VA),)
 Deady, Michelle (BA(VA) Hons, Gold & Silver)
 Devlin, Rebecca Ann (BA(VA), Textiles)
 Dickson, Nicola Jan (BA(VA) Hons, Painting)
 Donovan, Madeleine Joan (BA(VA) Hons, Photomedia)
 Doolette, Lara Elvira (BA(VA) Hons, Sculpture)
 Engel, Monica Lorene (BA(VA), Ceramics)
 Edridge, Lynda (MPhil, Painting)
 Egan, Melissa (BA(VA), Printmedia & Drawing)
 Evershed, Zoe Olivia (BA(VA) Hons,)
 Falconer, Sandra Flora (BA(VA), Painting)
 Fieldhouse, Janet May (BA(VA) Hons,)
 Fisher, Annette Mary (BA(VA) Hons, Painting)
 Flaherty, Peta Kate (BA(VA), Printmedia & Drawing)
 Flood, Daniel Adam (BA(VA),)
 French, Brenden Scott (BA(VA) Hons, Glass)
 Fynmore, Jenn (Dip Art, Painting)
 Gabiola, Raquel (BA(VA), Wood)
 Gebhart-Miller, Barbara Ols (BA(VA) Hons, Painting)
 Giddings, Caroline (BA(VA) Hons,)
 Gilbert, Jane Elizabeth (BA(VA), Textiles)
 Gillies, Belinda (Dip Art, Gold & Silver)
 Haga, Akie (BA(VA) Hons, Glass)
 Hancocks, Jean Margaret (BA(VA) Hons, Painting)
 Hamdan, Awangko (MA(VA), Ceramics)
 Hanrahan, Rebecca Clare (BA(VA) Hons, Printmedia & Drg)
 Hanson, Michael (Dip Art, Wood)
 Harding, Natalie (BA(VA), Gold & Silver)
 Harman, Christopher (BA(VA), Ceramics)
 Harvey, Peta (DipArt, Ceramics)
 Harris, Philip Barry (BA(VA), Wood)
 Havini, Taloi Rengetsi Faith (BA(VA) Hons, Ceramics)
 Head, Charmane Joy (BA(VA) Hons, Painting)
 Heaney, John (DipArt, Ceramics)
 Henderson, Karina Beth (BA(VA) Hons, Painting)
 Hewitt, Lauren (BA(VA) Hons, Photomedia)
 Heywood, Gabrielle Ann (BA(VA) Hons,)
 Hicks, Stephanie Fleur (BA(VA) Hons, Printmedia & Drawing)
 Hii, Joseph (BA(VA), Photomedia)
 Hind, Melanie Rose (BA(VA) Hons, Sculpture)
 Hook, Sally (DipArt, Ceramics)
 Howard, Joanna Katherine (BA(VA) Hons, Painting)
 Howard, Ruth Magdalen (BA(VA) Hons, Textiles)
 Huener, Marty (MVA, Ceramics)
 Jackson, Dan (BA(VA) Hons,)
 Jackson, Leah Marie (BA(VA) Hons, Ceramics)
 Jessup, Belinda Jane (BA(VA) Hons, Textiles)
 Jones, Elizabeth Rosalind (BA(VA) Hons,)
 Jury Radford, Sasha (DipArt, Ceramics)
 Kanda, Kaori (BA(VA), Gold & Silver)
 Kane, Angela (BA(VA) Hons, Wood)
 Kennedy, Elizabeth Leslie (BA(VA) Hons,)
 Kennett, Julie Lisa (BA(VA) Hons,)
 Kent, Elly (BA(VA), Printmedia & Drawing)
 Kerlin, Danielle Mary (BA(VA),)
 Kiernan, Beth (BA(VA) Hons, Photomedia)
 Kingston, Rachel Vanessa (BA(VA) Hons, Photomedia)
 Kins, Maija Vita (BA(VA) Hons, Textiles)
 Kiraly, Katherine Ildiko (BA(VA), Painting)
 Kobl, Mark Dominic (BA(VA) Hons,)
 Kübler, Christo James (BA(VA) Hons, Wood)

Lach-Newinsky, Alexander (BA(VA), Printmedia & Drawing)
 Laffan, Julian Simon (BA(VA) Hons.)
 Lallemand, Blaide (BA(VA) Hons, Sculpture)
 Lane, John (Dip Art, Wood)
 Lee, Wan-Hsin (BA(VA) Hons, Painting)
 Lees, Alice Elizabeth (BA(VA) Hons, Gold & Silver)
 Lightfoot, David Mark (BA(VA),)
 Lim, Ching Huat (BA(VA),)
 Lindsay, Deb (DipArt, Ceramics)
 Lloyd, Kimberley Jane Margaret (BA(VA), Textiles)
 Loupekine, Jill Lorraine (BA(VA) Hons, Printmedia & Drawing)
 Lovric, Ivo (MA(VA), Digital Arts)
 McCrow, Carmel Roseann (BA(VA),)
 McCuaig, Andrea Mary (BA(VA) Hons, Painting)
 McGettrick, Clare Elise (BA(VA), Photomedia)
 Mack, Kristie Amelia Jean (BA(VA) Hons, Sculpture)
 McKay, Claire Alexandra (BA(VA) Hons, Sculpture)
 Mackay, Ruth (DipArt, Ceramics)
 Macs, Gaida Valda (BA(VA) Hons, Sculpture)
 Mahdi, Basema (BA(VA) Hons, Printmedia & Drawing)
 Martin, Helen Sylvia (BA(VA) Hons, Ceramics)
 Molloy, Petra (DipArt, Ceramics)
 Mongkolprasit, Proadpran (BA(VA), Sculpture)
 Moskwa, Natalia Karolina (BA(VA), Ceramics)
 Moss, Suzanne Louise (BA(VA) Hons, Painting)
 Nadatani, Noriko (Dip Art, Textiles)
 Nadatani, Ryuhei (Grad Dip, Glass)
 Nawrath, Helen (DipArt, Ceramics)
 Newitt, Katrina Margaret (BA(VA), Photomedia)
 Nicol, Rohan John (BA(VA) Hons, Gold & Silver)
 Nielsen, Jenny Baasch (BA(VA), Painting)
 Nishiumi, Aki (BA(VA) Hons, Photomedia)
 Norman, Lara Lyall (BA(VA) Hons, Photomedia)
 Osorio, Edison (BA(VA) Hons, Glass)
 Owen, Bethany Rae (BA(VA) Hons, Glass)
 Peachey, Rachel, (BA(VA), Textiles)
 Pedvin, Richard Mark (BA(VA), Wood)
 Peters, Martine (BA(VA) Hons, Textiles)
 Phelan, Mark David (BA(VA), Glass)
 Pringle, Rachel Katherine (BA(VA) Hons, Painting)
 Rasmussen, Sally Louise (BA(VA), Textiles)
 Reid, Trevor John (BA(VA) Hons,)
 Reynolds, Anita Charlotte (BA(VA) Hons,)
 Robinson, Emily Susan (BA(VA) Hons, Painting)
 Rodrigues, Natalie (MA(VA), Glass)
 Rubenis, Niklas (BA(VA) Hons, Wood)
 Saab, Nana (BA(VA), Ceramics)
 Sammut, Paula (BA(VA) Hons,)
 Seares, Margot (Grad Dip, Photomedia)
 Seccombe, Joel Anthony (BA(VA), Painting)
 Serisier, Camille Ann (BA(VA) Hons, Sculpture)
 Sharp, Lizzie (BA(VA), Painting)
 Sheldon, Sarah Kirsty (BA(VA), Textiles)
 Shelley, Helen, (BA(VA) Hons, Painting)

Shepherdson, Kerry Anne (BA(VA) Hons,)
 Sherwood, Demelza Joan (BA(VA) Hons, Printmedia & Drg)
 Slater, Bernard Charles (BA(VA) Hons, Printmedia & Drawing)
 Smith, Matthew Blair (BA(VA) Hons, Sculpture)
 Spencer, Merryn Anne (BA(VA), Sculpture)
 Stephens, Kaye (DipArt, Ceramics)
 Stewart, Laura Ellen (BA(VA) Hons, Textiles)
 Surgent, April (BA(VA) Hons, Glass)
 Taglietti, Tanya, (BA(VA), Gold & Silver)
 Thamsongsana, Nayos (BA(VA), Gold & Silver)
 Tawagi, Linda Jill (BA(VA), Painting)
 Tay, Pei Inn (BA(VA), Ceramics)
 Thomas, Timothy Howard (BA(VA) Hons,)
 Tracey, Claire Mary (BA(VA) Hons, Sculpture)
 Travis, Katherine Emma (BA(VA) Hons, Photomedia)
 Tsai, Pei-Yu Elisha (BA(VA), Painting)
 Uttley, Andrew Phillip (BA(VA) Hons, Printmedia & Drawing)
 van Brunschot, Francis Lawrence (BA(VA) Hons, Painting)
 Veenendaal, Adelheid (BA(VA), Printmedia & Drawing)
 Verhelst, Lucia Maria Barbara (BA(VA) Hons, Textiles)
 Wills, David (BA(VA) Hons, Photomedia)
 Willson, Nicole Janine (BA(VA) Hons,)
 Wilson, Henry Edward (BA(VA),)
 Wilson, Karie Rai (BA(VA), Sculpture)
 Wilson, Nikki (BA(VA) Hons, Sculpture)
 Wilson, Sam (Dip Art, Wood)
 Wong, Yuk Yee Salinda (BA(VA) Hons, Photomedia)
 Workman, Candice Brooke (BA(VA), Textiles)
 Yarosh, Erin (Grad Dip, Ceramics)
 Young, Ana (BA(VA) Hons, Painting)
 Zараftis, Amelia (BA(VA), Sculpture)

2004

Bajracharya, Surya (BA(VA) Hons, Printmedia & Drawing)
 Barber, Nerrida (DipArt, Ceramics)
 Baskett, Jonathon (MVA, (Glass)
 Barfoed, Sonja (BA(VA), Printmedia & Drawing)
 Bottari, Megan (BA(VA) Hons, Glass)
 Blair, Annette (BA(VA) Hons, Glass)
 Bozic, Jovica (BA(VA), Painting)
 Boynes, Alexander (BA(VA) Hons, Gold & Silver)
 Broers, Richard (BA(VA), Sculpture)
 Bruen, Beverley (BA(VA) Hons, Textiles)
 Burness, Heather (MPhil, Printmaking))
 Chisolm, Ragen (BA(VA), Painting)
 Chao, Nan Kai (Grad Dip, Glass)
 Charter, Belle (BA(VA), Photomedia)
 Clay, Trevelyan (BA(VA) Hons, Painting)
 Cowan, Robert Allan (BA(VA), Sculpture)
 Crowe, Liza Jane (BA(VA), Sculpture)
 Dumetz, Paul (BA(VA), Ceramics)
 Doolette, Lara (BA(VA) Hons, Sculpture)
 English, Jenny Lee (BA(VA), Wood)

Evershed, Zoë Olivia (BA(VA) Hons, Photomedia)
 Field, Erin Jane (BA(VA), Printmedia & Drawing)
 Fieldhouse, Janet (BA(VA) Hons, Ceramics)
 Fisher, Annette (BA(VA) Hons, Painting)
 Flaherty, Peta (BA(VA), Printmedia & Drawing)
 Flood, Daniel (BA(VA), Painting)
 Foster, Timothy (Grad Dip, Wood)
 Giddings, Caroline (BA(VA) Hons, Printmedia & Drawing)
 Giles, Peter (Grad Dip, Wood)
 Gisz, Madeleine (DipArt, Wood)
 Godolley, Jozsef (DipArt, Ceramics)
 Gough, Robyn (DipArt, Ceramics)
 Hancocks, Jeanie (BA(VA) Hons, Painting)
 Hart, Willow (BA(VA), Textiles)
 Haga, Akie (BA(VA) Hons, Glass)
 Hammani, Thouraya (Grad Dip, Photomedia)
 Hanson, Jordy (Master of Philosophy, Painting)
 Hee, Daven (MA (VA), Ceramics)
 Henderson, Karina (BA(VA) Hons, Painting)
 Heywood, Gabrielle (BA(VA) Hons, Glass)
 Hind, Melanie (BA(VA) Hons, Sculpture)
 Hicks, Stephanie (BA(VA) Hons, Printmedia & Drawing)
 Hu, Han-Chung (Johnny) (BA(VA), Painting)
 Jackson, Dan (Bachelor of Arts, Printmedia & Drawing)
 James, Alex (BA(VA) Hons, Photomedia)
 Jbeili, Manal (BA(VA), Printmedia & Drawing)
 Jones, Chiko (DipArt, Ceramics)
 Jones, Libby (BA(VA) Hons, Sculpture)
 Jordan, Narelle (Grad Dip, Textiles)
 Kapociunas, James (BA(VA), Painting)
 Kendon, Ben (DipArt, Ceramics)
 Kennedy, Libby (BA(VA), Textiles)
 Kennett, Julie (BA(VA) Hons, Wood)
 Ksiezak, Magda (BA(VA), Photomedia)
 Kiernan, Beth (BA(VA) Hons, Photomedia)
 Laffan, Julian (BA(VA) Hons, Printmedia & Drawing)
 Kobal, Mark (BA(VA) Hons, Printmedia & Drawing)
 Kong, Choi Ling (Elaine) (Dip Art, Ceramics)
 Lightfoot, David (BA(VA), Printmedia & Drawing)
 Huat, Stan Lim Ching (BA(VA), Photomedia)
 Lien, Rani (MVA, Photomedia)
 Lister, Colin Ronald (BA(VA), Glass)
 Linehan, Patricia Anne (BA(VA), Painting)
 McAndrew, Else (BA(VA), Painting)
 McCarthy, Lauren (BA/BA(VA), Photomedia)
 McCrow, Carmel (BA(VA), Painting)
 Macs, Gaida (BA(VA) Hons, Sculpture)
 Mack, Kristie (BA(VA) Hons, Sculpture)
 McCuaig, Andrea (BA(VA) Hons, Painting)
 McLeod, Aimee (DipArt, Ceramics)
 Martin, Helen (BA(VA) Hons, Ceramics)
 Mathers, Lee Frances (BA(VA), Glass)
 Mellor, Danie (PhD, Printmaking)
 Meyen, Casey (BA/BA(VA), Printmedia & Drawing)

Moradi, Nazanin (BA(VA), Printmedia & Drawing)
 Moreing, Calli (BA(VA), Textiles)
 Moxon, Beverley Joanne (BA(VA), Textiles)
 Nadatani, Ryuhei (MVA, Glass)
 Noordhuis-Fairfax, Sarina (BA(VA) Hons, Printmedia)
 Nishiumi, Aki (BA(VA) Hons, Photomedia)
 Newman, Leanne Maree (BA(VA), Printmedia & Drawing)
 Norris, Patrick (BA(VA), Glass)
 Osborne, Rosalie Joy (BA(VA), Photomedia)
 Pickering, Emma Grace (BA(VA), Photomedia)
 Porritt, Robyn (DipArt, Ceramics)
 Pringle, Rachel (BA(VA) Hons, Painting)
 Rees, Emma (BA(VA)/ BAStud, Textiles)
 Reid, Trevor (BA(VA) Hons, Textiles)
 Reynolds, Anita (BA(VA) Hons, Printmedia & Drawing)
 Rickert, Sandra Leigh (BA(VA), Sculpture)
 Ringsmuth, Timothy (MPhil, Glass)
 Robertson, Flora Mary (BA(VA), Textiles)
 Ross, Derek (BA(VA), Painting)
 Rushall, Christine (BA(VA), Textiles)
 Ryder, Julie (MA(VA), Textiles)
 Sammut, Paula (BA(VA) Hons, Photomedia)
 Seccombe, Erica (Master of Philosophy, Printmaking)
 Seo, Byong Chan (MA (VA), Ceramics)
 Shavak, Jayde (BA(VA), Textiles)
 Scroope, Stephanie (BA(VA) Hons, Painting)
 Shepherdson, Kerry (BA(VA) Hons, Painting)
 Sherwood, Demelza (BA(VA) Hons, Printmedia & Drawing)
 Shuttleworth, Jason (BA(VA), Painting)
 Smith, Gordon (Grad Dip, Wood)
 Smith, Oliver (MPhil, Gold and Silver)
 Spencer, Merryn (BA / BA(VA) Hons, Sculpture)
 Stewart, Peter (MVA, (Glass)
 Stott, Penny (BA(VA) Hons, Painting)
 Spratt, Peggy (BA(VA), Painting)
 Tan, Joel (DipArt, Ceramics)
 Surgent, April (BA(VA) Hons, Glass)
 Thirion, Frank (PhD, Painting)
 Thomas, Timothy (BA(VA) Hons, Photomedia)
 Thorley, Alanna (BA(VA), Textiles)
 Todo, Kensuke (MA(VA), (Sculpture)
 Tracey, Claire (BA(VA) Hons, Sculpture)
 Underdown, Clementine (DipArt, Ceramics)
 Wanklyn, Christopher (BA(VA), Painting)
 van Brunschot, Francis (BA(VA) Hons, Painting)
 Van Limbeek, Annie (BA(VA), Painting)
 van Nieuwland, Monique (MPhil, (Textiles)
 Wallace, Linda (PhD, (Photomedia)
 Wessels, Sharon (BA(VA), Ceramics)
 Wetherall, Tim (Grad Dip, (Sculpture)
 Witcombe, Eessu (BA / BA(VA) Hons, Printmedia & Drawing)
 Whitten, Forrest (DipArt, Wood)
 Whitworth, Robyn (DipArt, Ceramics)
 Wiffen, Derek (DipArt, Wood)

Wilkins, Heather (BA(VA), Photomedia)
 Willsford, Anne (MA(VA), (Textiles)
 Wilson, Fiona (BA(VA), Sculpture)
 Woods, Sarah (BA / BA(VA), Printmedia & Drawing)
 Wotherspoon, Paul (BA(VA) Hons, Painting)
 Wyatt, Georgina Leith (BA(VA), Painting)
 Yamada, Kaede (BA(VA) Hons, Ceramics)
 Wykes, Shannon (BA(VA), Sculpture)

2005

Attard, Fay (DipArt, Ceramics)
 Battye, Andrew (BA(VA) Hons, Painting)
 Bell, Heather (DipArt, Ceramics)
 Biffin, Ana (BA(VA), Printmedia & Drawing)
 Briceno, Ximena (BA(VA) Hons, Gold & Silver)
 Bullen, Leah (BA(VA) Hons, Painting)
 Calocouras, Trina (BA(VA), Photomedia)
 Cocks, Jo-Anne (BA(VA), Sculpture)
 Campbell, James (BA(VA) Hons, Photomedia)
 Chiang, Jen-Chih (Ibi) (MA(VA), Gold and Silver)
 Cowan, Robert (BA(VA) Hons, Sculpture)
 Carvolth, Joanne (BA(VA), Photomedia)
 Cronin, Celia (BA(VA), Painting)
 d'Argeavel, Stan (MA(VA), Photomedia)
 de Weerd, Helen-Tatiana (BA(VA), Ceramics)
 Davies, Amelia (BA(VA) Hons, Textiles)
 De Saxe, Jana (BA(VA), Ceramics)
 de Smet, Aaron (BA(VA) Hons, Gold & Silver)
 Dodgson, Angela (BA(VA), Photomedia)
 Duffield, Erin (BA(VA) Hons, Sculpture)
 Dunstone, Jackie (BA(VA), Printmedia & Drawing)
 Dunmore, Justine (BA(VA), Ceramics)
 Feeney, Deirdre (BA(VA) Hons, Glass)
 Dumbleton, Alison (BA(VA) Hons, Printmedia & Drawing)
 Fields, Rachel (Bachelor of Arts, BA(VA), Textiles)
 Fisher, Dayna (BAStud/BA(VA), Glass)
 Floyd, Corinne (BA(VA), Ceramics)
 Gaffney, Elissa (BA(VA), Painting)
 Gorham, Lauren (BA(VA), Textiles)
 Hall, Tom (BA(VA) Hons, Photomedia)
 Hammami, Thouraya (MA(VA), Photomedia)
 Hanson, Michael (Grad Dip, Wood)
 Harding, Natalie (BA(VA) Hons, Gold & Silver)
 Havea, Tevita (BA(VA), Glass)
 Haynes, Louise (DipArt, Ceramics)
 Hashimoto, Reiko (BA(VA), Ceramics)
 Henderson, Maryke (BA(VA) Hons, Ceramics)
 Holmes, Julie (BA(VA) Hons, Printmedia & Drawing)
 Hodge, Gregory (BA(VA) Hons, Painting)
 Holtz, Jessica (BA(VA) Hons, Glass)
 Horacek, Judy (BA(VA), Printmedia & Drawing)
 Hu, Eric Yun-Hsinag, (MPhil, Gold and Silver)
 Hurrell, Erica (BA(VA) Hons, Photomedia)

Johnson, Owen (BA(VA), Glass)
 Keating, Jen (BA(VA), Photomedia)
 Kent, Ellen (BA(VA) Hons, Printmedia & Drawing)
 Labuda, Magdalena (DipArt, Photomedia)
 Lee, Yuen Yin (BA(VA), Printmedia & Drawing)
 Little, Rob (MA(VA), Photomedia)
 Lyne, Andrew (Grad Dip, Photomedia)
 Keys, Karen (BA(VA) Hons, Painting)
 Lees, Jane (BA(VA), Sculpture)
 Mantzouridis, Helen (DipArt, Ceramics)
 Lewis, Jacqueline (DipArt, Ceramics)
 Lucre, Michelle (BA(VA), Photomedia)
 McRoberts, David (BA(VA) Hons, Sculpture)
 Miller, Janette (DipArt, Ceramics)
 Martin, Alison (DipArt, Wood)
 Mitchell, Angela (DipArt, Wood)
 Monico, Lisa (DipArt, Ceramics)
 Moses, David (DipArt, Wood)
 Muir, Natalie (BA(VA), Ceramics)
 Neilson, Marina (BA(VA) Hons, Printmedia & Drawing)
 Namiko, Lorna (MA(VA), Ceramics)
 Nicholson, Nick (Grad Dip, Photomedia)
 Norris, Yolande (BA(VA), Painting)
 Pickett, Robbie (DipArts, Wood)
 Preston, Philip (BA/BA(VA), Photomedia)
 Prowse, Carly (BA(VA), Textiles)
 Nguyen, Amy (BA(VA) Hons, Printmedia & Drawing)
 Parker, Julie (BA(VA) Hons, Glass)
 Rice, Kaye (DipArt, Ceramics)
 Roberts, Meg (BA/BA(VA) Hons, Painting)
 Ratsaphong, Vissukamma (BA(VA), Photomedia)
 Reid, Stuart (Grad Dip, Wood)
 Roche, Saskia (BA(VA), Photomedia)
 Scheuerle, Simon (BA(VA) Hons, Sculpture)
 Saito, Ayako (BA(VA), Sculpture)
 Schmeisser, Tae (BA(VA), Glass)
 Schulz, Mark (DipArt, Wood)
 Slater, Ron (BA(VA), Ceramics)
 Smith, Gary (MPhil, Painting)
 Smith, Kate (BA/BA(VA) Hons, Printmedia & Drawing)
 Stewart-Moore, Daniel (BA(VA) Hons, Sculpture)
 Stewart-Moore, Theresa (BA(VA) Hons, Photomedia)
 Sofo, Charles (BA(VA) Hons, Photomedia)
 Stokes, AG [Ann Smith] (BA(VA) Hons, Painting)
 Tajcnar, Lia (MPhil, Ceramics)
 Tanner, Inge (DipArt, Ceramics)
 Taglietti, Tanja (BA(VA) Hons, Gold & Silver)
 Taylor, Patrick (DipArt, Ceramics)
 Townsend, Samuel (BA(VA) Hons, Photomedia)
 Trott, Tara (BA(VA), Printmedia & Drawing)
 Vitkovsky, Janice (BA(VA) Hons, Glass)
 von Behrens, Rosemary (BA(VA), Painting)
 Warren, Mathew (BA(VA), Photomedia)
 Watson, Ruth (PhD, Photomedia)

Wellfare, Pauline (DipArts, Ceramics)
 Williams, Lindsay (BA(VA), Wood)
 Wise, Emma (BA(VA), Sculpture)
 Wyatt, Georgina (BA(VA) Hons, Painting)
 Wyeth, Janetta (DipArt, Ceramics)
 Ya-wen, Chen (MA(VA), Ceramics)
 Yamaguchi, Yoko (BA(VA) Hons, Printmedia & Drawing)
 Yonetami, Ken (MA(VA), Ceramics)
 Young, Carolyn (Grad Dip, Photomedia)

2006

Aitken, Antonia (BA(VA) Hons, Printmedia & Drawing)
 Andrews, Leonie (BA(VA), Textiles)
 Asaka, Masahiro (Grad Dip, Glass)
 Aubort, Lucette (MA(Vis), Glass)
 Baker-Finch, Clem (Grad Dip, Photomedia)
 Baratinskas Goodman, Cristina (BA(VA) Hons, Ceramics)
 Battisti, Julie (BA(VA)/BA, Painting)
 Bingham, Tanmaya (MAVA, Painting)
 Bradfield, Sian (BA(VA) Hons, Photomedia)
 Brown, Majella (BA(VA) Hons, Photomedia)
 Browne, Beck (BA(VA), Photomedia)
 Butcher, Charles (BA(VA) Hons, Glass)
 Butlin, Richard (BA(VA)/BA, Ceramics)
 Campbell, Elizabeth (BA(VA), Gold & Silver)
 Carlin, Margaret (BA(VA), Ceramics)
 Charley, Kimberly (BA(VA), Wood)
 Ching, Mia Lee (BA/BA(VA) Hons, Gold & Silver)
 Clune, Justin (BA(VA) Hons, Photomedia)
 Cockburn, Cobi (BA(VA) Hons, Glass)
 Cole, Tiffany (BA(VA) Hons, Painting)
 Collins, Jennifer (BA(VA), Glass)
 Colwell, Alisha (BA(VA), Photomedia)
 Conroy, Dorte (MA(Vis), Sculpture)
 Dumetz, Paul (Grad Dip, Ceramics)
 Edghill, Katharine (BA(VA) Hons, Gold & Silver)
 Edwards, Michael (BA(VA) Hons, Painting)
 Evans, Tania (BA(VA), Painting)
 Firth, Sarah (BA(VA) Hons, Sculpture)
 Freeman, Sara (BA(VA) Hons, Printmedia & Drawing)
 Gabiola, Raquel (BA(VA) Hons, Wood),
 Garside, Tanya-Maree (BA(VA), Painting),
 Gordon, Holly (BA(VA)/BA, Textiles)
 Guth, Robert Ern-Yuan (BA(VA), Photomedia)
 Hadiwibawa, Christel (BA(VA), Wood)
 Hall, Dian (DipArt, Ceramics)
 Hanson, Carole (MA(Vis), Ceramics)
 Hill, Mel (BA(VA), Photomedia)
 Holmes, Amy (BA(VA) Hons, Photomedia)
 Hove, Dianne (DipArt, Ceramics)
 Howlett, Rowan (BA(VA), Wood)
 Jackson, Della (BA(VA) Hons, Painting)
 Jensma, Helen (DipArt, Textiles)

Johnson, Kim (Grad Dip, Wood)
 Jones, Stephanie (MPhil, Printmedia & Drawing)
 Juranek, Jana (BA(VA), Photomedia)
 Kane, Alicia (BA(VA) Hons, Ceramics)
 Kesteven, Sue (DipArt, Glass)
 Kettle, Rebecca (BA(VA), Painting)
 Kingston, Rachel (MAVA, Photomedia/Ceramics)
 Krebs-Schade, Erik (BA(VA) Hons, Painting)
 Lamb, Halie (BA(VA), Gold & Silver)
 Lane, John (Grad Dip, Wood)
 Langdon, Trenna (DipArt, Ceramics)
 Lawler, Rene (BA(VA) Hons, Photomedia)
 Lee, Wan-Hsin (MAVA, Painting)
 Little, Mathew (DipArt, Gold & Silver)
 Lucas, Nolene (PhD, Sculpture)
 Luff, Tracy (BA(VA) Hons, Sculpture)
 Milligan, James (BA(VA), Wood)
 Monro-Allison, Julie (DipArt, Textiles)
 Murray, Julia (BA(VA) Hons, Printmedia & Drawing)
 McGovern, Alan (BA(VA), Painting)
 Nakano, Noriko (MAVA, Textiles)
 Nicholson, Bridget (MA(Vis), Sculpture)
 Nest, Timo (BA(VA) Hons, Photomedia)
 O'Brien, Emily (BA(VA) Hons, Gold & Silver)
 O'Brien, Paul (BA(VA), Printmedia & Drawing)
 O'Brien-Malone, Angela (BA(VA), Printmedia & Drawing)
 Oh, Meelan (BA(VA) Hons, Printmedia & Drawing)
 Palaskas, Kitiya (BA(VA), Printmedia & Drawing)
 Paver, Cathy (BA(VA) Hons, Painting)
 Perrett, Anna (BA(VA), Photomedia)
 Pilat, Kalina (BA(VA) Hons, Painting)
 Posada, Lucas (MAVA, Painting)
 Procter, Eileen (BA(VA) Hons, Gold & Silver)
 Rawlings, Candace (DipArt, Wood)
 Rice, Sarah (Grad Dip, Ceramics)
 Roan, Patricia (BA(VA) Hons, Glass)
 Robertson, Ola (BA(VA) Hons, Textiles)
 Robertson, Ian (BA(VA) Hons, Painting)
 Robinson, Macushla (BA(VA)/BA, Printmedia & Drawing)
 Ryman, Barbara (Grad Dip, Gold & Silver)
 Saito, Ayako (BA(VA) Hons, Sculpture)
 Sallustio, Milena (DipArt, Ceramics)
 Sanders, Natalie (BA(VA) Hons, Printmedia & Drawing)
 Shevlin, Patrick (BA(VA), Sculpture)
 Smith, Alison (BA(VA), Textiles)
 Surplice, Jessie Mae (BA(VA), Glass)
 Tanfer, Tugba Alexandra (BA(VA), Painting)
 Thompson, Beatrice (BA/BA(VA), Textiles)
 Tuckwell, John (DipArt, Ceramics)
 Wainwright, Rosina (BA (Visual, Sculpture),)
 Ward, Alexandra (BA(VA), Painting)
 Wilson, Henry (BA(VA) Hons, Wood)
 Yau, Helen (DipArt, Ceramics)
 Zoller, Emma (BA(VA), Photomedia)

2007

Aeberhard, Pascal (BA(VA), Glass)
 Bae, Isha (BA(VA) Hons, Photomedia)
 Barfoed, Sonia (BA(VA) Hons, Printmedia & Drawing)
 Beecher, Kress (BA(VA), Textiles)
 Blake, Sally (BA(VA), Textiles)
 Bliss, Joel (BA(VA), Sculpture)
 Booker, Kay (Dip Art, Ceramics)
 Bradley, Jacqueline (BA(VA) Hons, Sculpture)
 Bremner, Mog (BA(VA), Textiles)
 Carey, Robynne (BA(VA), Ceramics)
 Carlin, Margaret (MVA, Ceramics)
 Castiglione-Bradshaw, Julia (BA(VA) Hons, Painting)
 Clarke, Dina (BA/BA(VA) Hons, Gold & Silver)
 Cowie, Louise (BA(VA), Photomedia)
 Ceramidas, Kate (BA(VA), Photomedia)
 Daniel, Philip (BA(VA), Photomedia)
 Davy, Linda (Grad Dip, Ceramics)
 Dearn, Andrew (Dip Art, Wood/Furniture)
 Dunn, Amy (BA/BA(VA), Painting)
 Eagle, Toby (BA(VA), Gold & Silver)
 Eliason, Lucy (BA(VA), Textiles)
 Evans, Sarah (BA(VA) Hons, Photomedia)
 Feuer, Leila (MVA, Painting)
 Fitzmaurice, Melanie (BA(VA) Hons, Sculpture)
 Flood, Daniel (Grad Dip, Painting)
 Fox, Thomasina (BA(VA), Painting)
 Ghosh, Madhulika (Dip Art, Ceramics)
 Glikson, Michal (BA/BA(VA) Hons, Painting)
 Goninon, Margaret (BA(VA), Printmedia & Drawing)
 Gorham, Elliot (BA(VA) Hons, Wood/Furniture)
 Grant, Cheryl (BA(VA), Sculpture)
 Green, Katie (BA(VA), Gold & Silver)
 Gregerson, Leigh (BA(VA), Painting)
 Guy, Benjamin (BA(VA), Printmedia & Drawing)
 Hall, Nathan (Dip Art, Wood/Furniture)
 Harding, Annika (BA/BA(VA), Painting)
 Haygarth, Stephanie (BA(VA) Hons, Painting)
 Haynes, Nicci (BA/BA(VA) Hons, Printmedia & Drawing)
 Heasman, Claire (BA(VA), Painting)
 Higgins, Denise (BA(VA) Hons, Printmedia & Drawing)
 Hill, Bettina (BA(VA) Hons, Printmedia & Drawing)
 Hopkinson, Elyshia (BA(VA), Sculpture)
 Jackett, Emily (BA(VA), Photomedia)
 Jackson, Ron (BA(VA), Ceramics)
 Jagiello, Anna (BA(VA), Photomedia)
 Jenkins, Simon (BA(VA), Painting)
 Jorgensen, Kate (Dip Art, Ceramics)
 Kang, Rosa (BA(VA), Glass)
 Kelly, Miria (BA(VA) Hons, Art Theory)
 Kennedy, Regan (BA(VA) Hons, Photomedia)
 Kerr, Amy (BA(VA), Textiles)
 Kraushaar, Greg (Dip Art, Furniture/Wood)

Kruger, Katharine (BA(VA), Printmedia & Drawing)
 Lahy, Waratah (PhD, Painting)
 Lanwill, Susan (Dip Art, Ceramics)
 Lemoh, Rosalind (BA(VA) Hons, Sculpture)
 Lewis, Owen (BA(VA), Sculpture)
 Leydon, Kristen (BA(VA), Painting)
 Little, Fiona (BA(VA) Hons, Painting)
 Lloyd, Jennifer (BA(VA), Ceramics)
 Luscombe, Liang Xia (BA(VA), Painting)
 Mack, Isadora (MVA, Painting)
 Marshall, Lucie (BA(VA), Textiles)
 Martinez, Luisa (BA(VA), Printmedia & Drawing)
 Maurice, Kate (BA(VA) Hons, Printmedia & Drawing)
 McCooke, Jenny (BA(VA), Printmedia & Drawing)
 McManus, Jonathon (BA(VA), Photomedia)
 Mertens, Samuel (BA(VA) Hons, Gold & Silver)
 Mirlieb, Harald (Dip Art, Furniture/Wood)
 Morosi, Michelle Anne (BA(VA), Ceramics)
 Mossman, Anne (Dip Art, Ceramics)
 Mulvaney, Elizabeth (BA(VA), Photomedia)
 Newbury, Katrina (BA/BA(VA), Textiles)
 Nguyen-Hoan, Lan (BA(VA) Hons, Gold & Silver)
 O'Brien, Kara (BA(VA), Painting)
 O'Dea, Kerrie (MVA, Photomedia)
 Ormonde, Sarah (Dip Art, Ceramics)
 Palangi, Fatemah (BA(VA), Painting)
 Papanikolakis, Elena (BA(VA) Hons, Painting)
 Pouter, Suzanne (BA(VA), Painting)
 Price, Timothy (BA(VA) Hons, Painting)
 Quinn, Lucy (BA(VA) Hons, Printmedia & Drawing)
 Rashidi, Maryam (BA(VA) Hons, Printmedia & Drawing)
 Raupach, Anna (BA(VA) Hons, Photomedia)
 Rees, Christine (Dip Art, Ceramics)
 Riethmuller, Caroline (BA/BA(VA) Hons, Painting)
 Robinson, Tricia (Dip Art, Ceramics)
 Rodriguez, Christian (BA(VA), Printmedia & Drawing)
 Rose, Stephanie (BA(VA), Photomedia)
 Saito, Ayaka (MVA, Sculpture)
 Salas Hammer, Dionisia (BA/BA(VA) Hons, Painting)
 Schmid, Geraldine (BA(VA), Painting)
 Shawcross, Lucinda (BA(VA), Gold & Silver)
 Sheridan, Anita (BA(VA) Hons, Printmedia & Drawing)
 Shimomura, Minoru (BA(VA) Hons, Glass)
 Srbinoska, Rosana (BDA, Textiles)
 Stone, Aria (BA(VA) Hons, Painting)
 Stangret, Rhebeke (BA(VA), Photomedia)
 Swifte, Genevieve (BA(VA) Hons, Printmedia & Drawing)
 Talibudeen, Shireen (Dip Art, Ceramics)
 Telford, Roslyn (BA(VA) Hons, Painting/BSc (Forestry))
 Thorley, Renee (BA(VA), Gold & Silver)
 Timbs, Maree (BA(VA), Painting)
 Vermeesch, Elizabeth (BA(VA), Textiles)
 Vukeljic, Ljubica (BA(VA) Hons, Painting)
 Vukovljak, Daniel (BA(VA), Painting)

Wade, Jessica (BA(VA) Hons, Sculpture)
 Wall, Bianca (BA(VA), Textiles)
 Walsh, Helene (BA(VA), Printmedia & Drawing)

2008

Adair, Sally (Dip Art, Sculpture)
 Allen, Rosemary (BA(VA), Painting)
 Alphonso, Kaori (Grad Dip, Visual, Photography & Media Arts)
 Ashe, Benjamin (BA/BA(VA), Painting)
 Ashe, Lydia (BA(VA) Hons, Sculpture)
 Aunela, Cassandra (BA(VA), Sculpture)
 Banks, Robyn (BA(VA), Painting)
 Barbay, Vanessa (BA(VA) Hons, Painting)
 Barker, Kate (BA(VA) Hons, Painting)
 Beer, Emma (BA(VA), Painting)
 Bell, Susan (BA(VA), Ceramics)
 Bennett-Rouch, Amber (BA(VA), Gold & Silver)
 Bennetts-Cash, Catherine (BA Hons/BA(VA) Hons, Painting)
 Black, Neville (BDA, Painting),)
 Blackwell, Richard (BA(VA) Hons, Printmedia & Drawing)
 Boal, Zoe (BA(VA) Hons, Painting)
 Brand, Eliot (BA(VA), Glass)
 Boyd, Julia (BA(VA), Painting)
 Braund, Helen (BA(VA), Painting)
 Brooke, Julie (BA(VA) Hons, Painting)
 Butlin, Richard George (BA/BA(VA) Hons, Ceramics)
 Carmody, Christopher (BA(VA), Painting)
 Challis, Niki (BA(VA), Painting)
 Collins, Ellen (BA(VA), Glass)
 Conron, Erin (BA(VA) Hons, Glass)
 Core, Pamela (Dip Art, Gold & Silver)
 Costessi, Tina (BDA, Painting)
 Day, Michelle (BA(VA), Textiles)
 Do Campo, Fernando (BA(VA) Hons, Painting)
 Dwyer, Timothy (BA/BA(VA) Hons, Painting)
 Edwards, Daniel (BA(VA), Textiles)
 Elliott, Claire (BA(VA), Painting)
 Ellis, Linzie (BA(VA), Painting)
 Emerson, George (BDA, Painting)
 Evans, Adam (BDA, Furniture/Wood)
 Fieldhouse, Janet (MPhil, Ceramics)
 Forster, Benjamin (BA(VA) Hons, Printmedia & Drawing)
 Fortesque, Chris (PhD, Photography & Media Arts)
 Francic, Angela (BA(VA), Ceramics)
 Freeman, Rachael (BA(VA) Hons, Painting)
 Fulthorpe, Talbet (BDA, Painting)
 Gallagher, Skye (BA(VA), Sculpture)
 Godbolde, Shellaine (BA(VA), Printmedia & Drawing)
 Goode, Katherine (BA(VA), Printmedia & Drawing)
 Green, Felicity (MA(VA), Painting)
 Grimstone, Michelle (BA/BA(VA), Textiles)
 Hammond, Judith (Dip Art, Textiles)
 Hanneman, Alice (BA(VA), Painting)

Harty, Ashlin (BA(VA), Painting)
 Herrington, Jessica (BA(VA) Hons, Printmedia & Drawing)
 Huber, Ina (BA(VA) Hons, Furniture/Wood)
 Hyland, Sarah (BA(VA), Painting)
 Ifould, Fran (MA(VA), Printmedia & Drawing)
 Jackson, Alison (BA(VA) Hons, Gold & Silver)
 Jackson, Megan (BA(VA) Hons, Textiles)
 Jang, Rebecca (Sol GI) (BA(VA), Sculpture)
 Johnston, Chris (Dip Art, Ceramics)
 Jonas, Brian (Grad Dip (Visual), Photography & Media Arts)
 Judd, Lachlan (BDA, Painting)
 Karmel, Robert (BA(VA) Hons, Printmedia & Drawing)
 Kelaher, Deidre (BA(VA), Textiles)
 Kerr, Heather (BA(VA), Painting)
 Kesteven, Sue (BA(VA), Glass)
 Knight, Phoebe (BA(VA) Hons, Ceramics)
 Langer, James (BA(VA), Printmedia & Drawing)
 Le Comte, Natalie (BA(VA), Painting)
 Lees, Victoria (MPhil, Painting)
 Lennox, Sally (BA(VA), Painting)
 Libke, Dianne (BA(VA), Sculpture)
 Lieutenant, James (BA(VA), Painting)
 Lloyd, Jennifer (BA(VA) Hons, Ceramics)
 Lockley, Ingrid (BDA, Gold & Silver)
 Longmore, Shakira (BA/BA(VA), Painting)
 Loy-Wilson Samuel (BA(VA), Sculpture)
 McBryde, Tye (BA(VA) Hons, Painting)
 McDonald, Brendan (BA(VA), Printmedia & Drawing)
 McLean, Peter (BA(VA), Printmedia & Drawing)
 Macmaster, Nadia (BA(VA), Printmedia & Drawing)
 Maconochie, Frank (BA(VA), Furniture/Wood)
 Macoun, Angus (BA(VA), Glass)
 Mahajan, Payal Sehgal (BA(VA) Hons, Painting)
 Main, Nikki (BA(VA) Hons, Glass)
 Mather, Natalie (BA/BA(VA), Painting)
 Mathews, Kristina (BAAsianStudies/BA(VA), Ceramics)
 Milligan, James (BA(VA), Furniture/Wood)
 Motomura, Sakura (BA(VA), Painting)
 Murphy, Brendan (BA(VA), Furniture/Wood)
 Newton, Renee (BA(VA), Ceramics)
 Noble, Dorothy (BA(VA) Hons, Sculpture)
 O'Connell, Sean (BA(VA), Gold & Silver)
 O'Connor, Sharon (BA(VA), Painting)
 Oliphant, Ruth (BA(VA) Hons, Glass)
 Palavestra, Christopher (Dip Art, Furniture/Wood)
 Parker, Tanija (BA(VA) Hons, Painting)
 Patemen, Tracy (BDA, Gold & Silver)
 Periton, Alana (Dip Art, Glass)
 Peters, Jacklyn (BA(VA) Hons, Painting)
 Phabmixay, Alyssa (BA(VA), Furniture/Wood)
 Phillipson, Tarrant (BA(VA) Hons, Painting)
 Pilat, Gosia (BA(VA) Hons, Ceramics)
 Pilcher, Henry (BA(VA) Hons, Furniture/Wood)
 Power, Amy (BA(VA) Hons, Sculpture)

Qualitz, Heike (BA(VA), Sculpture)
 Quinn, Coby (BA(VA), Printmedia & Drawing)
 Radinger, Monika (MA(VA), Printmedia & Drawing)
 Rahman, Kishwar (MA(VA), Printmedia & Drawing)
 Res, Elizabeth (BA(VA), Painting)
 Riley, Tara (BA(VA), Painting)
 Rindt, Kathy (BA(VA) Hons, Glass)
 Roberts, Nicole (BA(VA), Painting)
 Rodriguez, Marissa (BA/BA(VA), Printmedia & Drawing)
 Santos, Bradley (BA(VA) Hons, Printmedia & Drawing)
 Sarsfield, Tracey (BDA, Sculpture)
 SaWa, Evelyne (BA(VA), Painting)
 Schaaf, Jiddo (BDA, Furniture/Wood)
 Schleif-Mohr, Amy (MA(VA), Glass)
 Schwartz, Jackson (BA(VA), Glass)
 Sivell, Alana (BA(VA), Textiles)
 Smith Whatley, Ellyn (BA(VA), Sculpture)
 Sneddon, Rachael (BA(VA), Textiles)
 Spence, Christopher (BA(VA), Printmedia & Drawing)
 Stewart, Laine (BA/BA(VA), Painting)
 Stretton, Marilyn (BA(VA), Painting)
 Surplice, Jessie Mae (BA/BA(VA) Hons, Glass)
 Thomas, Bridget (BA(VA) Hons, Glass)
 Toll, Belinda (BA(VA), Glass)
 Tran, Karen (BA(VA), Painting)
 Treacy, Bronwyn (BA/BA(VA) Hons, Printmedia & Drawing)
 Tucker, Carmen (BA/BA(VA), Sculpture)
 Tyler, Trillian (BA(VA), Photography & Media Arts)
 Vardos, Beau (BDA, Painting)
 Veikkanen, Adam (BA(VA) Hons, Printmedia & Drawing)
 Walsh, Virginia (Dip Art, Ceramics)
 Weise, Bernd (MA(VA), Ceramics)
 Whitta, Kevin (BA(VA), Painting)
 Whyte, Maree (BA(VA), Ceramics)
 Williams, Guy (BDA, Painting)
 Wills, David (PhD, Photography & Media Arts)
 Xeros, Naomi (BA(VA), Printmedia & Drawing)
 Zhang, Ying (BA(VA), Painting)
 Zhu, Dan (BA(VA), Painting)

Visiting Artists' Book entry by Gickmai
 Kundun, visiting artist to the School
 of Art Gallery and participant in the
 exhibition 'Luk Luk Gen! Contemporary
 Art from Papua New Guinea', opened by
 the Governors General Mr bill Hayden
 (Australia) and Sir Serie Eerie (PNG) in
 Spetember 1991.

APPENDIX K

PRIZES, AWARDS & SCHOLARSHIPS :: 1988–2007

1988 (Co-ordinator Liz Murphy)

Velta Vilmanis	Glass	ANU Award (EASS)
Gary Shinfield	Printmaking	ANU Award (EASS)
Szuszy Young	Gold & Silver	Malleson Stephen Jacques Award (EASS)
Jonathan Nichols	Sculpture	Lend Lease Canberra Award (EASS)
Derek O'Connor	Painting	Lend Lease Canberra Award

1989 (EASS Co-ordinator: Julie Ewington)

Annie Jacobs	Photomedia	German Academic Exchange Service Scholarship
Caterina Vignando	Textiles	Lyle T. Cullen Memorial Book Prize
Elizabeth Smith	Photomedia	Malleson Stephen Jacques Award (EASS), National Student Art Prize awards by Mitchell CAE
Erica Hartshorn	Textiles	Special commendation awarded by Australian Wool Corporation Young Designers Award,
Judy Bohm-Parr	Glass	ANU Acquisition Award (EASS)
Georgina Knol	Gold and Silver	Diamond Valley Art Award
Mascha Moje	Gold and Silver	Jewellery and Metalsmiths Group of Australia Graduate Metal Award
Nicholas Stranks	Ceramics	1st Prize Walkers National Ceramics Award
Sue Hunter	Ceramics	2nd Prize Walkers National Ceramics Award
Madeleine Meyer	Ceramics	NRS Group Award (EASS)

1990 (EASS Awards Co-ordinator Julie Ewington)

Alison Cornish	Textiles	Hoechst National Textile Award
Cherylynn Anne Holmes	Painting	EASS Award (Acquisition)
David Briggs	Painting	EASS Award (Acquisition)
Elizabeth Smith	Photomedia	EASS Award (Acquisition)
Hannu Sandstrom	Painting	EASS Award (Acquisition)
Jack Clark	Photomedia	EASS Award (Acquisition)
Judy Bohm-Parr	Glass	EASS Award (Acquisition)
Madeleine Meyer	Ceramics	EASS Award (Acquisition)
Mariana del Castillo	Printmaking	EASS Award (Acquisition)
Paul Aspinall	Ceramics	Walkers National Ceramic Award
Rosalin Dixon	Painting	EASS Award (Acquisition)
Tracey Horrocks	Photomedia	EASS Award (Acquisition)
Andrew Butterworth	Wood	Lyle T. Cullen Memorial Book Prize
Alan Koninger	Photomedia	ANU Centre for Resources & Environmental Studies Award (CRES)
Janet Garcia	Painting	Mallesons Stephen Jaques Award (EASS)

Janina Down	Painting	Australian Construction Services Award
Spiros Coutroubas	Photomedia	The Parliamentary Library Award
Tang Hong Lee	Printmaking	Lend Lease Canberra Award (EASS)
Yumiko Collins	Ceramics	Walkers Ceramics Award

1991

Diana Gordon	Sculpture	Lyle T. Cullen Memorial Book Prize
Jo Darbyshire	Painting	Patrons Postgraduate Award

1992 (EASS Co-ordinator: Jane Barney)

Anne Brennan	Sculpture	ITA MA Scholarship
Christine James	Graphic Inv.	CRES Award
Claire Martin	Sculpture	EASS Acquisition Award
Darryl Myott	Textiles	Mitchell Giurgola & Thorpe Award
Gilbert Riedelbauch	Gold and Silver	Patrons Postgraduate Award
Jari Nousiainen	Painting	EASS Acquisition Award
Kelly Thompson	Textiles	ITA MA Scholarship
Linda Johnson	Photomedia	Readers Digest Award
Paul Uhlmann	Graphics	Lyle T. Cullen Memorial Book Prize
Peter Kothe	Painting	Austrian Construction Services Award
Robert Cleworth	Painting	Gordon Samstag Travelling Scholarship
Robert Kitchell	Photomedia	Mallesons Stephen Jaques Award (EASS)
Stephen Hudson	Ceramics	ANU Award (EASS)
Yifeng Tan	Printmaking	NRS Group Award

1993 (EASS Awards Co-ordinator Celia Roach)

Anne Brown-Bryan	Sculpture	Lyle T. Cullen Memorial Book Prize
Barbara McConchie	Printmaking	NRS Group Award
Caitlin Wall	Painting	Telecom Scholarship 1993
Cassandra King	Gold and Silver	Canberra Times Artist of the Year (Trophy Commission.)
Gillian Gamble	Painting	Mallesons Stephen Jaques Award (EASS)
Hanh Ngo	Textiles	Mitchell Giurgola & Thorpe Award
Heather Burness	Printmaking	Interiors Aust-Australia Construction Services Award
Imogen Keen	Graphic Inv.	Readers Digest Award
Jennifer Taylor	Painting	CRES Award
Marcia Lochhead	Photomedia	CSA Drawing Prize
Michele Beevors	Sculpture	Gordon Samstag Travelling Scholarship
Mies Grybaitis	Glass	ANU Award (EASS)
Paul Uhlmann	Graphic Inv.	Gordon Samstag Travelling Scholarship
Sonia Van de Haar	Painting	Mallesons Stephen Jaques Award (EASS)

1994 (EASS Awards Co-ordinator Celia Roach)

Abigail Howells	Graphic Inv.	Interiors Aust-Australia Construction Services Award
Abigail Howells	Graphic Inv.	Studio One Residency Awards
Aroona Murphy	Textiles	Studio One Residency Awards
Charles Freer	Sculpture	Mitchell Giurgola & Thorpe Award
Danie Mellor	Graphics	ANU Award (EASS)
Jane Morrissey	Glass	Mitchell Giurgola & Thorpe Award
Jeremy James	Photomedia	Lyle T. Cullen Memorial Book Prize
Liz Smith	Photomedia	Canberra/Versailles Photography Scholarship
Lucy Turner	Painting	Gordon Samstag Travelling Scholarship
Marcia Lochhead	Photomedia	Gordon Samstag Travelling Scholarship
Monica Castell	Ceramics	Malleson Stephen Jaques Award (EASS)
Monique Aurucchio	Printmaking	Studio One Residency Awards
Norma Price	Ceramics	EASS Acquisition Award
Roxanne Lambie	Painting	EASS Acquisition Award
Samantha Chard	Photomedia	Mallesons Stephen Jaques Award (EASS)
Steven Davis	Painting	NRS Group Award and University Medal
Tom Moore	Glass	CRES Award

1995 (EASS Co-ordinator: Celia Roach)

Carl Sutherland	Painting	Gordon Samstag Travelling Scholarship
Christy Gilbert	Sculpture	CCAS & Gorman House Arts Centre Award
Claudia Borella	Glass	Institute of the Arts Award (EASS)
David Martin	Photomedia	Mitchell Giurgola and Thorpe Award
Edward Hayes	Sculpture	Janet Johnston Award (EASS)
Fiona Sivyver	Painting	Telstra Travelling Scholarship
Fronica Binns	Graphic Inv.	Studio One Residency Awards
Hou Leong	Photomedia	Photo Access Award
Jacqui Drinkall	Painting	University Medal
Jacqui Drinkall	Painting	Janet Johnston Award (EASS)
Jenny Allen	Printmaking	ANU Award (EASS)
Judith Morgan	Textiles	CRES Award
Kate Murphy	Sculpture	Interiors Australia-Australia Construction Services Award
Kath Murphy	Sculpture	Studio One Residency Awards
Lachlan Dibden	Painting	CRES Award
Lia Szoklaski	Painting	EASS Acquisition Award
Linda Rice	Textiles	Australia Council Traineeship in conjunction with Megalo Access Arts
Lyndal Kennedy	Wood	2nd Prize: Bega Woodworkers Association
Mary Jean Vickers	Wood	1st Prize: Bega Woodworkers Association
Matthew Harding	Wood	Lyle T. Cullen Memorial Book Prize and Wing Tai Holdings Ltd Award (EASS)
Nei-Keiwa Close	Ceramics	EASS Acquisition Award
Sally Mussett	Gold and Silver	Mallesons Stephen Jaques Award (EASS)
Shane Breynard	Photomedia	University Medal
Sonya Jayne Smith	Textiles	Megalo Access Arts Inc Award and EASS Acquisition Award
Susan Matyas	Ceramics	EASS Acquisition Award
Tony Bailey	Printmaking	Studio One Residency Awards
Victoria Gill	Textiles	Student Drawing Prize
Visnja Kaleb	Graphic Inv.	University Medal and Mitchell Giurgola & Thorpe Award

1996 (EASS Co-ordinator Lucina Ward)

Aiden McDonald	Gold and Silver	Australia Council Traineeship in conjunction with Fink
Bronwen Riddiford	Gold and Silver	Traineeship at the Jam Factory, Adelaide
Charles Freer	Sculpture	Australia Council Grant
Christine James	Painting	Megalo Access Arts Inc Award
Chun Chiang	Painting	EASS Award (which one?)
Emily Reader	Ceramics	Telstra Travelling Award
Fiona Isaac	Painting	Westende IOF Travelling Scholarship
Jodie Cunningham	Painting	University Medal and EASS Award
Julian McLucas	Graphics	Telstra Travelling Award
Katherine Regnault	Textiles	Telstra Travelling Award
Kirrily Hammond	Printmaking	Telstra Travelling Award
Lauren Simeoni	Gold and Silver	Traineeship at the Jam Factory, Adelaide
Lisa Bristow	Painting	Westende IOF Travelling Scholarship
Megan Munro	Textiles	1996 Canberra Spinners & Weavers Guild Award
Nina Sellars	Photomedia	Westende IOF Travelling Scholarship
Szusy Timar	Gold and Silver	Australia Council Project Grant, Hungarian Study Scholarship
Victoria Gill	Textiles	1996 Canberra Spinners & Weavers Guild Award

1997 (EASS Co-ordinator: Aroona Murphy)

Joy McDonald	Ceramics	Lyle T. Cullen Memorial Book Prize
Aidan McDonald	Gold and Silver	Metalcraft Award
Akiko Taguchi	Graphic Inv.	ANU Award (EASS) and Chief Minister's Award
Alison Munro	Printmaking	Studio One Residency Awards and Sir Geoffrey Yeend Scholarship for Honours
Alison Sutton	Photomedia	Studio One Residency Awards
Andienne Tamas	Painting	ANU International Scholarship
Angela Moser	Photomedia	Mallesons Stephen Jaques Award (EASS)
Anna Simic	Sculpture	CCAS & Gorman House Arts Centre Award
Claudia Borella	Glass	Young Glass Award
David Nugent	Painting	Object Magazine EASS Award
Fatima Killeen	Painting	Mallesons Stephen Jaques Award (EASS), Megalo Access Arts Inc Award and Studio One Residency Awards
Fiona Sivyver	Painting	CRES Award and Studio One Residency Awards
Georgia Whiley	Glass	CRES Award
Graham Eadie	Painting	Vocation Educational Training Authority (VETA) Award
Habib Zeitouneh	Painting	Undergraduate Scholarship
Haley Richardson	Photomedia	KPMG Peat Marwick Acquisition Award
Jacqueline Gropp	Glass	Peter and Lena Karmel Anniversary Award for Art and ANU Award (EASS)
Jacqui Drinkall	Painting	Art Gallery of NSW Conrad Martens Travelling Scholarship
James Angus	Gold and Silver	1st Prize International Stainless Steel Competition, Germany.
Jane Hanson	Sculpture	Maascorp Award

Jessica Loughlin	Glass	Queens Trust Awardand Resource Finance Corp National Glass Award	Maiju Woodhead	Ceramics	CSA Alumni Association Award
Jodie Cunningham	Painting	Scholarship in Museum Studies from University of Sydney	Anwen Keeling	Painting	Institute of the Arts Award, University Medal
John James Angue	Gold and Silver	Mitchell Giurgola and Thorpe Award	Vanessa Ward	Gold & Silver	Mitchell Giurgola and Thorp Architects Award
Karyn Fearnside	Textiles	Lyle T. Cullen Memorial Book Prize and CCAS and Gorman House Arts Centre Award	Mark Thiele	Glass	ANU Art Collection
Katherine Regnault	Textiles	Chief Minister's Award and Chamberlain Law Firm Award	Blinda Wells	Textiles	Vocational Educationa and Training Authority VETA
Kirrily Hammond	Printmaking	Studio One Residency Awards	Alick Tipoti	Printmaking	Chief Ministers Department Award
Lee-Anne McFadden	Graphic Inv.	Photo Access Residency Award and Chief Minister's Award	Emma Stuart	Photomedia	KPMG Award
Lienors Allen	Glass	Fullbright Scholarship	Oacar del Pozo	Painting	Mallesons Stephens Jaques Award
Melanie George	Glass	Queens Trust Award	Waratah Lahy	Painting	CCAS Award, University Medal
Mies Grybaitus	Glass	Young Glass Award	Graeme Tie	Printmaking	CCAS Award
Patricia Jane Hanson	Sculpture	CSA Alumni Association EASS Award	Rowina Ormond	Printmaking	Megalo Access Arts Award
Sarah Hutchinson	Textiles	Megalo Access Arts Inc Award	Blinda Wells	Textiles	Megalo Access Arts Award
Silvia Velez	Photomedia.	Photo Access Residency Award	Kate Ford	Photomedia	PhotoAccess Award
Sonia Spratt	Ceramics	ITA Award (EASS)	Luisa Abello	Photomedia	PhotoAccess Award
Standish Kemmis	Painting	Mallesons Stephen Jaques Award (EASS) and Vocation Educational Training Authority (VETA) Award	Damien Veal	Printmaking	Studio One Inc Award
Susan Matas	Ceramics	Northcote Potter Award	Emma Sherwood	Painting	Studio One Inc Award
Tara Shield	Photomedia	Mallesons Stephen Jaques Award (EASS)	Nicole Welch	Printmaking	Studio One Inc/Megalo Access Arts Award
Hahn Ngo	Textiles	JG Crawford ANU Master Degree Prize	Pongsak		
1998 (EASS Co-ordinator: Aroona Murphy)			Sunthornbura	Painting	Leichhardt Studios Residency Award
Aimee Frodsham	Glass	Thomas Foundation Pilchuck Scholarship and Pilchuck Partnership Scholarship	Diane Isler	Gold & Silver	Craft ACT Award
Alison Munro	Printmaking	ITA Master of Arts Scholarship	Maiju Woodhead	Ceramics	Object Magazine and Art Monthly Magazine
Caitlin Perriman	Sculpture	Strathnairn Studio Residency EASS Award and Peter & Lena Karmel Anniversary Award for Art	Waratah Lahy	Painting	Art Monthly Magazine
Fiona Dace-Lynn	Sculpture	Maascorp Prize for Sculpture EASS Award	Robert Eckley	Textiles	Lotus Development
Hahn Ngo	Textiles	J.G. Crawford Prize and Samstag Scholarship	Ben Backhouse	Painting	CSA Alumni Association
Hezzie Charleton	Glass	Thomas Foundation Pilchuck Scholarship and Ian Potter Travel Grant	Gina Louise Miller	Sculpture	Mallesons Stephen Jaques Award (EASS)
Jacqui Drinkall	Painting	Australian Postrgraduate Scholarship	Janien Elisabeth Schwarz	Sculpture	Lyle T. Cullen Memorial Book Prize
Jodie Cunningham	Painting	Fulbright Scholarship	Rachel Head	Printmaking	Chief Ministers Award
Julian McLucas	Printmaking	Nelligan Gallery EASS Award	Skye O'Meara	Painting	VETA Award
Veronica Wentworth	Photomedia	Nelligan Gallery EASS Award	Franz John Paten	Painting	Mallesons Stephen Jaques Award (EASS) and VETA Award
Georgina Donovan	Wood	Nelligan Gallery EASS Award	1999 (EASS Co-ordinator: Fiona Sivyver)		
Karen Telese	Printmaking	Chamberlain Law Firm EASS Award	Adrienne Tamas	PM & Drawing	Westende IOF Travelling Scholarship
Kate Baker	Glass	Thomas Foundation Research Grant	Amanda Parker	Ceramics	Ceramic Art & Perception/Ceramics Technical Publication Award
Kate Murphy	Sculpture	CSA Graduate Materials Award	Amanda Stuart	Sculpture	University Medal and Nelligan Gallery EASS Award
Kylie Duncan	Ceramics	Jam Factory Residency	Anita Smith	Painting	Nelligan Gallery EASS Award and Chief Ministers Award
Melanie George	Glass	Australian American Association Scholarship	Alison Waide	Gold & Silver	ANU Award
Nicole Chesney	Glass	ANU/CSA Post Graduate Scholarship	Chia Wen Shih	Painting	CSA Drawing Pize
Silvia Velez	Photomedia	Australian Postrgraduate Scholarship	Elizabeth Jones	Textiles	Undergraduate Bursary
Stuart Bailey	Printmaking	UMAPS Travel Grant	Frank Thirion	Painting	University Medal and Mallesons Stephen Jaques Award (EASS)
Teffany Thiedeman	Ceramics	Queens Trust Grant	James Painter	Photomedia	Vocational Education and Training Authority (VETA) Award
Kate Ford	Photomedia	Centre for Resources and Environmental Studies CRES Award	Jamieson Lawrence	Painting	KPMG Peat Marwick Acquisition Award
Frances Powrie	Printmaking	Centre for Resources and Environmental Studies CRES Award	Jamila Grace	Painting	Chamberlain Law Firm Award
			Jennifer Lim	PM & Drawing	Research School of Pacific and Asian Studies Award

Joanne Searle	Ceramics	Mura Clay Gallery Exhibition Award and Walker Ceramics Award for Excellence	Kirsten Farrell	Painting	CSA Acquisition Award
Johan Larsson	Wood	Network Economics Award	Lesley Keevers	Painting	Sneddon Hall & Gallop Acquisition Award
Jordy Hansson	Painting	Novackas Award	Madeline Kidd	Painting	VETA EASS Loans Collection Award
Kaija Kirkinen	Sculpture	Strathnairn Arts Association Residency Award	Daniel Chant	Glass	Chamberlain Law Firm Award
Karine Charlton	Ceramics	Ceramic Art and Perception/Ceramics Technical Publication Award	Lesley Keevers	Painting	Animal Health Australia
Kate Murphy	Photomedia	University Medal, Peter and Lena Karmel Anniversary Award for Art , Art Monthly EASS and CCAS and Gorman House Arts Centre Award	Sandy Gray	Painting	Chief Ministers Award and Network Economics Award
Kristen O'Keefe	Textiles	Studio One Inc. National Print Workshop Award	Noel Skrzypczak	Painting	Independent Competitions Group Award and Strathnairn Arts Association Exhibition Award
Lisa Styles	Photomedia	Photo Access Residency Award	Jo Broad	PM & Drawing	Megalo Access Award
Loren Lockwood	Wood	Mitchell Giurgola and Thorpe Award	Jael Muspratt	Textiles	Megalo Access Award
Maree Fay	Photomedia	Photo Access Residency Award and Network Economics Award	Thomas Bonin	PM & Drawing	Megalo Access Arts/Leichhardt Street Studios Award
Monica Edmondson	Glass	ANU Art Collection Acquisition Award EASS	Cecile Galizzo	PM & Drawing	Leichhardt Studio Residency Award EASS
Naomi Creschke	PM & Drawing	Australian Animal Health Council Award	Rennée Brown	Photomedia	Photo Access Residency Award
Nicholas Kelly	Wood	Object Magazine EASS	Toby Giddings	Photomedia	Photo Access Residency Award
Nicole Chesney	Glass	CSA Drawing Prize	Ann McMahon	Textiles	Craft ACT Exhibition Award and Nelligan Gallery EASS Award
Nigle Heywood	PM & Drawing	Studio One Inc. National Print Workshop Award	Dimity Goldie	Ceramics	Nelligan Gallery EASS Award
Nina Sellars	Photomedia	Leichhardt Studio Residency Award EASS	Heidi Strachan	Ceramics	Nelligan Gallery EASS Award
Nola Payten	Glass	Art Monthly EASS Award	Eun Gyung Lee	Photomedia	Tuggeranong Arts Centre Award
Petra Murphy	Ceramics	Clayworks EASS Award and Craft ACT Exhibition Award	Tim Spellman	Sculpture	Strathnairn Arts Association Exhibition Award
Quentin Sprague	PM & Drawing	Westende IOF Travelling Scholarship	Stuart Bailey	PM & Drawing	CCAS & Gorman House Arts Centre Award
Rohan Ward	Wood	CSA Alumni Award	Penny Cain	Painting	CCAS & Gorman House Arts Centre Award
Sebastian McIntyre	Sculpture	Lyle T. Cullen Memorial Book Prize and MAAScorp Prize for Sculpture	Lyn Sanderson	Ceramics	Walker Ceramics Award for Excellence and Pottery in Australia Subscription
Sharon Peters	Glass	CRES Award	Margaret Brown	Ceramics	Clayworks EASS Award
Susan Recsei	PM & Drawing	Studio One/Megalo Access Joint Residency Award	Oliver Smith	Gold & Silver	Object Magazine EASS Award
Yvonne Pittelkow	Textiles	Nelligan Gallery EASS Award	Mel Douglas	Glass	Art Monthly EASS Award
Kate Addison	Textiles	Megalo Access Award	Heather Hibbitt	Ceramics	Ceramic Art and Perception/Ceramics Technical Publication Award
Vanessa Marshall	PM & Drawing	Megalo Access Award and CCAS & Gorman House Arts Centre Award	Margaret Brown	Ceramics	Ceramic Art and Perception/Ceramics Technical Publication Award
2000 (EASS Co-ordinator: Fiona Sivyer)			2001 (EASS Co-ordinator: Julie Cuerdon-Clifford)		
Paul Jamieson	Sculpture	Mitchell Giurgola and Thorpe Award and Nelligan Gallery EASS Award	Ako Takashima	Wood	Mitchell Giurgola & Thorpe Award and Craft ACT Canberra Centre Showcase Exhibition Award
Tim Spellman	Sculpture	MAAS Award of Excellence in Sculpture	Allison Locke	Painting	NECG Acquisition Award
Sarah McHugh	Glass	CRES Award	Amanda Schultz	Ceramics	Walkers Ceramics Award of Excellence
Elisabeth Truswell	Painting	CRES Award	Anne Esposito	Photomedia	Photo Access Residency Award
Eun Gyung Lee	Photomedia	Research School of Pacific and Asian Studies (RSPAS) Award	Anton Pulvirenti	Painting	Mallesons Stephen Jaques Award (EASS)
Justin Andrews	Sculpture	CMAG Award	Caroline Huf	Sculpture	Leichhardt Street Studios Residency Award
Rose Montebello	PM & Drawing	CSA Alumni Award	Cathy Bedoe	Ceramics	Ceramics Technical Subscription Award
Oliver Smith	Gold & Silver	Institute of the Arts Award	Chris Warner	PM & Drawing	Megalo Access Arts Inc/Leichhardt St Studios Residency Award
Cinnamon Lee	Gold & Silver	Institute of the Arts Award	Cinnamon Lee	Gold and Silver	Art Monthly Award and KPMG Non-acquisition Award
Leah Manwaring	Textiles	Peter & Lena Karmel Anniversary Award and Mallesons Stephen Jaques Award (EASS)	Denine Richards	Photomedia	Photo Access Residency Award
Mel Douglas	Glass	ANU Art Collection Acquisition Award EASS	Emma-Jayne Lawson	Ceramics	Mallesons Stephen Jaques Award (EASS)
Anu Penttinen	Glass	ANU Art Collection Acquisition Award EASS	Eugenie Bell	Painting	CRES Award
Andrew Baldwin	Glass	KPMG Peat Marwick Acquisition Award	Habib Zeitouneh	Painting	Alliance Francaise Exhibition Award and KPMG Non-acquisition Award
Megan Phillips	Wood	Network Economics Award	Helen Tiernan	Painting	Chamberlain Law Firm Award

Jane Crappsley	PM & Drawing	Megalo Access Arts Inc/Leichhardt St Studios Residency Award and Finlay Press residency	Laura Ayers	Glass	ANU Art Collection Acquisition Award
Jenny Gibson	Painting	Chamberlain Law Firm Award, Animal Health Australia Acquisition Award and Comsuper Acquisition Award	Michael Ascroft	Painting	KPMG Award
Jessica Marcelino	Photomedia	Photo Access Residency Award	Luke Laffan	Photomedia	Photo Access Residency Award
Joanne Robinson	Textiles	Megalo Access Arts Inc Residency Award	Rachel O'Conner	PM & Drawing	Megalo Residency Award, CCAS Exhibition Award, University Medal, Peter & Lena Karmel Anniversary Award
Julie Cuerdon-Clifford	Sculpture	The Hive Emerging Artist Exhibition Award and Tuggeranong Community Arts Centre Exhibition Award	Ria Vlavianos	Painting	M16 Residency Award, Embassy of Spain Travelling Scholarship and ANCA exhib
Juliette Walker	Gold and Silver	Object Magazine EASS Award	Avi Amesbury	Ceramics	Strathnairn Arts Association Exhibition Award and Clay Works Award
Karyn Thompson	Sculpture	Strathnairn Arts Association Residency Award and MAAS Award for Excellence in Sculpture	Heidi Lefebvre	PM & Drawing	Art Monthly Award, CCAS Exhibition Award and The PIE Award in memory of David Watt, University Medal
Kate Stevens	Painting	KPMG Peat Marwick Acquisition Award, Alliance Francaise Exhibition Award and Canberra Museum and Galley Award	Liza Hallan	Textiles	The Hive Emerging Artist Exhibition Award, Craft ACT Canberra Centre Showcase Exhibition Award and Art Monthly Award
Katherine Campbell	Painting	Leichhardt Street Studios Residency Award	Manisha Gunawardena	Ceramics	RSPAS Award, Canberra Potter Society Award
Kylie Ruszczyński	Photomedia	Network Economics Consulting Group (NECG) Award and CCAS Exhibition Award	Melanie Olde	Textiles	NECG Award
Lynda Moran	Ceramics	Pottery in Australia Award	Kirsten Packham	PM & Drawing	Neil Roberts Memorial Award, University Medal
Meredith Malloch	Glass	ANU Art Collection Acquisition Award	Debra Boyd-Goggin	Ceramics	Walkers Ceramics Award of Excellence
Oscar Blyth	Ceramics	Canberra Potters Society Exhibition Award and NECG Acquisition Award	Emi Hagimoto	Ceramics	Ceramics Technical Subscription Award and Ceramics Art and Perception Award
Peter Bitmead	Painting	NECG Acquisition Award	Lene Lunde	Glass	CMAG Award
Peter O'Brian	PM & Drawing	Mallesons Stephen Jaques Award (EASS)	Bastien Small	Sculpture	Tuggeranong Community Arts Centre Exhibition Award
Phoebe Porter	Gold and Silver	Alumni Association Award	Kevin McMurtrie	Ceramics	Pottery in Australia Award
Pixie Borlase	Sculpture	Arts ACT Acquisition Award	Danny Frommer	Painting	Comsuper Acquisition Award
Richard Neumann	Glass	KPMG Peat Marwick Acquisition Award	Debra Boyd-Goggin	Ceramics	Canberra Potters Society Exhibition Award
Sally Howes	Ceramics	Clay Works Award, Canberra Museum and Gallery Award and NECG Acquisition Award	Russell Joyce	PM & Drawing	Megalo Residency Award and Finlay Press Residency
Scott Franks	Painting	KPMG Peat Marwick Acquisition Award and NECG Acquisition Award	Emily Christian	Textiles	Belconnon Community Centre Gallery Exhibition Award
Sophie Metcalf	Sculpture	Belconnon Community Centre Gallery Exhibition Award	Estell Ihasz	Photomedia	School of Art Alumni Award
Sophie Pitt-Smith	Ceramics	Canberra Potters Society Exhibition Award and Ceramic Art and Perception Subscription Award	Kathreen Ricketson	Photomedia	School of Art Alumni Award
Theresa Wilson	Painting	Independent Competition and Regulatory Commission Acquisition	Jason Kochel	Sculpture	Parker Financial Award
Timothy Horn	Glass	Alumni Association Award, University Medal, Peter & Lena Karmel Anniversary Award	Caren Florance	PM & Drawing	Parker Financial Award
Tony Sweeting	Painting	KPMG Acquisition Award, NECG Award	Heather Phillips	Ceramics	Mallesons Stephen Jaques Award (EASS) and Canberra Potters Society Exhibition Award
Tonya Jefferis	Textiles	RSPAS Award	Alan Swanson	Wood	National Institute of Arts Award
Veronica Uribe	Painting	Vocational Education and Training Authority (VETA) Award and Hillross Financial Services Acquisition Award	Jen-Chih Chiang	Gold and Silver	National Institute of Arts Award
Yuan-lin Cheng	PM & Drawing	NITA Award and CCAS Exhibition Award	Yun-Hsiang Hu	Gold and Silver	National Institute of Arts Award
2002 (EASS Co-ordinator: Julie Cuerdon-Clifford)			Glenn Taylor	PM & Drawing	School of Art Award
Matt Higgins	Photomedia	CRES Award and Photo Access Residency Award	Jasmine Scheidler	Ceramics	School of Art Award
Sean Booth	Gold and Silver	Pamile BErg & Robin Blau Logos Award	Jacqueline Knight	Glass	ANU Public Art Collection Award
Peter King	Wood	Object Magazine EASS	Quentin Sprague	Painting	NECG Award
Geoff Farquhar	Sculpture	School of Art Alumni	Angela Duffy	Ceramics	NECG Award
Victoria Lees	Painting	Mallesons Stephen Jaques Award (EASS)	Emilka Radlinska	Ceramics	Pastoral Gallery Award and Koundouris Group Award
2003 (EASS Co-ordinator: Julie Cuerdon-Clifford)			Blanche Tilden	Glass	Stephen Procter Fellowship Award
Melissa Egan	PM & Drawing	CRES Award			
Taloi Havini	Ceramics	RSPAS Award			
Christo Kubler	Wood	School of Art Alumni Assoc			

Andrew Uttley	PM & Drawing	School of Art Alumni Assoc	Sally Rasmussen	Textiles	Alliance Francaise Exhibition
Lara Norman	Photomedia	School of Art Award	Laura Stewart	Textiles	Alliance Francaise Exhibition
Alexander Lach-			Helen Shelley	Painting	Alliance Francaise Exhibition
Newinsky	PM & Drawing	School of Art Award	Claire Mckay	Sculpture	Alliance Francaise Exhibition
Sally Rasmussen	Textiles	Parker Financial Award	Edison Osorio	Glass	Aesthetica Gallery Exhibition
Barabara Gebart-			Brenden Scott French	Glass	Aesthetica Gallery Exhibition
Miller	Painting	CMAG Award, CCAs Exhibition	Mark Phelan	Glass	Aesthetica Gallery Exhibition
Laureen Hewitt	Photomedia	CMAG Award	Mollie Bosworth	Ceramics	National Gallery of Australia Shop Showcase
Maija Kins	Textiles	Australian Decorative and Fine Arts Society Award, Megalo Arts Access Residency	Erika Aupperle	Ceramics	Book Voucher National Gallery of Australia Shop
		Neil Roberts Award for Sculpture	Kaori Kanda	Gold and Silver	Object Magazine Subscription
Camille Serisier	Sculpture	David Watt Award, Hawker College Residency	Emily Christian	Textiles	Art Monthly Subscription
Blaide Lallemande	Sculpture	Creative Key Solutions Award for Excellence	Ruth MacKay	Ceramics	Ceramics Technical Subscription
Niklava Rubenis	Wood	Embassy of Spain Travelling Scholarship, War Memorial Art Collection and Animal Health Australia Loan Collection, University Medal	Peta Harvey	Ceramics	Walker Ceramics Award of Excellence
Suzanne Moss	Painting	ANU Art Collection Award	Leah Jackson	Ceramics	Clayworks Award
		ANU Art Collection Award	Sally Hook	Ceramics	Hiroe Swen Award for Achievement in Ceramics
Nicola Dickson	Painting	Pamille Berg and Robin Blau Logos Award	Kat Newitt	Photomedia	NECG Honours Scholarship
Joanna Howard	Painting	Malleson Stephens Jaques and Animal Health Australia Loan Collection	Stephanie Hicks	PM & Drawing	NECG Honours Scholarship
Lucette Aubort	Glass	NECG Acquisitive Award and ANCA Exhibition	Ellen Kent	Photomedia	NECG Honours Scholarship
Joanna Howard	Painting	NECG Acquisitive Award			
		NECG Acquisitive Award			
Chloe Bussenschutt	Sculpture	KPMG Acquisitive Award			
Emily Robinson	Painting	ComSuper Acquisitive Award			
Helen Shelley	Painting	Bradley Allen Acquisitive Award, Art Monthly Subscription, and Photo Access Residency			
Edison Osorio	Glass	Chamberlain Law Firm Acquisitive Award and ACT Legislative Assembly Loan Collection			
Charmane Head	Painting	Canberra Grammar School Acquisitive Award			
Madeleine Donovan	Photomedia	Malleson Stephens Jaques Loan Collection			
		CCAS Exhibition			
Lex Beardsell	Painting	Megalo Access Arts Residency and Finlay Press Residency			
		Megalo Access Arts Residency and Alliance Francaise Exhibition			
Matthew Smith	Sculpture	PhotoAccess Residency			
Damon Cleary	Photomedia	Craft ACT Exhibition and National Gallery of Australia Shop Showcase			
Bernie Slater	PM & Drawing	Strathnairn Arts Assoc Exhibition			
Bernie Slater	PM & Drawing	Strathnairn Arts Assoc Exhibition			
		Canberra Potters Society Exhibition			
Basema Mahdi	PM & Drawing	Canberra Potters Society Exhibition			
		Canberra Potters Society Exhibition, Alliance Francaise Exhibition and Ceramic Art and Preception Subscription			
Laureen Hewitt	Photomedia	Canberra Potters Society Exhibition			
Rohan Nicol	Gold and Silver	Canberra Potters Society Exhibition and Pottery in Australia Subscription			
		Tuggerong Arts Centre Exhibition			
Alice Lees	Gold and Silver	Belconnon Community Centre Exhibition and The Hive Exhibition			
Lucette Aubort	Glass	Canberra Grammar School Exhibition			
Mollie Bosworth	Ceramics				
Peta Harvey	Ceramics				
John Heaney	Ceramics				
Petra Molloy	Ceramics				
Kaye Stephens	Ceramics				
Kate Travis	Photomedia				
Lucie Verhelst	Textiles				
David Wills	Photomedia				

2004 (EASS Co-ordinator: Waratah Lahy)

Ana Biffin	PM & Drawing	NECG Honours Scholarship
Charles Sofo	Photomedia	NECG Honours Scholarship
April Surgent	Glass	Embassy of Spain Travelling Scholarship, Embassy of Spain Acquisition Award, ANU Public Artwork Program Acquisitive Award, Bradley Allen Acquisitive Award, University Medal
		Embassy of Spain Acquisition Award, Malleson Stephens Jaques Loan Collection, Hawker College Residency
Karina Henderson	Painting	Embassy of Spain Exhibition Award, Megalo Access Arts Residency
		CRES Award
Willow Hart	Textiles	RSPAS Award, Canberra Potters Society Exhibition, Ceramics Art and Perception Subscription
		Pamille Berg and Robin Blau Logos Award
Gabrielle Heywood	Glass	CMAG Award
Janet Fieldhouse	Ceramics	CMAG Award, Alliance Francaise Exhibition
		Australian Decorative and Fine Arts Society Award
Akie Haga	Glass	Neil Roberts Award for Sculpture
Paul Dumetz	Ceramics	The PIE Award in memory of David Watt, T2 Consult, CCAS Exhibition
Beverley Bruen	Textiles	ANU Art Collection Award, NECG Acquisitive Award, Canberra Grammar School Acquisitive Award, CCAS Exhibition
Julie Kennett	Wood	RAPAS Research Centre for Pacific and Asian Studies Acquisitive, Independent Competition and Regulatory Commission (ICRC), Animal Health Australia Loan Collection, ANCA Exhibition, Canberra Grammar School Exhibition
Anita Reynolds	PM & Drawing	School of Art Award
Paul Wotherspoon	Painting	School of Art Alumni Assoc
		T2 Consult and KPMG Acquisitive Award
Trevelyan Clay	Painting	KPMG Acquisitive Award
Aki Nishiumi	Photomedia	
Alex James	Photomedia	
Rachel Pringle	Painting	
Andrea McCuaig	Painting	
Paula Sammut	Photomedia	

Melanie Hind	Sculpture	Bradley allen Acquisitive Award	2005	(EASS Co-ordinator: Gaida Macs)	
Carmel McCrow	Painting	Chamberlain Law Firm Acquisitive Award	Tevita Havea	Glass	Peter and Lena Karmel Award and Molonglo Acquisition EASS Award
Sarina Noordhuis-Fairfax	PM & Drawing	Rarefied Acquisitive Award, Animal Health Australia Loan Collection, Megalo Access Arts Residency	Janice Vitovsky	Glass	Logos Award, Craft ACT Exhibition Award, ADFAS Award and Henry Ergas Acquisition
Paul Dumetz	Ceramics	ACT Legislative Assembly Loan Collection	Denise Higgins	Glass	Henry Ergas Honours Scholarship Award
Penny Stott	Painting	Chief Ministers Loan Collection, NECG Acquisitive Award, Alliance Francaise Exhibition	Tae Schmeisser	Glass	NGA Shop Product Development Award
James Kapociunas	Painting	Malleson Stephens Jaques Acquisition	Charles Sofo	Photomedia	CCAS Residency and Exhibition Award, The Peter Fay Foundation Award, The PIE Award in memory of David Watt, The Hive Showcase Award and Henry Ergas Acquisition
Kerry Shepherdson	Painting	Malleson Stephens Jaques Acquisition, Alliance Francaise Exhibition	Tom Hall	Photomedia	The PIE Award in memory of David Watt
Jason Shuttleworth	Painting	Malleson Stephens Jaques Acquisition	Samuel Townsend	Photomedia	PhotoAccess Residency Award
Andrea McCuaig	Painting	NECG Acquisitive Award	Erica Hurrell	Photomedia	PhotoAccess Residency Award
Frank van Brunschot	Painting	T2 Consult, Alliance Francaise Exhibition	Matthew Warren	Photomedia	ANCA Exhibition Award
Derek Ross	Painting	KPMG Acquisitive Award	Angela Dodgson	Photomedia	Bradley Allen Acquisition
Peggy Spratt	Painting	ACT Legislative Assembly Loan Collection	Yoko Yamaguchi	PM & Drawing	Megalo Residency Award and Strathnairn Exhibition Award
Sharon Wessels	Ceramics	ACT Legislative Assembly Loan Collection	Marina Neilson	PM & Drawing	University Medal , Neil Roberts Award, CMAG Award and Megalo Residency Award
Belle Charter	Photomedia	CCAS Exhibition Award	Meg Roberts	PM & Drawing	Embassy of Spain Australian Young Artists Scholarship
Demelza Sherwood	PM & Drawing	Megalo Access Arts Residency	Kate Smith	PM & Drawing	Peter Fay Foundation Award, CCAS Residency and Exhibition Award
Rose Osborne	Photomedia	PhotoAccess Residency	Alison Dumbleton	PM & Drawing	Megalo Residency Award
Timothy Thomas	Photomedia	PhotoAccess Residency	Elly Kent	PM & Drawing	RSPAS Award
Leeanne Newman	PM & Drawing	Hawker College Residency	Nicci Haynes	PM & Drawing	Henry Ergas Honours Scholarship
Libby Kennedy	Textiles	Craft ACT Exhibition	Julie Holmes	PM & Drawing	KPMG Acquisition Award
Sharon Wessels	Ceramics	Craft ACT Exhibition	Leah Bullen	Painting	Parker Financial Award, Bradley Allen Acquisition, EASS Loan Acquisition (ACT Legislative Assembly), Henry Ergas Acquisition and KPMG Acquisition Award
Gaida Macs	Sculpture	Belconnon Community Centre Exhibition	Greg Hodge	Painting	M16 Exhibition Award, EASS Loan Acquisition (Chief Ministers Office) and Hawker College Residency Award
Surya Bajracharya	PM & Drawing	Tuggernong Arts Centre Exhibition	AG Stokes (Ann Smith)	Painting	Baker Acquisition, EASS Loan Acquisition (ICRC)
Libby Jones	Sculpture	Strathnairn Arts Assoc Exhibition	Rosemary Von Behrens	Painting	Belconnon Gallery Exhibition and EASS Loan Collection Acquisition (Animal Health)
Helen Martin	Ceramics	Strathnairn Arts Assoc Exhibition, Clayworks Award	Andrew Battye	Painting	Canberra Grammar School exhibition Award and Tuggeranong Exhibition Award
Robyn Gough	Ceramics	Canberra Potters Society Exhibition, Mawson Gallery Exhibition, Walker Ceramics Award of Excellence	Karena Keys	Painting	CCAS Residency and Exhibition Award
Robyn Porritt	Ceramics	Canberra Potters Society Exhibition, Alliance Francaise Exhibition	Georgina Waytt	Painting	KPMG Acquisition Award
Joel Tan	Ceramics	Canberra Potters Society Exhibition	Michal Glikson	Painting	EASS Patrons Honours Scholarship
Netty Blair	Photomedia	Mawson Gallery Exhibition	Yolande Noris	Painting	KPMG Acquisition and Henry Ergas Acquisition
Julian Laffan	PM & Drawing	Bower House Gallery Exhibition	Erin Duffield	Sculpture	Craft ACT (Showcase) Exhibition Award and CRES Award
Eessu Witcombe	PM & Drawing	Canberra Grammar School Exhibition, University Medal	Emma Wise	Sculpture	M16 Exhibition Award and Art Monthly Subscription Award
Sharon Wessels	Ceramics	The Hive Exhibition	Ayako Saito	Sculpture	Baker Acquisition
Alexander Boynes	Gold & Silver	National Gallery of Australia Shop Showcase	Simon Scheuerle	Sculpture	The Front Gallery Exhibition Award
Chiko Jones	Ceramics	National Gallery of Australia Shop Showcase	Dave McRoberts	Sculpture	Canberra Grammar School Exhibition Award
Gabrielle Heywood	Glass	National Gallery of Australia Shop Showcase	Rob Cowan	Sculpture	ANU Art Collection Acquisition
Alexander Boynes	Gold & Silver	Object Magazine Subscription	Alison Martin	Wood	ANU School of Art Alumni Association Award
Surya Bajracharya	PM & Drawing	Art Monthly Subscription			
Clementine Underwood	Ceramics	Pottery in Australia Subscription			
Robyn Whitworth	Ceramics	Ceramics Technical Subscription			
Elaine Kong	Ceramics	Hiroe Swen Award for Achievement in Ceramics			

Robbie Pickett	Wood	EASS Patrons Award	Julie Monro-Allison	Textiles	Robyn Hendry Acquisition, ADFA School of Humanities & Social Sciences Exhibition Award
Aaron De Smet	Gold & Silver	NGA Shop Product Development Award	Beatrice Thompson	Textiles	CCAS exhibition award
Emily O'Brian	Gold & Silver	Canberra Grammar School exhibition Award	Ola Robinson	Textiles	Megalo Access Arts residency, Art Monthly Subscription Award
Amelia Davies	Textiles	Art Monthly Subscription Award and ANU School of Art Alumni Association Award	Holly Gordon	Textiles	Megalo Access Arts residency
Carly Prowse	Textiles	EASS Patrons Award	Helen Jensma	Textiles	NGA Shop Product Development Award
Mim Kelly	Textiles	Henry Ergas Honours Scholarship	Waratah Lahy	Painting	EASS Patrons Graduate Anniversary Award
Lauren Gorham	Textiles	Megalo Exhibition Award	Tiffany Cole	Painting	University Medal , Embassy of Spain Australian Young Artists Scholarship, CCAS exhibition award, The Hive Gallery exhibition
Maryke Henderson	Ceramics	CMAG Award, Ceramics Technical Reaearch Award, Clayworks Award and Canberra Potters Society Exhibition Award	Alan McGovern	Painting	Canberra Grammar School acquisition, Canberra Grammar School exhibition
Reiko Hashimoto	Ceramics	RSPAS Award, Hiroe & Cornell Swen Handbuilt Ceramics Award and Strathnairn Exhibition Award	Michael Edwards	Painting	King O'Malley's Irish Pub Acquisition, KPMG Acquisition, ADFA School of Humanities & Social Sciences Exhibition Award
Justine Dunmore	Ceramics	Mawson Gallery Exhibition Award and ANU Art Collection Acquisition	Tanya Evans	Painting	KPMG Acquisition
Helen Mantzouridis	Ceramics	Walker Ceramics Award	Tanya-Maree Garside	Painting	KPMG Acquisition
Kay Rice	Ceramics	Ceramics Technical Award	Cathy Paver	Painting	Robyn Hendry Acquisition
Jana De Saxe	Ceramics	Canberra Potters Society Exhibition Award and Ceramics Art and Perception Subscription Award	Ian Robertson	Painting	Alliance Francais exhibition, Collector Gallery exhibition
Patrick Taylor	Ceramics	Pottery in Australia Subscription Award	Erik Krebs-Schade	Painting	CCAS exhibition award
Heather Bell	Ceramics	Canberra Potters Society Exhibition Award	Justin Clune	Photomedia	CCAS exhibition award, Photoaccess residency
Pauline Welfare	Ceramics	Canberra Potters Society Exhibition Award and NGA Shop Product Development Award	Robert Guth	Photomedia	The PIE Award in memory of David Watt
Lisa Monico	Ceramics	Baker Acquisition	Majella Brown	Photomedia	KPMG Acquisition
Jacqueline Lewis	Ceramics	Baker Acquisition	Timo Nest	Photomedia	ANCA exhibition award, CCAS exhibition award
Christina Baratinskas	Ceramics	ANU Art Collection Acquisition	Majella Brown	Photomedia	Collector Gallery exhibition, Photoaccess residency
Goodman	Ceramics		Stephanie Jones	PM & Drawing	Helen Maxwell Graduate Exhibition Award
2006 (EASS Co-ordinator: Sharon Komidar)			Nicci Haynes	PM & Drawing	Henry Ergas Honours Scholarship
Helen Martin	Ceramics	Konica Minolta Graduate Scholarship	Meelan Oh	PM & Drawing	ANU Art Collection Acquisition, Megalo Access Arts residency
Christina Baratinskas	Ceramics	Australian Decorative & Fine Arts Award, Robyn Hendry Acquisition, Alliance Francais exhibition ,	Sara Freeman	PM & Drawing	Bradley Allen Acquisition
Goodman		NGA Shop Product Development Award, Art Monthly Subscription, Ceramics Technical Award	Kitiya Palaskas	PM & Drawing	Neil Hobbs & Karina Harris Acquisition, CCAS exhibition award
John Tuckwell	Ceramics	Hiroe & Cornell Swen Award, Canberra Potters Society Exhibition Award, Clayworks Award	Natalie Sanders	PM & Drawing	KPMG Acquisition
Dian Hall	Ceramics	Canberra Grammar School acquisition, Canberra Potters Society Exhibition Award	Macushla Robinson	PM & Drawing	ADFA School of Humanities & Social Sciences Exhibition Award
Helen Yau	Ceramics	Canberra Potters Society Exhibition Award, Ceramics Technical Award	Antonia Aitken	PM & Drawing	M16 exhibition and residency, Megalo Access Arts residency
Margaret Carlin	Ceramics	Canberra Potters Society Exhibition Award, Walkers Ceramics Award	Paul O'Brien	PM & Drawing	The Front Gallery exhibition
Diane Hove	Ceramics	Ceramics Art and Perception Subscription Award	Julia Murray	PM & Drawing	Craft ACT Crucible exhibition
Trenna Langdon	Ceramics	Pottery in Australia Subscription Award	Raquel Gabiola	Furniture	ANU School of Art Award
Denise Higgins	Glass	Henry Ergas Honours Scholarship	Peter Giles	Furniture	Goodrick Family Postgraduate Scholarship
Lene Lunde	Glass	Emeritus Faculty Graduate Award	Henry Wilson	Furniture	CRES Award
Patricia Roan	Glass	The Neil Roberts Award, Alliance Francais exhibition award	Tracy Luff	Sculpture	Pamille Berg and Robin Blau Logos Award, Strathnairn Art Association exhibition
Cobi Cockburn	Glass	Robyn Hendry Acquisition	Sara Firth	Sculpture	Neil Hobbs & Karina Harris Acquisition, Molonglo Group Acquisition, Canberra Grammar School exhibition , The Front Gallery exhibition
Katharine Edgehill	Gold & Silver	Hawker College Residency			
Mia-Lee Ching	Gold & Silver	Strathnairn Art Association exhibition, NGA Shop Product Development Award			
Emily O'Brien	Gold & Silver	Art Monthly Subscription Award			
Mim Kelly	Textiles	Henry Ergas Honours Scholarship			

2007 (EASS Co-ordinator: Sharon Komidar)

Isha Bae	Photomedia	PhotoAccess
Sonja Barfoed	PM & Drawing	Canberra Contemporary Art Space Exhibition
Kress Beecher	Textiles	Canberra Contemporary Art Space Residency
Lucy Quinn	PM & Drawing	Peter & Lena Karmel Anniversary Award
Sally Blake	Textiles	Strathnairn Arts Association, Canberra Spinners & Weavers Guild Award
Eliot Brand	Glass	ANU Art Collection
Mog Bremner	Textiles	Megalo Access Arts, Canberra Spinners & Weavers Guild Award
Robynne Carey	Ceramics	Canberra Potters Society, Ceramics Technical
Erin Conron	Glass	NGA Shop Development Award
Michal Glikson	Painting	Alliance Francaise Exhibition
Elliot Gorham	Furniture/Wood	Canberra Contemporary Art Space
Madhulika Gosh	Ceramics	NGA Shop Development Award, Canberra Potters Society and Clayworks Awards
Katie Green	Gold & Silver	Australian Decorative and Fine Arts Society, National Gallery of Australia Shop Development Award
Nicci Haynes	PM & Drawing	Megalo Access Arts Exhibition
Emily Jackett	Photomedia	ANCA Exhibition
Ron Jackson	Ceramics	Canberra Potters Society, Walkers Ceramics Awards
Rosalind Lemoh	Sculpture	Canberra Contemporary Art Space Residency
Owen Lewis	Sculpture	Canberra Contemporary Art Space Residency
Fiona Little	Painting	Canberra Contemporary Art Space Residency
Jennifer Lloyd	Ceramics	Ceramics Art and Perception
Anne Mossman	Ceramics	Hiroe and Cornell Swen, Canberra Potters Society, Ceramics Technical Research Publication
Lan Nguyen-Hoan	Gold & Silver	Art Monthly, The PIE Award in Memory of David Watt, Craft ACT – Crucible Exhibition Award
Ruth Oliphant	Glass	Canberra Glassworks Exhibition
Sarah Ormonde	Ceramics	Strathnairn Arts Association, Journal of Australian Ceramics
Tim Price	Painting	Canberra Grammar School Gallery, M16 Award
Anna Raupach	Photomedia	Alliance Francaise, Canberra Contemporary Art Space, PhotoAccess, M16 Award
Christine Rees	Ceramics	Canberra Potters Society Award
Christian Rodriguez	PM & Drawing	Hawker College Residency
Dionisia Salas Hammer	Painting	Embassy of Spain Travelling Scholarship
Anita Sheriden	PM & Drawing	Megalo Access Arts Exhibition
Minoru Shimomura	Glass	RSPAS Award
Lilly Vermeesch	Textiles	Art Monthly Subscription
Alyssa Corsey	Photomedia	ANU Foundation for the Visual Arts Scholarship
Miriam Kelly	Painting	University Medal

2008 (EASS Co-ordinator: Waratah Lahy)

Phoebe Knight	Ceramics	RSPAS Award
Gosia Pilat	Ceramics	Strathnairn Arts Association, Hiroe and Cornell Swen
Maree Whyte	Ceramics	Canberra Potters Society Award, Alliance Francaise, NGA Shop Development Award, ANU Art Collection Acquisition
Susan Bell	Ceramics	Canberra Potters Society Award
Angela Francic	Ceramics	Canberra Potters Society Award, Alliance Francaise

Samira Renhe	Ceramics	Canberra Potters Society Award
Christine Johnson	Ceramics	Canberra Potters Society Award
Renee Newton	Ceramics	Cudgegong Gallery Residency
Ruth Oliphant	Glass	Australian Decorative and Fine Arts Society
Alison Jackson	Gold & Silver	NGA Shop Development Award
pam Core	Gold & Silver	NGA Shop Development Award
Chris Carmody	Painting	Benedict House Award
Rachael Freeman	Painting	Strathnairn Arts Association, Canberra Contemporary Art Space Residency
Shakira Longmore	Painting	Alliance Francaise
Vanessa Barbey	Painting	Alliance Francaise
Kate Barker	Painting	Art Monthly Subscription
Fernando Do Compo	Painting	M16 Award
Payal Mahajan	Photo & MArts	Canberra Grammar School Gallery Exhibition
Tarrant Phillipson	Photo & MArts	Photoaccess Residency, Canberra Contemporary Art Space Residency
Heather Kerr	Photo & MArts	Photoaccess Residency
Talbert Fulthorpe	Photo & MArts	Photoaccess Residency, M16 Award
Tanija Parker	Photo & MArts	M16 Award
Robert Karmel	PM & Drawing	Megalo Access Arts Exhibition
Bronwyn Treacy	PM & Drawing	Megalo Access Arts Exhibition, Hawker College Residency
Benjamin Forster	PM & Drawing	Canberra Contemporary Art Space Residency
Adam Veikkanen	PM & Drawing	Canberra Contemporary Art Space Residency, ANCA Exhibition Award
Richard Blackwell	PM & Drawing	University Medal , Canberra Grammar School Gallery Exhibition, M16 Award, ANU Art Collection Acquisition, Craft ACT exhibition and Peter & Lena Karmel Anniversary Award
Megan Jackson	Textiles	Megalo Access Arts Exhibition, Belconnen Gallery Exhibition
Deidre Kelaher	Textiles	Megalo Access Arts Exhibition, Benedict House Award
Rachel Sneddon	Textiles	Benedict House Award
Daniel Edwards	Textiles	Craft ACT exhibition, Canberra Spinners & Weavers Guild Award
Lydia Ashe	Sculpture	Art Monthly Subscription
Diane Libke	Sculpture	Strathnairn Arts Association
Amy Power	Sculpture	Tuggeranong Arts Centre Membership
Julie Brooke	Painting	University Medal

APPENDIX L:

UNIVERSITY MEDALS IN VISUAL ARTS

1994	Steven Davis	Painting
1995	Shane Breynard	Photomedia
	Jacqueline Drinkall	Painting
	Visnja Kaleb	Graphic Investigation
1996	Jodie Cunningham	Painting
1998	Anwen Keeling	Painting
	Waratah Lahy	Painting
1999	Kate Murphy	Photomedia
	Amanda Stuart	Sculpture
	Frank Thirion	Painting
2000	Justin Andrews	Painting
	Leah Manwaring	Textiles
2001	Timothy Horn	Glass
2002	Rachel O'Connor	Printmedia & Drawing
	Kirsten Packham	Printmedia & Drawing
	Heidi Smith-Lefebvre	Printmedia & Drawing
2003	Suzanne Moss	Painting
2004	April Surgent	Glass
	Eessu Witcombe	Printmedia & Drawing
2005	Marina Neilson	Printmedia & Drawing
2006	Tiffany Cole	Painting
2007	Miriam Kelly	Art Theory
2008	Richard Blackwell	Printmedia & Drawing
	Julie Brooke	Painting

GLOSSARY OF ACRONYMS

AAANZ	Art Association of Australia and New Zealand
ACAT	Australian Centre for the Arts and Technology
ACUADS	Australian Council of University Art and Design Schools
AGOG	Australian Girls' Own Gallery
ANCA	Australian National Capital Artists Association
ANU	Australian National University
ARC	Australian Research Council
ASTC	Associateship of Sydney Technical College diploma
CAD	Computer Aided Design
CAE	College of Advanced Education
CAPO	Capital Arts Patrons Organisation
CCAE	Canberra College of Advanced Education
CCAS	Canberra Contemporary Art Space
CCCR	Centre for Cross-Cultural Research
CCE	Centre for Continuing Education
CEDAM	Centre for Environmental Development and Academic Methods
CITA	Canberra Institute of the Arts
CMAG	Canberra Museum and Art Gallery
CNMA	Centre for New Media Arts
CPAS	Centre for Public Awareness of Science
CRES	Centre for Resource and Environment Studies
CRTS	Commonwealth Reconstruction Training Scheme

CSA	Canberra School of Art
CSAABS	Canberra School of Art Artist Book Studio (later E+ABS)
CTC	Canberra Technical College
DEET	Department of Employment Education and Training
DEETYA	Department of Employment, Education, Training and Youth Affairs
E+ABS	Edition and Artist Book Studio
EASS	Emerging Artists Support Scheme
EFTSU	Effective Full Time Student Unit
ENSBA	Ecole Nationale Supérieure des Beaux Arts
ESTC	East Sydney Technical College
ITA	Institute of the Arts
MEP	Major Equipment Program
NCDC	National Capital Development Commission
NGA	National Gallery of Australia
NITA	National Institute of the Arts
OHS	Occupational Health and Safety
RMIT	Royal Melbourne Institute of Technology
SCA	Sydney College of the Arts
TAFE	Technical and Further Education
UMAPS	University Mobility in Asia and the Pacific Scheme
VAA	Visual Arts Access (Open Art)
VACB	Visual Arts and Craft Board (Australia Council)

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- A Matter of Making CSA Alumni* 102
- academic board
 established 29
 operation of 34, 39, 178
 terms of reference 30
- accreditation submission 27, 29, 75, 101, 119, 143, 151, 160, 196
- ACT Creative Arts Fellowship 95, 180
- ACT Further Education 25
- ACT Further Education Accreditation Committee 25
- ACT Schools Authority Ordinance 21
- ACT Technical Colleges Authority 18
- Acton campus *see* Canberra High School
- Advisory Management Group 30
- Affiliation Implementation Committee 46
- Affiliation Statute 47
- Ahern, John 173
- Aitken-Kuhnen, Helen 113
- Aladjem, Maurice 143, 144
- Alder, Alison 144, 161
- Allen, Bob 40
- Allen, Micky 144, 146
- Allen, Ruth 108
- Altenburg, Christoff 179
- amalgamation
 abandoned 46
 ACT government committee 45
 arguments for 43, 44, 45
 with Canberra School of Music 162
 consequences of 58, 70, 71, 177
 opposition to 44, 45
 proceeds 47, 49
 proposals for 38, 39, 42, 44, 53
- Amalgamation Implementation Committee 46
- Amberg, Penelope 76, 127, 128
- Anai, Junichi 98
- And Still I See It* 34, 185
- Anderson, Margaret 172
- Anderson, Wallace 6
- Andrews, Justin 78, 146
- Angell, Herbert 81, 83
- Anniversary Awards 65
- Anniversary Scholarships 53
- anti-discrimination legislation 35
- Antonio, Rachel 130
- Antoniou, Anthony 168
- ANU
 amalgamation with 42–43, 44
 and Canberra Institute of the Arts 46
- ANU Creative Arts Fellow 34, 50, 64, 71, 87, 121, 145, 176, 177, 184, 191, 195, 205
- ANU International Sculpture Park 64, 179
- Apprenticeship Board
- Apprenticeship Ordinance 4
- Arbuz, Mark 129, 131
- Archbold, Howard 214
- Armstrong, Lucy 103
- Arnold, Ray 168
- Art, Fire and Clay* 83
- Art Forum 30, 42, 61, 75, 79
- art history
 course changes 76
 early teaching of 75
 purpose of 76
- Art on a String* 103
- art supply shop 68, 69
- Art Theory Workshop
 aim of 75, 76
 annual lecture 79
 and Art Forum 61, 75
 established 41
 and Glass Workshop 78
 and professional practice 76
 skills taught 79
 staff 75–76, 77, 79
 see also art history
- Arthur, Robert 40, 49, 50, 51
- Artist Book Studio
 accommodation 185
 equipment 185
 established 121, 185
 see also Edition and Artist Book Studio
- artists' books 120, 121, 124
 see also visiting artists' books
- Artists in Residence Program 62
- Arts Council 6, 127
- asset register 63
- Associate Diploma courses 29, 41, 76, 130, 162
- Auburn, Pamela 114
- Augsburger, Jean-Edouard 120
- Ausglass 106, 109
- Australia Council Crafts Board 37
- Australian Centre for the Arts and Technology 49, 57, 189, 198
 see also Centre for New Media Arts
- Australian Committee on Technical and Further Education 18
- Australian Council of University Art and Design Schools 50, 67
- Australian National University Act* 47
- Australian Print Symposium 167
- Australian Research Council 51, 57
- Australian Vice Chancellor's Committee 43
- Ayres, Tony 197
- BA (Digital Arts) 57
- BA (Visual Arts) 30, 41, 50, 76, 90, 93, 94, 95, 97, 147, 162, 213
- Bachelor of Design Arts 53, 90, 97, 118, 213, 214
- Bailey, Stuart 198
- Bakker, Helen 175
- Balcombe, Ann 206
- Bancroft, Bronwyn 144
- Bannon, Charles 26
- Barclay, Peter 65
- Barker, Michele 155
- Barker, Pam 85
- Barnes, Robert 125
- Barney, Jane 76, 101
- Barnsley, Rik 114
- Barry, Margaret 174
- Bauer, Frank 114
- Bauhaus model 26, 27, 34, 174
- Bawden, Lionel 146
- Beadle, Paul 26
- Bean, Charles 5, 6
- Beazley, Kim 18, 19
- Beevors, Michelle 182
- Benjamin, Roger 78
- Bennett, Gordon 102, 145
- Bennett, Jill 77
- Beresford, Renee Anne 206
- Bettinson, Ian 144, 195
- Bettison, Giles 109, 111
- Binns, Vivienne 95, 96, 97, 145–146, 146
- Birkitt, Shirley *see* Storey, Shirley
- Bishop, Tony 144
- Bizen kiln 86, 88
- Black Art Forum 61
- Black, Sandra 88
- Blair, Philippa 170
- Blakeborough, Les 88
- Boag, Yvonne 168
- Board of Studies 22, 25, 30
 see also Academic Board
- Boggon, Sharon 191, 204, 206
- Bonin, Thomas 187
- Bonyhady, Tim 57
- Book Studio
 renamed 188
 see also Artist Book Studio; Edition and Artist Book Studio
- Borella, Claudia 109

- Bouchard, Thierry 120, 121, 124, 185
 Bowden, Michael 113
 Boyd, Arthur 34
 Boyd, Helen 206
 Boynes, Robert 29, 77, 99, 143, 144, 145, 147, 148, 154
 Brekke, John 109
 Brennan, Anne 56, 77, 79, 116
 Brennan, Archie 205
 Brennand, John 120
 Breynard, Shane 155
 Bright, Amanda 114
 Brindabella Pottery 86
 Bristow, Lisa 145
 British Council 62
 Brokensha, Sally 207
 Brook, Donald
 biographical note 10
 leadership of 7, 11–12, 16, 17, 71, 141
 resignation 142, 171
 as teacher 76
 Brown, Bill 99
 Brown, Jan
 appointed 12, 171
 as artist 66, 172
 leadership of 99
 and Open Art 65, 93
 photo of 39, 172, 173, 175, 187
 retirement 96, 177
 as teacher 26, 84, 174
 Bruce campus 19
 Bruce, Jane 109, 110, 111
 Buchanan, Meg 39, 94, 95, 96, 185
 Buckley, Georgina 138
 Buckley, Sandra 78
 building program 49, 59, 67, 76, 99, 176
 Bull, Gordon 54, 55, 77, 78, 79, 180
 Bullen, Leah 146
 Bullseye Glass Company 108, 109
 Bunck, Werner 114
 Burgess, Rachel 162
 Burness, Heather 187
 Butler, Jennifer 200
 Butler, Michael 188, 199, 200, 201

 Cain, Penny 198
 Cain, Sharon 177
 Cains, H.L. 11
 Caldwell, Geoffrey 38, 52
 Callas, Peter 191, 197

 Campbell, Barbara 39, 154
 Campbell Scale of Pay 22
 Canberra College of Advanced Education 15, 36, 42–43, 44, 93, 142
 Canberra Contemporary Art Space 156, 162, 190
 Canberra Glassworks 112
 Canberra High School
 as art school campus 14, 17, 31
 extension of 42
 and printmaking 159
 refurbishment 26, 31–32
 Canberra Institute of the Arts
 and ACT government 45, 46, 58–59
 administration building 40–41
 and amalgamation 42–43, 44
 and ANU 46, 68
 established 39, 100, 153
 functions 39
 governance 39, 47
 see also Council of the Institute
Canberra Institute of the Arts Ordinance 47
 Canberra Medallion 32
 Canberra Museum and Gallery 147, 197
 Canberra National Sculpture Forum 179, 180
 Canberra Potters Society 85, 86, 88
 Canberra School of Art
 academic board 39
 academic strategy 21, 27
 accommodation 16–17, 49, 142, 159, 160, 172
 and accreditation 20, 25, 26
 and amalgamation 36, 38, 39, 177
 and ANU 48, 49, 51
 art collection 63, 64, 65
 autonomy of 16, 19, 21
 and Canberra School of Music 36, 37–38, 41, 70, 162
 Council 22, 24, 25, 27
 courses offered 10, 50
 enrolments 14, 29, 124, 142
 establishments review 36–37
 functions of 28
 funding 36, 58
 philosophy of 27
 and printmaking 160
 resources 10, 11, 172
 sculpture walk 177–178
 staff 11, 29
 Union 67
 within National Institute of the Arts 52
 Canberra School of Art Steering Committee 20
 Canberra School of Music 36
 academic board 39
 and ANU 51
 and Canberra School of Art 36, 41, 70
 Canberra Technical College
 accommodation 141
 and art theory 75
 and ceramics 81, 82, 84, 86
 control of 13, 17
 courses taught 142
 enrolments 9, 142
 equipment 171, 172
 established 3
 infrastructure 6, 7, 9, 10, 16–17
 name changes 5
 and painting 141, 142
 and photography 151
 and printmaking 159
 and sculpture 171
 staff 5
 and textiles 199
 Canberra Technical College Advisory Council 13
 Canberra Technical College Jubilee Federation 82
 Canberra Technical Education Committee 8–9, 13, 16
 Canberra Technical School *see* Canberra Technical College
 Canberra Trades School 3, 4, 5
 see also Canberra Technical College
Capital Works 52
 CAPO Fellowship 180
 Cardew, Gaynor 120, 166
 Carlson, Bill 108
 Carmichael, Louise 130
 Carnell government 59
 Carnie, Bruce 200, 204
 Caro, Anthony 175, 176
 Carr, Pat *see* Harry, Pat
 Carrick, Jill 77
 Carrick, John 20, 21, 36
 Caruana, Wally 56, 143
 Castle Haldenstein 62, 167
 Catley, Barbara 37
 Cattapan, Jon 189, 190, 203
 Caviezel, Flavia 197, 198

 Celeste, Nada 146
 Centre for Cross Cultural Research 103, 205
 Centre for New Media Arts 57–58, 198
 Centre for Resource and Environment Studies 64–65, 154
 Ceramics Workshop
 aims of 89–90
 and art movements 87
 and block teaching 87
 distance program 89, 90
 equipment 81, 82, 83, 84
 established 81
 exhibitions 103
 certificate courses 19, 86
 Certificate in Creative Photography 156, 157
 Chadwick, Kim 200
 Chain of Protest 116, 117
 Chambers, Alexandra 112
 Chapman, Christopher 40, 79
 Chaseling, Claudia 146
 Chaseling, Scott 109, 110, 111
 Chats cafe 68, 69
 Chatto, David 68–69
 Chesney, Nicole 109
 Chihuly, Dale 105, 108, 111
 child art classes 65, 141, 142, 143
 childcare centre 33, 67, 68
 Christanto, Dadang 64, 208
 Christie, John 187
 Chun Chiang 145
 Churchland, Lindsay 12, 142, 172
 City Education Centre 14
 Clark, Deborah 147
 Clark, John 77
 Clay, Trevelyan 146
 Cleworth, Robert 146
 Clifford, Helen 115
 Coburn, John 13, 60, 142
 Cockburn, Cobi 111
 Cocks, Deb 109
 Cohn, Susan 109
 Cole, Tiffany 147
 Colhoun, E.T. 36
 College of the Arts and Sciences 70–71
 Collings, Senator 5
 Colwell, David 212
 combined degrees 50
 Committee on Art Education 19
 Committee of Review of Teaching of Art and Design in NSW 16

- Common Food* 64
Commonwealth Government, and technical education 17
Commonwealth Reconstruction Training Scheme 5
Commonwealth Training Scheme 13
complementary studies program 118
computer aided art 131, 155, 189, 197
computer art studio
 aims of 191
 components 191
 staff 192
conservation management plan 33
Cooper, Victoria 96
Corbett, A.H. 8
Core Studies *see* Foundation Studies
Cornish, Alison 201
Cornwall, Ross 40, 49, 51
Corr, Brian 112
Corsey, Alyssa 65
Council of the Institute 39
Counihan, Noel xiv
Cowley, Brian 14, 17, 19, 20, 142, 173
Crafts Council of the ACT 115
Crafts Council of Australia 37, 128
Creative Arts Advisory Committee 50
Crisp, Leanne 120
Crockford, Bernadette 187, 188
Croft, Christopher 120, 185
Crossing, Elisa 66, 146
Crothers, Wayne 168
Croucher, John 106
Cueren-Clifford, Julie 103
Cullen, Lyle 33, 34, 37, 39, 67, 96, 154
Cunningham, Jodie 145, 146
Curator of Exhibitions 99
Currall, Allan 198

Dabro, Ante 173, 174, 175, 177, 178, 179, 181
Dadswell, Lyndon 12, 171, 172, 173
Dahl, Melita 198
Daily, Dan 111
Daley, C.S. 3
Daly, Greg 53, 86, 89, 90
Danks, J.A. 5
Daryl Jackson Evan Walker 31, 133
Davies, L.Roy 171
Davis, John 120
Dawkins, J.S. 43, 46, 47
Dawson, Paula 197

Day, Elizabeth 144
Day, Phil 120
De Boos, Janet 84, 86, 89, 90
de Groen, Geoffrey 143
de Lucey, Tom 142
de Mestre, Tori 200
Dead Media 66
Delaruelle, Jacques 76
Dement, Linda 155
Denton, Chris 161
Department of the Interior 8
Desgenetez, Nadege 111
Design Arts Studio 69
desktop editing 198
Desmond, Michael 143
Dibden, Lachlan 95
Dickson, Nicola 147
Digital Arts Studio 103
diploma courses
 assessment requirements 25
 ceramics 86, 90
 enrolments in 41, 76, 173
 painting 142, 143, 147
 shared with NSW 18
Diploma of Education 41
Diploma Preliminary Art 17
Directions – Cutlery 115
Directions – Silversmithing 114
Director of Further Education, established 20
Discrete Entity 101
Doctor of Philosophy 30, 55
Dodd, Wendy 200, 206
Dog Tags – Images by Vietnam Veterans 93
Domain Public Art Project 66
Done, Ken 92
Dono, Heri 126
Dorrough, Kate 120
Douglas, Anne 76
Douglas, C. 13
Douglas, Mollie 86
Drew, Marian 153
Drill Hall Gallery 52, 101, 102, 121, 124, 191, 195
Duff, Robert 128
Dunbar, Lindsay 120
Dundas, Douglas 84
Dunn, Glenn 145, 182
duty statements 29
Dyer, Tony 200
Dzelde, Janis 40, 48, 49, 50, 67, 180

Eadie, Graham 146
Easden, Gerald 11
Eaton, Janene 93, 94
Edition and Artist Book Studio
 aim of 186
 collaborative work 187–188
 exhibitions 187
 facilities of 166
 graduates 186
 name changed 121, 125, 185
 projects 186
 staff 186
 see also Artists' Book Studio
Edols, Ben 109, 111
Edwards, Melissa 206
EFTSU 43
Eldridge, Lynda 147
Elliott, Judi 107
Elliott, Kathy 109, 110, 111
Emerging Artists Support Scheme 63, 64, 65, 104, 144, 145, 153, 154, 155, 162
emeritus faculty 65
Emerson, Neil 168
Endowment for Excellence 67
Englund, Ivan 82, 83
Enke, Werner 121, 185
Ennis, Helen 78, 79
Enns, Maureen 97, 197
enrolments
 Canberra Technical College 84, 151, 159
 changing 5, 7, 8, 9, 12, 14, 48, 171
 and Depression 4
 and fees 4
 postgraduates 56
Environment Studio
 activities 195–196
 aims of 193
 exhibitions 194
 and field studies 193
 partnerships 194
 projects 196
Ergas, Henry 65
Essentially Canberra 109
Evans, Edward G. 14
Evening Continuation School 4
Ewington, Julie 76, 77, 100, 101
Ewins, Roderick 142
exhibitions
 alumni 103, 146
 graduating 50, 56, 61, 101, 104, 143
 indigenous alumni 103
 policy 102
 staff 30, 52, 94, 95, 99, 111, 155, 177, 179, 187
 student 12, 50, 54, 56, 61, 99, 101, 142, 172
 visiting artists 104
extension programs 33
Eye of the Dog 155

Fairskye, Marilyn 144
Farkas, Lynne 133, 134
Fay, Peter 65
Federal Capital Commission 3
Federal Capital Territory Apprenticeship Ordinance 4
Fenceline 95
Fenner, Frank 202
Fenson, Mr 3
Ferran, Anne 48, 101, 154
Ferris, Denise 76, 154, 156, 157
field studies program 193, 194
FieldScreen research project 190, 192, 195
Figallo, Tony 120
Filshie, H. 4
Finlay, Peter 12, 121, 151, 159, 185
Fitzgerald, Mirabel 162
Fitzpatrick, Peter 156, 157, 196, 197
Florance, Caren 188
Fodde, Raphael 120, 185
Fogwell, Dianne 34, 39, 94, 121, 161, 166, 167, 185, 186, 187, 188
Foley, Fiona 64, 66
folio preparation 66
Fooks, Mary 27
Forbes, Mr 3
Ford, Kate 166
Ford, Noel 146, 204
Fortescue, Donald 210
Forum Fringe 61
Foskett, R.A. 13, 19
Foster, Robert 113, 114, 116
Foundation for Excellence 65
Foundation Open Art Workshop 93
Foundation Studies
 aim of 41, 93, 97
 and Art Theory 76, 97
 and computers 96, 97
 course pattern 94
 establishment of 93
 Image Making 96

- name change 95
 staff achievements 95
 Foundation for the Visual Arts 55, 65, 66
 Foxhill, Rosie 68
 Foyer Gallery 100, 101
 Fraillon, Nicolette 59
 Frank, Dale 99
 Frankel, Margaret 83
 Franklin, Anne 162
 Fraser, Jim 10
From the Armchair 99
 Frommer, Danny 146
 Frost, Ruth 155
 Fuchs, Douglas 130
 full-time classes 16, 171
 funding arrangements 29, 36, 46, 50, 58–59,
 60, 72, 89, 156, 190
 Furniture Workshop
 courses 213
 established 209
 graduates 214
 renamed 213
 visiting artists 214
 see also Woodcraft Workshop
 Gabriel, Pat 136
 Gage, John 103
 Galianzo, Cecile 166
 gallery
 established 35
 exhibitions 145, 146
 focus of 14, 42, 101, 102, 104
 name change 100
 outreach program 61, 70
 renovations 101
 Gallois, Matt 182
 Garran, Sir Robert 6
 Gates, Merryn 77, 101, 102, 103, 109
 Gates-Stuart, Eleanor 52, 57
 Gaylord system 136
 Geier, Alan 66, 145
 Geier, Helen 39, 48, 76, 93, 94, 177
 General Studies 75
 George, Mel 109
 Giblin, Eileann 81
 Gibson, Cecily 83
 Gilbert, Kevin 61
 Gill, Michael 210
 Gill, Victoria 206
 Gilmore, Marjorie 68
 Gilmour, Pat 162
 Gilmour Report 18, 19
 Glass Workshop
 and Art Theory Workshop 78
 and Bauhaus 106
 building works 32, 59
 and Engineering Department 50
 equipment 16, 105
 establishment of 105
 exhibitions 103, 107–108, 108, 109, 111
 facilities 106, 111–112
 graduates of 111
 international reputation 105–106
 projects 106, 107, 110
 staff 111
 glazes 82, 83, 85, 89
 Gleghorn, Tom 12, 13, 14, 142
 Gold and Silversmithing Workshop
 design for 113
 established 113
 exhibitions 114, 116
 facilities 118
 graduates of 114
 materials 118
 projects 114, 116, 191
 refurbishment 117
 staff 118
 visiting artists 118
 Goldacre, Leslie 152
 Golley, Trudy 89
 governance 47, 51
 graduate diploma 29, 30, 41, 55, 56, 57
 graduate program 30, 50, 55, 56, 189
 graduating exhibitions *see* exhibitions
 Graf, Rick 32
 Graphic Investigation Workshop
 aims of 28, 119, 120
 amalgamation of 72
 archive 125
 and artists' books 120, 121, 124
 Catalogue raisonné 122
 curriculum 119, 185
 exhibitions 120, 121, 185
 graduates 120
 projects 124
 and Sellbach 35
 staff 120
 students 123
 visiting artists 120, 124
 Gray, Jim 141
 Gray, John 11, 141
 Green, Felicity 123
 Green, Hilary 204
 Green, Kaye 162
 Greenwood, Garry 40, 127, 128, 129, 131, 200
 Greer, Christine 68
 Gregg, Carol 203
 Grescke, Naomi 125
 Grey-Smith, Mark 94, 95, 96, 179
 Griffin Centre 6
 Griffin, Pauline 67, 124
 Grishin, Sasha 30, 99, 121, 124, 176
 Gropp, Jacquie 138
Groundwork 102, 163
 Guan Wei 140, 144, 147, 149, 153
 Gumley, Dawn 81
 Guthridge, Ian 209, 210, 211, 212
 Hackforth-Jones, Jocelyn 50, 78
 Hagerty, Marie 146, 147
 Hahnor, Heike 145
 Hall, Basil 102, 161
 Hall, Fiona 102
 Hall, Terri 200
 Haltiner, Doris 138
 Hambly, Louise 103
 Hamra, Matthew 177
 Hanrahan, Barbara 26–27
 Hansen, Irene 135, 138
 Hansen, Ragnar 29, 113, 114, 116
 Hanson, Jo 206
 Harcuba, Jiri 110
 Harding, Matthew 212
 Hardy, Bernard 120, 144
 Harkin, Steve 130
 Harrington, Mr 9
 Harris, Karina 65
 Harrison, Stephen 123
 Harry, Pat 143, 144, 145, 179
 Hartshorne, Erica 201
 Harvey, Paul 199
 Hatcher, Mary Ann 206
 Hawkes, David 144
 Hawkey, Bill 39
 Hawks, Brian 154
 Hay, Paul 181–182
 Haynes, Peter 76, 99, 100, 145, 147, 181
 Hayward, Rodney 212, 213
 HC Coombs Creative Arts Fellow *see* ANU
 Creative Arts Fellow
 Hely, Patsy 89, 90
 Heness, Len 173, 175, 178, 181
 Henshaw, Clare 109
 Herel, Petr 31, 34, 119, 120, 121, 122, 123, 124,
 125, 185, 186
 Hewlett, A.F. 151
 Hinder, Colleen 142
 Hindmarsh, Roseanna 65
 Hirst, Brian 107, 162
 Hirst, George 161
 Hobbs, Dimity 206
 Hobbs, Neil 65
 hobby courses 12, 19, 83, 141, 142, 171
 see also non-award courses
 Hobson, Diana 107
 Tim Hodge 177
 Hodges, David 145
 Hoff, Ursula 27
 Hogan, Jan 162, 168
 Hogbin, Stephen 212
 Hogg, Bev 78, 87
 Holland, James 90, 103
 Holland, Steven 66, 97, 168
 honours degrees 48, 50, 95, 189
 Hope, A.D. 4
 Hope, Emily 141
 Horrocks, Tracey 153
 Horwitz, Tess 77, 155
 Hou Leong 155
 Hudson, Hugh 43
 Huff-Johnston, Bill 84, 86
 Huff-Johnston, Deborah 130
 Hurle, Andrew 168
 Hurrell, John 97
 Hurrell, Stephen 198
 Hutchinson, Roger 114, 116, 118
Imprint 27
 Industrial Design Council 211
 Ingham, George 179, 209, 210, 211, 212, 213
 Institute of the Arts 47, 49, 51, 52
 see also National Institute of the Arts
 Institute of the Arts Academic Committee
 48, 49
 Institute of the Arts Statute 47
 Interim ACT TAFE Authority 19, 20
 International Ceramic Symposium 88
 International Master Workshop and
 Symposium 42, 114, 136, 200
 International Student Exchange Program 61,

- 62, 63, 144
 International Textiles Symposium 205
 Iring, Diana 54
 Isaac, Fiona 145
 Itter, Diane 42, 200
- Jaar, Alfredo 155–156
 Jaasma, Mella 132
 James, Christine 33, 145
 Janssen, Chrissie 125
 Japan Foundation 62
 Jensz, David 95, 96, 179, 180, 181
 Jessup, Belinda 204
 Jianhang Shi 191
 Jolly, Martyn 57, 154–155, 156, 157
 Jones, Gerald 68, 123
 Jones, Ian 89
 Jones, K. 22
 Jones, Marjo 87
 Jones, Robert 162
 Jordan, Peter 146, 168
Jubilee 2001 52
- Kaine government 46
 Kaiser, Mary 130, 131
 Kalix, Elizabeth 83, 142
 Kaminsky, Andrew 66, 120
 Kandl, Lukas 120
 Kangan Report 18
 Karmel, Heather 51
 Karmel, Lena 53, 65
 Karmel, Peter 26, 39, 43, 46, 47, 49, 52, 53, 65
 Kay, Catherine 206
 Kayser, Mary 177
 Kean, Roslyn 162
 Kearns, P.B. 41
 Keeling, Anwen 146
 Kelleher, Mat 125
 Kelly, Elizabeth 109
 Kennedy, J.I. 22
 Kerr, Joan 78
 Keys, Karen 146
 Kidd, Madeleine 146
 kilns 81, 84, 85, 86, 90
 King, David 174
 King, Elsje 200
 King, Grahame 27
 Kingsland, Sir Richard 13, 22, 23–24, 24, 25, 30
 Kingston campus 4, 8, 9, 13
 Kinloch, Hector 45
- Kinsella, Robyn 214
 Kirk, Valerie 48, 201, 202, 203, 205
 Kirwan, Paul 198
 Kjar, Barbie 168
 Kleinert, Ingo 31, 95, 99, 151, 152, 154, 155, 156, 197
 Kleinert, Sylvia 76, 77, 152
 Knight, Suzanne 162
 Knight, Sylvia 172
 Knottenbelt, Bob 107
 Knuckey, Peter 29
 Kochel, Jay 103
 Komidar, Sharon 68
 Köninger, Alan 65, 154, 190
 Kregar, Tim 57
 Krejcova, Zdenka 120
 Kruger, Elizabeth 162
 Kuczynska, Maria 88
 Kuhnen, Johannes 113, 114, 115, 116, 117, 118
 Kukoc, Aleksandra 166
 Kupa, Suthini 206
 Kyoto Seika University 46, 62, 63, 202
- Lahy, Waratah 146
 Lahy, Warren 147
 Laing, Rosemary 144
 Lallemande, Blaide 103
 Lamothe, Lorraine 206
 Landsdowne, Dianne 203
 Langley, Warren 107, 110
 Lango, Alfredo 177
 Langridge, Ann 76
 Larsen, Helge 114, 115
 Larter, Richard 146, 157
Latest Editions 167
Latitudes 103, 109
 Laurence, Janet 99, 144
 Lawrence, Kay 91, 205
 Le Grand, Henri 11, 12, 14, 83, 84
 Le Grand, Michael 93, 173, 176, 177, 178, 179, 180
 Le Grand, Riek 84
 Leather Workshop
 amalgamation of 72
 closes 72
 enrolments 130
 established 127
 program of 127–128
 review of 130
 visiting artists 128, 129–130
- Leather Workshop, exhibitions 128
 Lee, Cinnamon 117, 118
 Lee, Colin 127
 Lee, Richard 146
 Leggot, John 106
 Leigh, Linda 206
 Lendon, Nigel
 as administrator 70, 178
 biographical note 55–56
 and graduate program 56
 photographs 37, 56, 57, 213
 projects 63, 101, 102
 and war rugs 57, 72, 103
 Leperlier, Antoinette 107
 Leti, Bruno 168, 188
 Lewers, Darani 37, 115
 Lewers, Gerald 172
 Lewis, Mark 210
 Library
 accommodation 133, 134
 and ANU library 135, 136–137
 and computers 190
 databases 136
 development of 133
 programs 137
 resources 133, 135–136, 136, 137, 138
 staff 134, 136, 138
 strategic plan 137
 technology 136, 137
 Linkson, Rosemary 172
 Living Arts Program *see* Art Forum
 Llewellyn, Ernest 23, 25
 Loane, John 168
 Lochhead, Marcia 97, 155
 Lohse, Kate 168
 Loughlin, Jessica 109, 111
 Lovegrove, Sue 146
 Lucas, Noeline 182
 Ludowici, Norma 81, 82
 Lumb, Frank 14, 142, 172
 Lyle T. Cullen Memorial Book Prize 34
 Lynggaard, Finn 108
- MA (Electronic Arts) 57
 MA (Visual Arts) 41, 55, 56, 101
 McBurnie, Ron 168
 MacCallum, Ann 135
 McClure, Elizabeth 106, 107, 108, 109
 McCombe, Roger 87
 McCorquodale, Susan 162
- McCusker, Anne 68
 McDermott, Paul 120, 123
 McDowell, David 57, 155
 McElhinney, Chris 210, 211
 McGowan, Daniel 115, 116
 McIntyre, Anita 86, 89, 90
 McKenzie, Helen 83
 McKeown, Mary 37
 Mackie, Alwynne 75, 76
 MacKinnon, Leah 141
 McLeod, Ewan 144
 McMahon, Marie 162
 McMahon, Paul 123
 McMeekin, Ivan 82
 McNeill, David 77, 78, 179
 Macoustra, Barry 32, 40
 McPherson, Kate 201
 McPherson, Susan 177
 McQueen, Humphrey 29, 75
Macrame Owls 66
 Maddock, Bea 34, 162
 Mahood, Kim 95, 168
 Makigawa, Carlier 118
 Malangi, David 56
 Malibirr, Anna 103
 Maloney, Peter 145, 147
 Management Working Group 22, 30
 Mann, Gillian 160, 161
 Manton, Neil 147
 Manwaring, Leah 206
 Marioni, Dante 106, 110, 111
 Marquis, Dick 183
 Marshall, Jennifer 162
 Marshall, Les 141
 Martin Committee 9–10
 Martin, David 155
 Martin, Mandy 29, 31, 94, 95, 161, 195
 Martin, Serafina 168
 Martinez, Al 130
 Master of Design Arts 53, 54, 55
 Master of Philosophy 55
 Master Workshop in Kiln Forming 106–107
 Maxwell, Robin 102
 May, Pat 29
 Meadham, Chris 31, 50, 151, 152, 155, 156
 Meagher, Tim 130
 Meaney, Janet 198
 Megalo Print 168, 186
 Mellor, Danie 120, 167, 187
 Mellor, Doreen 102

- Michaels-Paque, Jean 139
 Milford, Elizabeth 142
 Miller, Leslie 200
 Miller, Sally 168
 Minson, Peter 106
 Mitchelmore, Mary 175
 Moje, Klaus 48, 71, 105, 106, 107, 108, 109, 111, 112
 Moje, Mascha 114, 115, 116
 Mollison, James 99
 Moore, Felicity St John 75
 Moorehead, Tim 87
 Morley, Peter 174, 175
 Morriss, Tim 131
 Mortensen, Kevin 102
 Moss, Suzanne 146, 147
 Moule, Shirley 85
 Mount, Nick 106
 Mullins, Chris 114
 multimedia laboratory 189
 Mundine, Djon 56, 64
 Muñoz, Adolfo 197, 198
 Munro, Megan 206
 Murcutt, Glen 212
 Murphy, Aroona 78, 102
 Murphy, Kate 78, 198
 Murray Harvey, Nigel 143
 Murray, Kevin 78
 Murray-Darling Basin Commission 194
 Mussett, Sally 118
 Myers, Gregory 123
- Nadin, Kylie 206
 NakbanlangBannarak 97
Names from the Book of the Dead 94
 Nangle, James 3
 Narellan House 20
 National Art School 7, 12, 13, 17, 18
 National Capital Development Commission 9, 29, 31
 National Ceramics Award 88
 National Institute of the Arts 52, 53
 National Institute for Environment 193
 National Leather Conference 127, 128, 129
 National Leather Exhibition 128
 National Symposium of Young Ceramics Artists 88
 Neis, Carla 120
 Newmann, Brian 85
 Newton, Geoff 146
- Ngaraka: Shrine for the Lost Koon* 64
 Ngo, Hahn 206
 Nichol, Laurie 43, 46, 47
 Nichols, Gail 89, 90
 Nichols, Jonathon 64
 Nikoleski, Vlase 31, 174–175, 176
 Nix, Jonathon 120, 198
 Nix, Katherine 120, 166, 187
 non-award courses 30, 65–66, 93
 see also hobby courses
 NSW, relationship with 3, 11, 16, 18, 20, 25
 NSW Teachers' Federation 9
 Nundah Gallery 84, 172
- O'Brien, Jason 156, 157
 occupational health and safety 32
 O'Connor, Derek 64, 144, 146, 147
 Ogden, Melisa 78
 Oldknow, Tina 110
 O'Loughlin, Christine 64
 O'Mallon, Simon 130, 131
 O'Meara, Rhonda 200
 Open Art program 30, 42, 52, 59, 65–66, 71
 O'Reilly, Chiara 79
 Ormella, Raquel 145, 147
Over Here 99
- Pacenza, Luzia 64
 Painter, John 38, 39, 40
Painters of the Wagilag Sisters Story 56
 Painting Workshop
 course content 143
 courses 142, 147
 exhibitions 103–104, 145, 146
 facilities 147
 focus of 147
 graduates 146
 staff 143, 144, 145–146, 147, 148
 students 147
 visiting artists 144, 147
 papermaking 166
 Parr, Bob 172, 174, 177
 Parry, Jackie 120
 Parslow, Sally 14, 84
 part-time courses 17
 Pastoral Gallery 84
 Paterson, Elizabeth 137, 138
 Paterson, Gaye 66, 187
 Paton, Georgina 114
 patrons 65
- Patterson, Kaye 120
 Payne, Laurie 206
 Payne, Patsy 166, 167
 Pearson, Colin 175
 Peascod, Alan 19, 85–86
 Peck, Brian 29, 30
 Peck, Jill 77, 94, 173, 175
 Peisley, Paul 162
 Pelling, Elspeth 187
 Pengilley, Robert 143
 Peoples, Sharon 204, 206
 Perceval, John 34
 Percival, Ian 212, 214
 Perreault, John 78
 Perrow, Debbie 161
 Perry, Liz 206
 Peter Karmel Building 57
 Petersen, Les 120
 Pettifer, Jill 203, 204, 206
 Phillips, Deborah 154
 Phoenix Prize 103
 photography certificate 151
 Photography and Media Arts *see* Photomedia Workshop
 Photomedia Workshop
 accommodation 32, 155
 achievements 156
 aims 151, 157
 collaborations 156
 course content 152, 166
 and digital technology 155
 equipment 157
 established 151
 exhibitions 103, 153, 155
 expansion of 152
 gallery for 100
 name change 152, 157
 and new media arts 158
 staff 155, 157
 and TAFE 153
 and video art 196
 visiting artists 153, 154, 191
 Photospace Gallery 100, 121, 152–153, 155, 157
 Pieris, Martin 152
 Piggott, Rosslyn 102
 Pike, Melodie 166
 Pikler, Marianna 135, 138
 pinhole photography 96, 153
 Pistor, Willi 107
- Piyadasa, Redza 77
Place Face Down to Copy 167
 Plant, Margaret 34, 185
 Podolchak, Igor 120
 Pok, Nath 212
 Poole, Millicent 39
 Portley, Col 128
 postgraduate degrees 50
 postgraduate diploma 76
 Potter, Adrian 212
 Poulton, Gary 120
 Powell, Andrew 187
 Pratt, John 96, 120, 162, 166, 167
 Pre-Diploma Art Course 172
 Print Council of Australia 27
 Printmaking Workshop
 achievements 162
 aims of 161
 courses 159
 established 159, 160
 exhibitions 102, 103, 159
 graduates 162
 and indigenous artists 162–163
 projects 161
 reputation 162
 staff 162
 and student exchange 62
 students 161–162
 visiting artists 162
 see also Printmedia Workshop
 Printmedia Workshop
 achievements 167
 aim of 166
 equipment 167
 established 125
 establishment of 121
 focus of 168
 and papermaking 166
 staff 166, 168
 visiting artists 167–168
 see also Printmaking Workshop
 Procter, Stephen 108, 109, 111
 professional experience program 144, 153, 178, 210
 Professional Practices course 76, 127
 Prowse, Ruth 161
 Pulvirenti, Anton 146
- Queen Beatrix Sculpture Collection 41, 177

- Radke, Bruce 177
 Rae, Jude 146
 Ramos, Paloma 66
 Ramsden, Stewart 57
 Ramsey, Simon 146
 rapid phototype facility 191
 Ratna, Lulu 80
 Rea, Kirstie 107, 109, 110, 111
 Red Deer College 89
 Reece, Emma 204
(Re)forming Identities 50
 Regnault, Katherine 206
 Reid campus 8, 10
 Reid, Colin 107
 Reid, John 29, 31, 99, 151, 152, 153, 156, 166, 190, 193, 194, 195, 196, 212
 Reid, Margaret 179
 Reidelbauch, Gilbert 116
 research, definition of 50, 51, 72
Research in the Creative Arts 50, 67
 Research School of the Humanities 34
 Rhodes, Frances 120
 Ricardo, Geoffrey 120
 Rice, Linda 204
 Rice, Sarah 79
 Riedelbauch, Gilbert 97, 190, 191, 192, 195
 Riethmuller, Caroline 138
 Rijsdijk, Mezza 107
 Roan, Trish 112
 Roberts, Mary 78
 Roberts, Neil 76, 105, 108
 Robertson, Jennifer 204
 Robertson-Swann, Ron 29, 32, 35, 99, 173, 175, 176, 177, 178
 Robinson, Ann 107
 Robinson, Tony 145
 Rochette, Anne 64, 177
 Rodboon, Somporn 77
 Rogers, Catherine 154
 Rosati, Gabriel 200
 Rosenthal, Michael 78
 Rowney, Tom 112
 Rowston, Tim 152
 Ruck, Amanda 162
 Rudyard, Carol 197
Rugs of War 57, 72, 103
 Rushforth, Peter 82
 Russell, Anthony K. 12
 Ryan, Susan 28, 38–39
 Rybak, Jaromir 110
- Ryder, Julie 77, 204, 206
- Sadr, Said el 85
 Sainsbury, Michael 89, 116
 St John, Greg 211, 213
 Saltbush Ensemble 195
 Sambrani, Chaitanya 78, 79
 Samson, Gareth 69
 Samuels, Bill 86
 Sandland, Bronwen 102, 103
 Saw, Louise 162
 Scharff, Alan 114
 Schepers, Karin 26
 Schlitz, Michael 168
 Schmeisser, Jörg 29, 62, 102, 160, 161, 162, 185, 186, 187
 Schmidt, Maria 68
 Schmuck, Jonathon 109
 School of Art *see* Canberra School of Art
 School of Arts and Crafts *see* Canberra School of Art
 School Gallery Planning Committee 99
 School of Graphic Arts 159, 160
 Schwartz, Nien 56, 182
 Scott, Jill 197
 Scott, Mary 144
 Scott, Professor 43
 Sculpture Workshop
 accommodation 172, 173, 176
 and Bauhaus 174
 course content 173
 courses offered 173
 equipment 171–172, 173
 exhibitions 172, 177, 179
 expansion of 176
 facilities 182
 focus of 182
 and formalism 175
 foundry 175, 181
 graduates 182
 restructure of 174
 staff 177, 179, 181
 students 177
 visiting artists 182
 Searle, Joanne 89, 90
 Segall, Sylvia 81
 Seidel, Brian 19
 Select Committee on Tertiary Amalgamations 45
 self-government 33, 36, 45
- Sellbach, Udo
 appointed 23
 biographical note 26–27
 as Creative Arts Fellow 34, 184, 185
 as director 28, 36, 68, 87, 113, 123, 143, 174, 195
 legacy of 34, 100
 opens gallery 162
 photographs 26, 28, 31, 186
 resignation of 30, 33, 37
 as visiting artist 120, 121, 161
 and workshops 119, 160, 209
- Sen, Vijaya 125
 senior lectureships 29
- Sever, Nancy 101
 Shaw, Pru 210, 214
 Sherburne, Annie 200
 Shinfield, Gary 162
 Shoemaker, Adam 53
 Shopen, Pablo 146
 Sidall, Valeska 206
 Silsat, Kinaid 97
 Simpson, John 128
 Singleton, Deborah 145
 Skillitze, Stephen 107
 Skrzpczak, Noel 146
 Smith, Gary 146
 Smith, Georgina 155
 Smith, Jason 162
 Smith, Matthew 180
 Smith, W. 11
 Snelling, Patrick 200
 Solander Gallery 30, 99
 Sourgnès, Claire 147
 Spate, Virginia 61, 141
 specialist studies 17
 Spellman, Tim 89, 90, 182
 Spelman, Philip 107, 111, 177, 179, 182
 Spier, Bryan 146
Spirit Levels 64
 Spowart, Doug 96
 staff
 appointments 5, 25
 and Australian Public Service 19
 and NSW service 5, 7, 19, 21, 22, 29
 and professional practice 28
 reductions in 58
 salaries 21
 staff exhibitions *see* exhibitions
 Stanton, Robin 135
- Starrs, Josephine 155
 Stavrianos, Wendy 143
 Steele, Tony 155
 Stephen Procter Fellowship 110
 Stephens, Margaret 200
 Stevens, Kate 147
 Stirling, Callum 198
 Storey, Shirley 81, 82, 83, 84
 storm damage 55
 Strand, Dennis 50, 67
 Stranks, Nicholas 101, 178, 179, 180, 181
 Strathnairn Arts Association 88–89
 Strebell, David 198
Stretcher Bearers 172
 student accommodation 20
 student exhibitions *see* exhibitions
 student services 67, 68
 Studio One 186
 Summer School 48, 65–66
 Surgent, April 111
 Sutherland, Bruce 175
 Sutherland, Rene 175
 Swen, Hiroe 84, 87, 88
 Swiss Exchange Program 167
 Szentes, Rudolph 142
- Taglipietra, Lino 111
 Tajenar, Lia 138
 Talloires Declaration 193
 tank furnace 106, 112
 Taylor, Brendan 193
 Taylor, Michael 143
 Tazzymán, Itzell 111
 Teakel, Wendy 94, 95, 96, 130, 131, 179, 180
 Telopea Park School 3
 Templeman, Romola 66
 Terrell, Deane 47
 Textiles Workshop
 aims of 200, 206
 and computers 189
 equipment 204
 established 199
 exhibitions 205
 graduates 206
 and indigenous crafts 205
 materials 199
 and new technologies 203
 program of 201–202
 projects 205
 staff 199–200, 203–204, 206

- students 201
 and TAFE 201
 visiting artists 204–205
 Thancoupie 99
The Decade Show 101
The Field Hard Edge Abstraction exhibition 27
 The Shed 41
The Target is Man 27
 theorist in residence 77
 theory studies 28
 Thirion, Frank 146
 Thompson, James 109
 Thompson, Kelly 206
 Thorpe, Anne 68
 Tilden, Blanche 101, 110, 111
 Timoko, Marea 169
 Tipping, Richard 120
 Todo, Kensuko 182
 Torinus, Sigi 191
 Trades and Labour Council 4
 Tran, Hanh 152, 153
 Tree House 68
 Tremblay, Theo 102, 161, 162
 Trendall, Justin 166
 Trevillian, Annie 203–204
 Trew, Dennis 65, 66, 93, 94
 Trione, Zelda 204
 Tupper, Liz 120
 Turner, Eric 115
Twelve 186
Twentieth Century Silver 115
 Twigg, Tony 97, 144, 150
 Tyler, Ken 167
- Udo Sellbach Gallery *see* gallery
 Uhlmann, Paul 120
Under Consideration: Prints & Drawings 95
 Unified National System 43
 University Art Collection 63, 71
 University Mobility in Asia 63
 unprofessional conduct 35
 Upfill-Brown, David 210, 212
- van der Linden, Barbara 172
 Van Nieuwland, Monique 203, 204, 206
 Van Veen, Mark 120
 van Voorst, Debbie 135
 Vandermark, Peter 42, 177
Vault 176
 Veenstra, Anton 204
- Velez, Silvia 156
 Velez, Sylvia 78
 Vennard, Bill 152
 Vennard, William 31
 video art 197, 198
 Video Art Studio 196
 Vignando, Catrina 101
 Vignando, Catriona 76
 Vilmanis, Velta 64
 Vilutis, Mikas 120
 Vine, Phillipa 200
 Viotti, Ulla 88
 Virgo, Anne 76
 visiting artists
 - exhibitions 102
 - glass 111
 - gold and silversmithing 118
 - leather 129–130
 - painting 144
 - printmedia 167–168
 - sculpture 182
 - video art 197
- visiting artists' books
 - art theory 92
 - ceramics 208
 - foundation 150
 - glass 169, 183
 - painting 69, 140, 149, 170
 - photomedia 80
 - printmedia 158
 - program xiv, 60, 62, 126, 132, 166, 184
 - textiles 91, 98, 139, 207
 - see also* artists' books
- Visual Arts Access 30, 66, 70
 Visual Arts Graduate Program 55, 56
 Visual Arts Research Fellow 50
 Visual Communications Workshop *see*
 Photomedia
Visually Crossing Cultures 78
 Vlavianos, Ria 147
 Vocational Training Committee 4
 Vocational Training Scheme 4
 Vodica, Vic 115
 Volker, Joye 40, 123, 134–135
 von Hollander, Trees 161
- Walker, John 99
 Walker, Lloyd 20
 Wallace-Crabbe, Robin 12, 142
 Waller, Ruth 77, 78, 144, 145, 147, 148
- Ward, Cathie 172
 Ward, Fred 211
 Ward, Lucina 77, 102, 197
 Watanabe-san 212
 Watson, Judy 162
 Watt, Alan 31, 40, 71, 86, 87, 88, 99, 176
 Watt, David 48, 78, 95, 101, 178, 179, 180
 Weber, Therese 120
 Weinberg, Steven 107
 Weise, Bernd 90
 Wells, Penny Carey 166
 Westende, Lou 65
 Westende, Mandy 65
 Wheeler, Barbara 101
 Wiley, Sandra 68, 113
 White, Colin 138
 White, Delene 114
 White, Ian 128, 130, 131, 189
 White Paper on Higher Education 43
 Whiteley, Richard 107, 108, 110, 111
 Whitley, Claude Cuthbert 14, 31
 Wickham, Robert 130
 Wigg, Steven 179
 Williams, David
 - and ACUADS 67
 - appointed 30, 34
 - as director 37–38, 40, 53, 70, 135, 176–177
 - and library 135
 - as patron 65
 - photographs 37, 39, 46, 48, 59, 87, 101, 147, 167, 195
 - retirement 54
 - and technology 189
- Williams, Margaret 54, 65
 Williamson, Liz 76, 200, 202, 203
 Wills, David 157, 198
 Wilmot, Mike 41
Winged Harvest 64
 winter school 65, 66
 Wise, Carmel 175
 Wiseman, Merylin 42
 Wohlgemuth-Moje, Isgard 105
 Wolfe, Kirsten 120, 166
 wood finishing room 211
 Wood Workshop *see* Woodcraft Workshop
 Woodbury, Jacquie 133, 134
 Woodcraft Workshop
 - aims 209
 - courses 209
 - curriculum 212
- exhibitions 211
 materials 211
 reputation 210
 and sculpture 209
 staff 210
 visiting artists 212
see also Furniture Workshop
 Woods, Phil 48, 48
 workshop studies 23, 27, 28, 34
 Worrall, David 57
 Worsley, E.G. 21, 22, 25
 Worth, Margaret 144
 Wright, Helen 158
 Wrigley, Derek 211
 Wrigley, Hilary 12
 Wulff, Anne 154
 Wulff, Roswitha 86
 Wunderlich, Paul 161
 Wynne, Robert 109
- Yeung Chun-Tong 102
 Young, Diana 103
 Young, Szuszy 64
 Yukutake, Harumi 110
 YWCA 68
- Zeitouneh, Habib 147
 Zimmer, Jenny 124