

 Grace  
CossingtonSmithGallery



ABBOTSLEIGH

NATIONAL  
ART  
SCHOOL

DRAWING  
AS  
THOUGHT



# INTRODUCTION

*From a little spark may burst a mighty flame\**

Abbotsleigh's Grace Cossington Smith Gallery is committed to education, contemporary art and relevance. It opened to the public in October 2013 to support and sustain a lively exhibition program. The gallery is situated on a school campus, to ensure teaching and learning are accessible to both school and public audiences.

Teaching opens up new worlds of understanding, provides new tools for exploration, and enhances the confidence of learners. 'At the heart of all teaching is a deep power of connoisseurship and an understanding that creative teaching requires personal knowledge as well as the ability to engage others.' (Ken Robinson, *Out of our Minds*)

This exhibition of drawings brings together works by the drawing faculty of The National Art School (NAS), Australia's oldest visual arts institution. NAS is an art school for which drawing remains a fundamental aspect of all courses.

For *Drawing as Thought*, curators Dr Maryanne Coutts (NAS Head of Drawing) and Lisa Jones (NAS lecturer) have selected artworks from twenty six artists/teachers, revealing the diversity of attitudes and approaches to the practice of drawing. These drawings invite us to imagine that the NAS classroom is a place of curiosity. It is evident that teachers have great personal knowledge to fire the imagination of NAS students.

*\*Poca favilla gran fiamma seconda* Paradiso: Canto I; The Divine Comedy – Dante Alighieri

**Mary Faith, Director, Grace Cossington Smith Gallery  
July 2014**

# DRAWING AS THOUGHT

Most artists draw before they do anything else. Drawing is the way that thoughts, sensations, perceptions and ideas first escape from an artist's head. Artists can use drawing to describe the experience of seeing, document events, test wild notions or plan major works. This activity which is at heart, about open ended investigation and searching, is the way artists think. A drawing can simply be a tiny, ephemeral note, a map or a visual reminder, but it can also evolve into a major work. Sometimes it is hard to tell where drawing ends and something else begins, and at others, a searching line is pure drawing. Often drawing has an immediate trace of the artist's hand and sometimes the artist uses machines. Big, small, clean or dirty, drawing reveals the personal in unexpected ways.

In the drawing department at the National Art School it is used in all these ways. Students learn to draw as a starting point for their major areas of study and they draw as an end in itself. Either way it is seen as an important preparation for being an artist and underlies much of the teaching.

In this exhibition of the work of the artists who work in the drawing department you will see the full range of possibilities. Ranging from the careful description of a boat by Jeff Rigby to Ben Denham's drawings which are made with the aid of machines, these drawings explore diverse ideas. Artists like David Fairbairn, Anthony Cahill and Deborah Marks turn their eyes to the human, while Joe Frost and Rachel Fairfax use drawing as a corporeal response to seeing and being in specific places. The cool eye of Maureen Burns is contrasted against the expressive marks of John Stanfield and Paul Higgs. There is a profound concern with abstraction in the work of Lynne Eastaway and obsessions with documenting past events which appear differently in the works of Terry Hayes and Deborah Beck. Lisa Jones and Charles Cooper keep their eyes on the road (or footpath), Emma Hicks and Margaret Roberts' work escapes from the wall entirely and Andrew Burrell and myself move into the moving image.

Not all the work in its final stage might be classified as purely drawing, but it is grounded in it. It all started as a thought that was made material, at first in the simplest of ways, and has followed that thought from one form to the next, until it became what it is now...something that is, or has grown from a drawing process.

**Dr Maryanne Coutts, Head of Drawing, National Arts School  
June 2014**



# DEBORAH BECK

REPRESENTED BY JANET CLAYTON GALLERY

## *Unidentified*

In 2010 I discovered a box of more than 100 family photographs in a garage sale in Summer Hill in Sydney. Although most of them were unidentified, I became fascinated with the images of the people in these displaced photographs. It was like an encounter with someone I have never met. Normally the photo records our lives and our relationships – family stories are transmitted through photographs and passed on with them. The photographs of the strangers I found became the antithesis of this. The family narrative had been broken and the inherited history had been fractured and lost.

I began a series of works based on these people who appeared to be posing for a photo with the expectation that it would be passed on to future generations. The drawings became a way to pull the past into the present, a way to preserve and transform the photos within a new framework. I hope the deliberately ambiguous quality of my drawings will draw the viewer to the images as I was drawn to the photographs.

Deborah Beck has held 16 solo exhibitions in Sydney and Melbourne, has participated in more than 90 group exhibitions throughout Australia and has been a finalist in the Dobell prize for Drawing, the Sulman Prize, the Portia Geach Memorial Award exhibition and the Blake Prize. She studied at the National Art School in the 1970s and received a Master of Arts (history) at the University of Sydney in 2010. She has taught in art schools in Sydney for more than twenty years and is currently a drawing lecturer, historian and archivist at the National Art School. She co-curated two major exhibitions at the NAS Gallery in 2008 and 2011 and has published two books, one of which won a NSW Premier's History award in 2012.



*Unidentified 1*, 2011, graphite on paper, 36 x 27 cm



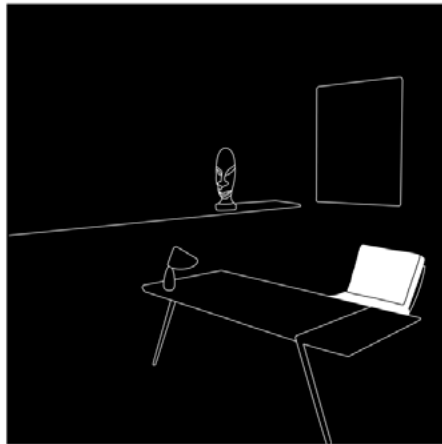
# MAUREEN BURNS

Born in Australia, I studied at Sydney College of the Arts during the 1980s, where I was influenced by the critical charge of Post Modern thinking around photography's ambiguous definitions of reality and artifice. Continuing at the College of Fine Arts in the 1990s for a post graduate degree, I concentrated on 'the Domestic Uncanny' as an overarching theme to explore the disrupted, out-of-kilter domestic image haunting the history of modern literature and art, and increasingly the popular culture and visual arts of our own time.

It is within this broader field of an estranged and estranging domestic image, specifically those 'housed' in popular periodical magazines, and more recently on eBay, that all my studio work can be situated. Such a practice obviously owes a debt to the time honoured artistic strategy of 'making-strange' as a means to see anew.

Typically, sourced images of everyday, domestic furnishings are first sketched on paper or computer, minimising lines and blocks of colour to achieve images that are charged with something 'strange' or 'out of kilter'. Always fascinated by the artifice in images of mid-20th century furniture, the work in this exhibition is from a series entitled *Colour Charts*, which draws upon the home decorating schemes in a brochure for *British House Paint* from the early 1960s. These modernist guidelines of taste and homely comfort have been stripped back to a minimalist arabesque of line and composition: a chalkboard picture of 'cheery yellow' and 'warm pink tones'.

Although my studio strategies vary over time, the process always follows the guidelines of *seeing, thinking and drawing*. Drawing as a way of thinking through making marks, laying string lines, playing with paper, cardboard, bricks or fabric. It is the means of exploring possibilities, of resolving ideas and form, and fundamentally a trace of thinking and imagining.



*Colour Charts: cheerful yellow tones, 2007/2014, Ultrachrome inks on rag paper, 20 x 20 cm*



# ANDREW BURRELL AND KATHERINE OLSTON

'The night is full of stories. They float up like miasmas, as though the dead leave their dreams in the earth where you bury them, only to have them rise to meet you in sleep. Mostly the scenes are familiar, but sometimes everything is strange, the people unknown.' Tim Winton, *In the Winter Dark*.

This work is part of a series of collaborative pieces created by Katherine Olston and Andrew Burrell in response to a residency in the near-ghost town of Glen Davis (population 27) in the Greater Blue Mountains National Park.

This project created a collaborative space for the two artists to explore notions of personal fears and anxieties projected onto a larger external space. The central focus for this collaboration involves the artists working with the Australian bush as both an environment to be explored and a construct of the 'colonial other'. The Australian bush has often been seen and portrayed (by this other) as a mysterious place, often dangerous and usually to be feared. When combined with the darkness of the night, the sense of fear associated with the bush is compounded and the menace of the unseen can materialize into reality.

Andrew Burrell is a contemporary arts practitioner and educator with a history in real time 3D and interactive audio installation. He is exploring notions of self and narrative and the implications of virtual worlds, networked environments and artificial life systems upon identity. His networked projects in virtual environments have received international recognition.

Katherine Olston is a Sydney based artist whose work explores socially constructed notions of femininity and otherness with an acute awareness of the influence specific cultural environments have on these notions. Incorporating sculpture and performance through video and installation, her practice is heavily informed by the production techniques, aesthetic sensibility and experiences encountered whilst in residence in Thailand (1999-2006).





*Nocturne: Reverie*, 2012, single channel video, 52 mins running time



# ANTHONY CAHILL

My practice increasingly is concerned with issues that reflect on what I see as the absurdity of modern life. These issues generally have their basis in my deeply held views on environmentalism and social justice, representing a position on what I see as humanity's relationship with the natural world. The paintings and drawings I am making could loosely be described as being Surrealist in nature.

Anthony Cahill has exhibited professionally since 1982, represented variously by Rex Irwin Art Dealer, Maude Space and Gallery Savah. His work has been included in numerous group exhibitions over the last three decades including the JADA @ Grafton Regional Art Gallery then as a touring exhibition of regional art galleries and art museums throughout NSW and Queensland in 2010 and 2012, the Rick Amor Drawing Award, Art Gallery of Ballarat and Naked Nude, Manning Regional Art Gallery.



*Untitled 2, 2014, charcoal powder, watercolour and pencil on Stonehenge paper 76 x 56 cm*



# CHARLES COOPER

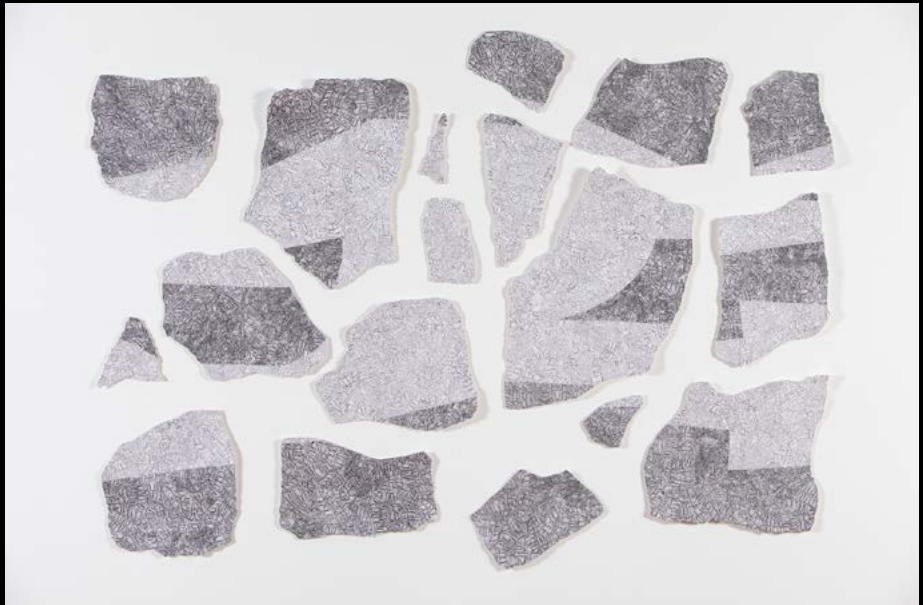
REPRESENTED BY ANNANDALE GALLERIES

The image of a fractured road surface can be regarded as speculative archaeology. Its fragmentation corresponds to roads damaged and displaced by storm surges, floods, land slippages and so on; the increasingly familiar evidence of extreme weather events. The shattered road assemblage hints at the sublime, a growing sense of awe in the face of nature disturbed. The road has been a core theme in my work for more than two decades. In common with many artists, I have found it to be a continuing source of symbolic and formal possibilities. One way or another, this slice of landscape is shared by all humanity.

Since 1974, Charles Cooper has exhibited in many solo and group exhibitions in Sydney (Macquarie, Bloomfield, Garry Anderson, Ivan Dougherty, Tin Sheds and Annandale Galleries, the Art Gallery of New South Wales and Museum of Sydney) as well as Melbourne, Canberra, Adelaide, Monaco, Cambridge UK, New York and Rome. Exhibitions of his paintings toured regional galleries in NSW and Victoria 1988-90 and 2010.

He has work in many regional and university collections in south eastern Australia and Commonwealth Artbank. Several commissions include the Australian Stock Exchange 1988 and Ryde City Council 1998. Awards include the Hunter's Hill Art Prize 1978, an Australia Council CEAD Grant 1996 and AGNSW Trustee's Watercolour Prize in 1998. Artist's residencies include ANU School of Art 2005, Cité Internationale des Arts de Paris 2006 and the British School in Rome 2012.

He received an MA (Visual Arts) City Art Institute Sydney in 1988. Since 1993 he has taught drawing, painting and postgraduate studies at Sydney College of the Arts, UNSW College of Fine Art and National Art School, Sydney.



*Sea Change VIII* 2013. Paper collage on rag paper segments 140 x 195 cm, variable.



# MARYANNE COUTTS

REPRESENTED BY AUSTRALIA GALLERIES

Maryanne's work is an exploration of the relationship between drawing and time. This plays out as she develops an interaction between watercolour and animation. Recently she has also developed a more diaristic approach, which can be seen in her drawings of what she wears every day and her watercolours of people's clothes from the daily news. You can see these projects at <http://mcdrawingprojects.wordpress.com>

Maryanne is the Head of Drawing at the National Art School in Sydney. Her PhD, which was completed in 1999 at the University of Ballarat, explored the possibilities of painting in relation to narrative and fiction. She has exhibited consistently and widely since 1990 including a Survey in 2008. The prizes she has won include the Blake Prize (joint 1982) and the Portia Geach Memorial Award (2007).



*Thirst*, 2009, Hand drawn animation, 10 minutes running time.

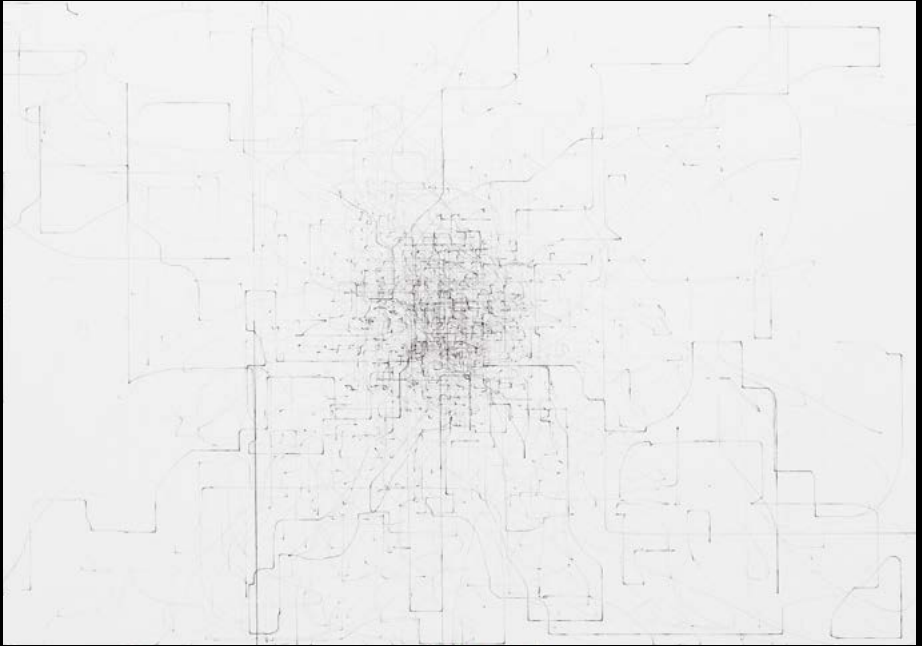


# BEN DENHAM

*Dimensions of Line: Moment of Force No. 3* is a work that has been created with a robotic drawing machine that is connected to the body through a gestural interface. The work involves thinking through the relationship of the body to the interface and the machine in order to find marks specific to this mode of drawing.

Dr Ben Denham is an artist and writer based in Sydney. His doctoral thesis considered the relationship between art and neuroscience with a particular focus on gesture and linguistic embodiment. A recipient of the Helen Lempriere Travelling Art Prize, Ben has also received 'new work' funding from the Australia Council for the Arts. His work has been shown in Australia and internationally. A key thread in his art practice involves creating machines that engage different parts of the body in the process of drawing and writing.





*Dimensions of Line: Moment of Force No. 3, 2013, ink on paper, 70 x 100 cm*

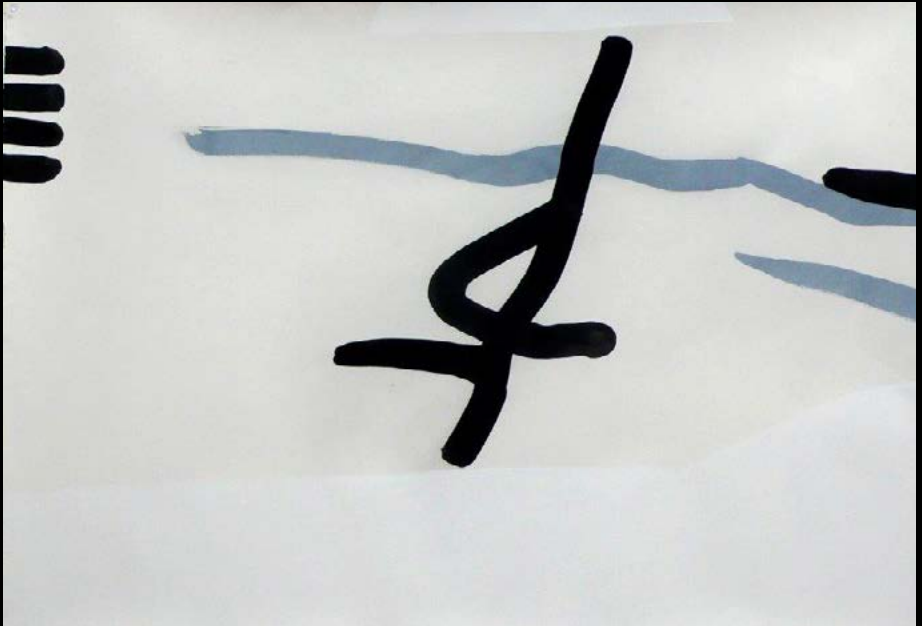


# LYNNE EASTAWAY

Drawings ask questions, offer information, describe what can't be put into words. They give visual voice to the qualities and poetry of materials and reveal the relationship of parts to the whole – rhythms, notations of light and dark, give weight and tension to space. Drawings are a place to take risks and play games towards something edgy, a dialogue with ideas and imaginings towards another form.

*MEND* – Road Drawings

Black and grey seams knit together gaps and gullies, wandering from old wound to new. Tar 'drawings' seen from above, across, around – seals the surface of the road.



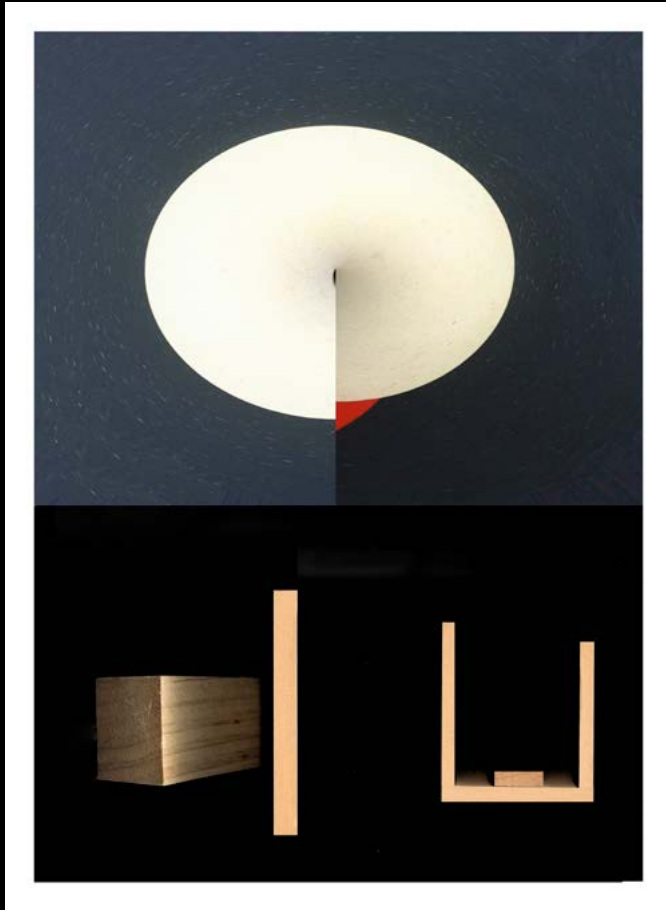
*Mend*, 2008, ink and gesso, on paper, 80.5 x 121 cm



# IVOR FABOK

REPRESENTED BY DEFIANCE GALLERY

These collages are from one of a number of series of works exploring varying themes using a range of methods and crossover mediums that resulted from my MFA project investigating the influence of colour, collage and sound on drawing. The idea being: how to nourish drawing practices so that they remain relevant to the increasingly broad range of sculptural phenomena at play today. They are my response to the thought of the relationship of 3D form to the sonic world.



*Cymbal/notes*, 2013, digital collage on paper, 37.5 x 29.5 cm



# DAVID FAIRBAIRN

REPRESENTED BY STELLA DOWNER FINE ART

The decision to work directly with a sitter is fundamental to my practice. For me, the traditional practice of portraiture – the length of time spent with a sitter, the day to day stopping and starting of work as a series develops over time, and even the subtle daily differences that exist in both subject and artist, are factors that contribute to the interpretation of the work. Much of my current work focuses on issues to do with mortality and the fragility of life in the elderly. My work draws on past artistic traditions for example Goya and Rembrandt. Other artistic influences include painters such as Edward Munch, Francis Bacon, Leon Kossoff and Lucien Freud. All these artists dealt with psychologically edgy interpretations of life.

The drawing *J.M. No 4, 11-6-13 (Yellow Ground)* is a portrait of Jane McGowan, a much loved Art World personality in Sydney who established the Brandling Road Studios in Alexandria. Now in her 80s the work seeks to express a woman in the latter stages of her life whose mental and physical abilities are compromised but who is still fiercely independent.

The oral histories of the sitter and their stories are also of great importance, each subject recorded at length to accompany the art works.



J.M. No 4, 11-6-13, (*Yellow Ground*), 2013, acrylic, gouache, charcoal on paper, 115 x 86 cm



# RACHEL FAIRFAX

REPRESENTED BY STELLA DOWNER FINE ART

In June 2013 I had the opportunity to embark on a painting trip to Gallipoli with a group of Australian artists. The whole experience was powerful, reverential and the most significant experience in my career up to now. Everywhere we travelled I drew. These drawings are pencil on paper. They were made while driving for a few days in a bus through Turkey from the Dardanelles Peninsula, Gallipoli, to a coastal town called Fethiye on the Mediterranean Sea.

I feel these drawings are about looking and feeling rather than about drawing as thought. I like the space in the compositions and the feelings in the marks from trying to draw while riding along in the bus.

In my practice it is these drawings and memory that I work from to create paintings.

There is spontaneity in drawing for me that is about feeling. I draw the form and often the spaces in between the forms are what become important in the drawing. That creates a formlessness that somehow feels unified.

Three artists I look to are John Passmore, Godfrey Miller and Cezanne before them. Their drawings are about looking at part to part to build the whole. The best way I find to explain this is to quote Godfrey Miller, 'drawing...represents what is the fundamental nature of a unity...I have the movement, existing in its own light and where the parts are definite, free from the whole, and the whole emerges expressed and influenced by parts and movements. It is a creation whether it be a drawing of a figure, of a still-life setup, a world, a universe or a thought form.' p108 Godfrey Miller AGNSW. Like Miller, my drawing practice is part of a daily practice, a constant learning and being connected to life.





20 drawings, driving from Gallipoli to Fethiye, Turkey, 2013, pencil on paper, 40 x 75 cm



# JOE FROST

REPRESENTED BY WATTERS GALLERY

*Escalator Group, Study No.1* is a drawing I did in my studio, working from my memory of certain shopping centres and allowing myself to improvise as well. I am a painter and large ink drawings like this one mark the second phase of a three stage creative process: the first stage is drawing on site, looking at actual people and places and sketching in pencil. In the second stage brush and ink, plus white gouache, allows me to translate those linear impressions into larger shapes and volumes, and 'rehearse' the forms for painting. The third stage is the acrylic painting itself, in which the various sketches and drawings I've done prepare me to freely compose the forms and spaces. Although this is a process in which drawing serves painting, many of the drawings do end up being exhibited and seen as ends in themselves. But the fact that drawing serves initially as a thinking/making process means I don't need to worry about whether each drawing succeeds as an individual work, and this frees me to experiment. One of the qualities that comes through more strongly in the ink drawings than in my acrylic paintings is the characterisation of individual figures: faces, hands, bodies and personalities.



*Escalator group, Study no.1, 2012, ink and gouache on paper, 148 x 120 cm*



# TERRY HAYES

*The Great Gardener* was the second variation from a series of coloured drawings with accompanying texts and photo-inserts entitled '16 variations on the death of Karl Schmidt-Rottluff'. This series was destroyed in 1980.

*'...divided up into a sixteen set grid and then a diagonal grid loosely overlaid, an erratic and randomly wandering line then skates upon this gridded rink creating further patterns in the intersecting and overlapping of its traced path. Following this linear dance each discrete shape within the overall jigsaw was coloured using the random system devised and a second overlay inserted within each diamond pane, the outcome loosely strung and lacking a certain harmonic tautness...'*

Much of my working practice draws attention to the material vulnerability of art, the relative ease with which it can be brought into and eased out of existence. Drawings exist for me as transient entities, fugitives that try, but usually fail, to outrun their own demise.

To me, I see the activity of drawing as being both inquisitorial and indeterminate, inquisitive in the sense of prompting curiosity to 'enquire within', whilst acknowledging at the same time an absence of evident resolution: a questing that yields no answers; what I have described previously as a 'purposeful purposelessness'.

My drawings often remain irresolute and subject to mortification. Those that survive often do so *in absentia*. All that remains, or is retained, is a single surviving reproduction, acting as sole representative and endeavouring within the constraints of its own mechanical fragility to record the destroyed original.

This representative points beyond itself to the absent original, it conveys the visible trace of something that once occurred and in spite of its aspiration to veracity, unintentionally misrepresents and misleads. The image is layered with meaning but remains elusive, lacking the necessary clarity to decipher.

Who has seen the original? Who remembers the original?



*The Great Gardener*, 2012, digital print, 29.3 x 20.4 cm



# EK.1 EMMA HICKS AND KATIE LOUISE WILLIAMS

*ek.1* is collaborative duo Emma Hicks and Katie Louise Williams. Originally coming from backgrounds in graphic design and advertising, this common link underpins their collective investigations into the social fabric of contemporary society.

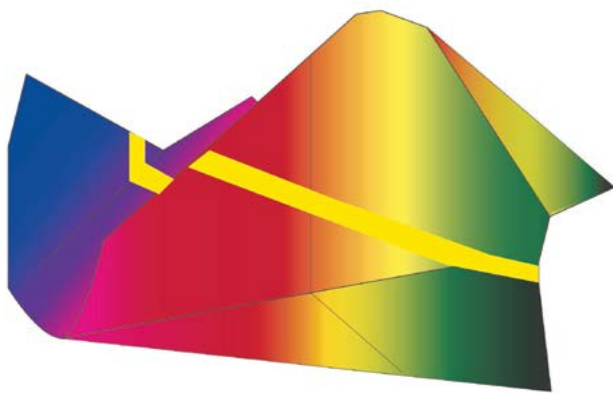
The duo's most recent work has focused on the blurring of boundaries, specifically in film, installation and performance. Through this hybridized zone, *ek.1*'s focus is on not only the different areas in which the physical/digital, image/object operate, but addressing the modalities that are shared between them and the resulting shift in contemporary audience perception.

*This time I know it's for real* uses readily available Photoshop and printing defaults to explore the intersection of these ubiquitous digital tools as a backdrop to our contemporary visual language.

The computational yellow line, rainbow gradient and lens flare are stock standard tools drawn from corporate design culture, used in brochures, annual reports and print advertisements. These tools act as a no brainer – a backdrop for a campaign. *ek.1* has commercially reproduced these tools, unmasking their role as support.

Through this, questions of authenticity and mass consumption are also raised. Drawing here becomes far removed from the hand and the singular author or artist. The sculpture/prints engage in a tension between virtual and material sensibilities.

By repositioning and adapting these digital tools into the gallery setting, a shift occurs from devalued and overlooked support to reproduced object now center stage.



*This time I know it's for real*, heavyweight gloss banner stock, 2014, 1.2 high x 80 cm x 1 m long  
*This time I know it's for real*, framed print 42 x 29.7 cm



# PAUL HIGGS

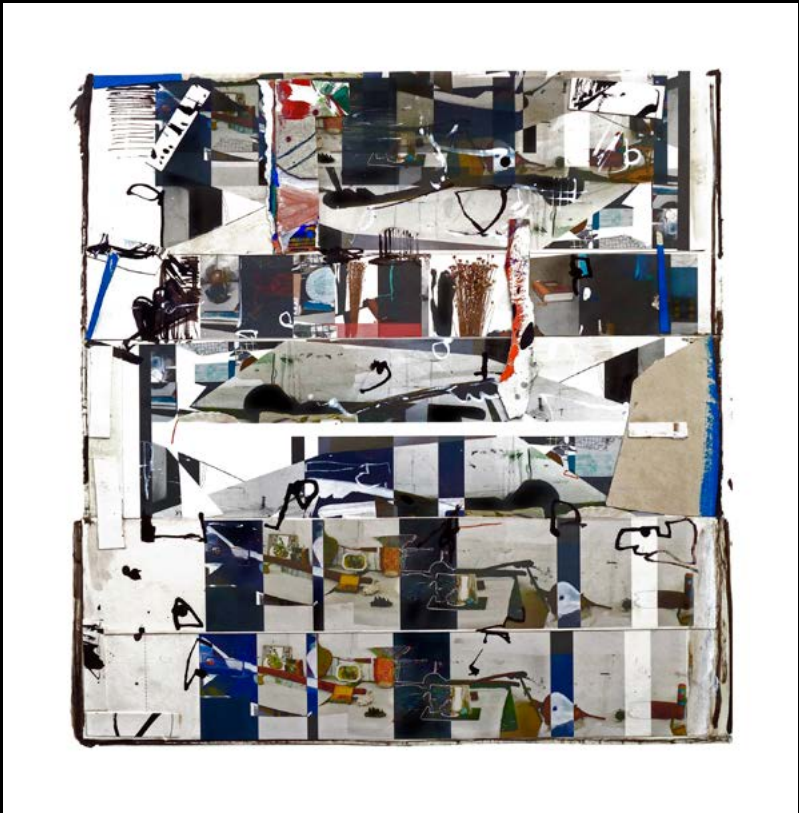
REPRESENTED BY DEFIANCE GALLERY

When the first programmable computers came on the market in the 1980s I was fascinated with the unforgiving, pure, logical language of computer code itself and how it could be written to generate, time and compose random moving abstract graphic compositions on the screen. An infinite number of exciting visual solutions could be reviewed quickly, which with more traditional mediums could take a lifetime to present to one self. Chaos, randomness and yet a logical hidden order, all came together in this medium, which seemed to suit my personality and has always played a huge role in informing my work.

Today digital devices are not so open to be easily programmable anymore, but there are incredible drawing apps to play with that can foster direct, less self-conscious thinking, which I love to explore.

In this drawing *Still Lifes* I have digitally manipulated seven photos of horizontal still life setups in the studio. I sequenced the photos in strips to suggest a filmic experience, to slow the eye down and to experiment with variety in repetition. I think of the collage and ink elements as a whimsical, lyrical and playful nonsense; as a counterpoint to the known objects and as a way to unite the horizontal layers.





*Still lifes*, 2011, mixed media on paper, 54 x 50 cm



# POLLYXENIA JOANNOU

REPRESENTED BY CONNY DIETZSCHOLD GALLERY

*CLOUD WATCH II* is a work from a series exploring the density and shapes of clouds. These works examined form, rhythm and density within an isolated shape rather than a literal depiction of the fluffy, ball of moisture it is. The outline and internal life can also be interpreted as a landscape; a landscape that is in constant movement until it is no more.

## **Pollyxenia Joannou**

Pollyxenia's work practice spans more than 30 years. She has been a recipient of the NSW Travelling Art Scholarship with various artist residencies in Italy, France and the UK. Having lived and worked in London, she has an MA from Central Saint Martins College of Design in Communication Design. She returned to Australia in 2001 and has been represented by Conny Dietzschold Gallery since returning to Sydney.



*Cloud Watch II*, 2011, Red pencil on rag paper, 86.5 x 121 cm



# LISA JONES

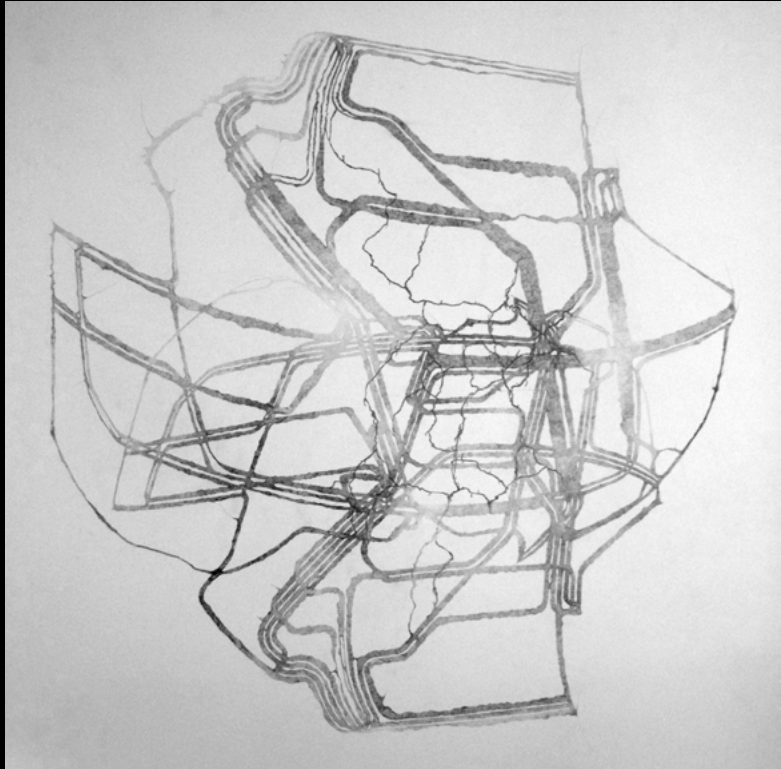
REPRESENTED BY CONNY DIETZSCHOLD GALLERY AND  
NOELLA LOPEZ GALLERY

The animation of the drawing, *Beneath Our Feet* explores the notion of drawing as an act of thinking and doing. It explores *place* (through erasure, observation and mapping), *moment* (the drawing bears witness to the human presence through the bodily movements that create the marks. The amount of drawing in each frame marks the time in the studio – short and long days) and *memory* (the erasure of the marks reflects the dissolving of time and place – forgotten places and times). The physical act of drawing and the process of drawing is as important as the finished drawing. The video captures the passage of time. The fluidity and movement of the drawing, the changing of the natural light, the wobble in the camera are all part of the act of drawing.

Lisa Jones is a Sydney based artist originally from London whose work explores drawing, sculpture and video.

Lisa's art merges the aesthetics of invisible cities with fragile bodies, secret networks and artistic algorithms. Her aim is to enliven mortality with traces of lived experience and layered spaces. Incompatible ideas – hidden yet revealed through order and chaos – appear as single multi-layered works.

Highly complex ink drawings, watercolour paint, stencils, pencil drawings, laser-cut acrylic and laser-cut and burnt paper are two and three dimensional spatial explorations.



*Beneath Our Feet*, 2014, animation, single loop



# DEBORAH MARKS

Within this image I am seeking to represent the relationship between the interior and the exterior in which my subject's body becomes an extension of the expression of the psyche. This is a threshold position between conflicted psychological states including the self, with its inherent vulnerability and desires, and the persona that presents an empowered position. The existence of these two, oppositional states is a kind of splitting of the psyche. In this discord there is an unspoken moment in which the figure is caught between two opposing states and is rendered mute.

Deborah Marks's practice is an enquiry into the unspoken moment when conscious and unconscious mental processes such as perception, cognition, emotion and intuition are synthesized during the creative process; their interlinking with bodily processes enabling sensation to emerge in artwork.

Deborah has exhibited consistently since 1985. She has won prizes including the Glebe Prize and the Hunter's Hill Art Prize, and undertook a FONAS residency at the Cité Internationale de Paris. In 2011 she completed her MFA at the National Art School where she has taught drawing since 1999.



*Contemplating Transcendence*, 2011, ink and acrylic on card, 62 x 50 cm



# DANIEL PATA

The primary focus of my work is the landscape. Much of my work is painted directly from the subject both in Australia and Europe.

Australian subjects encompass the urban environment, Sydney Harbour and coastal vistas, through to depictions of the outback with its arid nature and sometimes dramatic colours.

Europe also is an ongoing inspiration for my work, especially themes based on frequent sojourns in France, which I regard as a second home.

I respond to the exploration of light, shade and colour in my interpretations of these various places; added compositional factors create an alignment with abstract qualities that interest me.

My oeuvre encompasses various media, as particular motifs suggest individual treatments.

I particularly enjoy finely observed pencil drawings, studio oils and works which utilise watercolour to most effectively capture the mood I wish to express.

Daniel Pata has exhibited widely in Australia, Asia, France and the UK. A particular highlight was a travelling solo exhibition in France, 2004, titled *Echo de Lumière*, featuring works of both French and Australian subjects.

His work has been exhibited in group shows in Australia and internationally. Venues include London, Truro (Royal Cornwall Museum), Edinburgh, Shanghai (Shanghai Painting Institute), Watercolour Biennales of Busan, Korea and Mexico to most recently Traditions and Transformation Taiwan-Australia Watercolour Exhibition.

Pata is represented in corporate, public and private collections in Australia, France, UK, China, Greece, Italy and the USA. Public collections include Sturt University NSW, St. Peters College, Oxford University, Jin An province, Shanghai and the National Gallery, Canberra.

Pata has lectured at most Sydney art institutes and currently lectures at the National Art School.





*The Life Class*, 2009, oil on paper, 25 x 35 cm



# AMBROSE REISCH

Drawing extends our thinking. It allows us to investigate that which we consider, and that which we see and experience in both the conscious and subconscious world. It is because of this extension, through drawing, that the 'irrational' as image or idea can emerge as a contender for our attention.

Born in Lindenberg, Germany, Ambrose studied classical drawing with Nerina Simi in Florence, Italy and has a Masters from COFA, Sydney. In 2005 he completed a PhD at Newcastle University. He lives on the Hawkesbury River north of Sydney from which he derives his inspiration. He exhibits regularly and lectures at the National Art School in drawing. His work is in numerous collections that include regional galleries, university collections and private collections.



*Wig*, 2014, charcoal , 41 x 38 cm



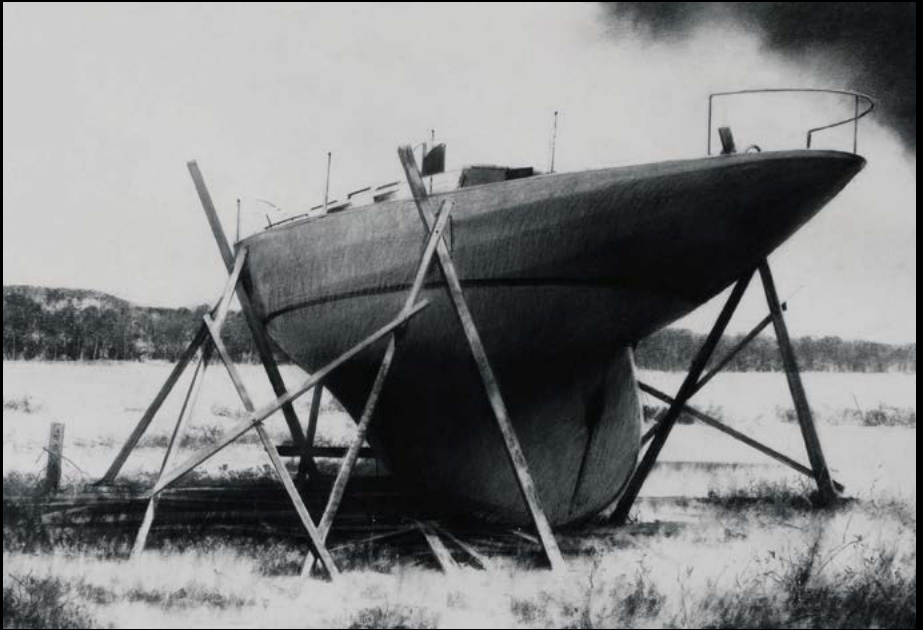
# J E F F   R I G B Y

REPRESENTED BY ROBIN GIBSON GALLERY

I certainly can be described as a realist artist, but while it is true that I have a passion for the sense or look of reality, the recording of reality for its own sake is not my main intention. If necessary, many elements of the subject can be altered, edited or added so that the truth becomes subservient to the structure and meaning of the image. Structure and the creation of mood, form and space are of central importance and the greatest enjoyment can be found in the eternal play of light and shade.

It is true of course that there are some subjects which seem to be innately satisfying and which can be used with little alteration beyond that occasioned by the requirements of the medium itself, whether in drawing or painting.

At a basic level the subject always remains at the heart of the matter as it is chosen for its qualities and possibilities. The internal and external tensions can be heightened by such simple devices as the fall of sunlight on a wall or the punctuation of trees on the skyline. The insignificant can become remarkable and everyday things, with all their myriad relationships, one to another, can provide an opportunity for endless observation and reflection. Time seems to stand still.



*Capertee Boat*, Charcoal, 44.3 x 72.3 cm



# MARGARET ROBERTS

*Occupy Kobro* is based on Katarzyna Kobro's 1933 work, *Spatial Composition 9*, a curved metal form painted in grey and white. It is usually represented in the image from [http://kobro.art.pl/prace/kompozycja\\_12.html](http://kobro.art.pl/prace/kompozycja_12.html), and is part of the spatial project that occupied Kobro during the 1920s and '30s, which she and artist Wladyslaw Strzeminski wrote about as *unizm*.

While *Spatial Composition 9* is now known as a fixed curved form, it looks like it was devised by first making a flat shape, then bending it into the curved form that Kobro decided she wanted. *Occupy Kobro* is made as that flat shape, enlarged (doubled) to reflect body scale, and cut in felt so that visitors can experiment with completing the work by hanging a shape over an arm or across a back or furniture and so on, and then returning it to its incomplete state when they leave.

The invitation to visitors to occupy the work acknowledges Kobro's interest in relationships between artworks and the space in which they are located. The invitation to complete the work by occupying it is also an invitation to place ourselves back in the early 1930s when the work was being devised. That is when it is most alive, and when the actual space with which it engages it also most obviously present. This is because when something is not finished, it does not seem somewhere else (in the past)—it is still here because its process has not yet run its course.

The 25 years of drawing-installation practice exploring space and time in this way can be seen on [www.margaretroberts.org](http://www.margaretroberts.org)



*Occupy Kobra*, 2013, 16 mm white engineering felt, two pieces, 80 x 80 cm, floor work



# KIM SPOONER

REPRESENTED BY ANNANDALE GALLERIES

In this instance it is the subject of my drawing which would best be described as relating to a thought, rather than an esoteric rendering of line.

I have memories of a night from my childhood, of prawning with my father in Rose Bay – the prawns swirling around in a cyclic motion, a high powered torch shone into the school of prawns, contributing to the eerie scene. Years later, my father dead and having never gone prawning again, thoughts of that long ago evening came to me when reading the last line of a poem by Alan Ginsberg, '*naked in the dark dreaming*'.

In my art practice, I have often explored associations of words and visualisation; I ponder the connection between a written description and a seemingly alien visual image that comes to me in such instances, spontaneously and without preconception.

I executed the drawing in egg tempera as it is a favoured medium for me. The demands of egg tempera are such that the artist cannot move around the marks, but rather, place them as accurately as possible. As such it is a draughtsman's medium. The process demands energy and determination. The medium is transparent and beautiful. I felt the transparency of egg tempera suited the subject and I was conscious of rendering the form of the prawn subject in a linear fashion, so as to conform to my notion that '*drawing is dependent mostly upon line*'. I chose to draw one prawn in a square format so that the work can be hung in any direction, the prawn being captured and stationary as an image, it is able to be viewed in a cyclic motion by moving the panel around.





*naked in the dark dreaming*, 2014, egg tempera on panel, 60 x 60 cm



# JOHN STANFIELD

This mixed media work is part of my continual research involving ethnology and creativity and its development in insular environments. The work extends the experimentation of temporal and spatial constructions that have their origins in the process of what Jackson Pollock termed 'visual scanning' or unconscious elemental vision. Drawing as thought in many respect to my own work; is to trust the eye and the memory that is collected which truly allows for the notion, that anything is possible on the picture plane.

John Stanfield is the Studio Technician in the Drawing Department at the National Art School. He completed a Bachelor of Fine Art in 1999 at NAS; born in 1966 he lives and works in Sydney.



*White on Black*, 2007, mixed media on packing cardboard, 26 x 20 cm



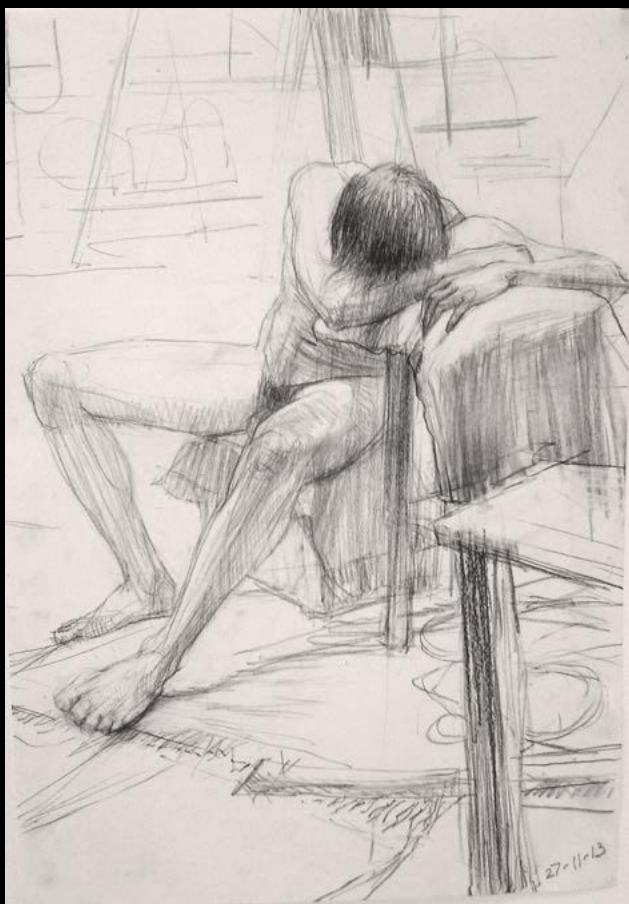
# NOEL THURGATE

The work in this exhibition is an example of the artist's ongoing obsession/fascination with the inexhaustible possibilities offered by that timeless subject; the human figure. Direct studio drawings (as in this case) are often expanded upon to explore and develop underlying abstract qualities within the composition, while remaining representational in appearance. The immediate and constantly evolving nature of the drawing process allows for diverse avenues of exploration to be followed the moment an idea presents itself to the mind or begins to reveal itself from within the drawing. The life model as subject, similarly, provides the perfect vehicle for ideas and observations to be pursued directly, as every pose has a time limit!

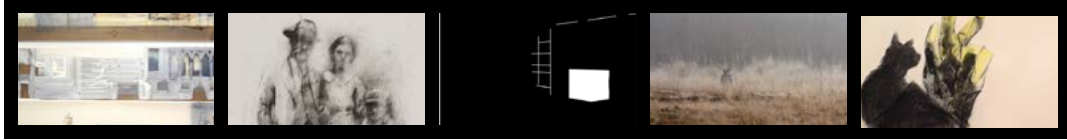
Born in 1955, Noel Thurgate has been exhibiting since 1975, in shows ranging from the Young Contemporaries, The Archibald Prize, Kedumba Drawing Prize and numerous solo and group exhibitions. He is an artist with more than 25 years' experience in teaching drawing, mostly life drawing. This included nine years as Head of Drawing at the National Art School, Sydney.

He is represented in State, Regional, Institutional and many private collections.

Currently teaching drawing part time at the NAS, Noel lives and works in Berrima.



*Seated Figure*, 2013, charcoal on paper, 64 x 45 cm



# BELINDA WARD

REPRESENTED BY SARA RONEY GALLERY

'...the hand touches more delicately in drawing. There is less between the hand and the image than in any other media.' Brice Marden

My drawings synthesise my early foray into architectural study, a profound interest in the impact of the built environment on the landscape, and the nature of work. I seek to interpret the immense responsibility progressive societies have as custodians of the land for future generations.

Archaeology and the layerings of the past are made manifest in initial drawings. The skeletal structure is laid bare, subsequently undergoing a highly choreographed metamorphosis.

While initial drawings map and/or document, final drawings transform and reinterpret the scrutinized environment. Thus my emphasis is on the process; the objective being to interpret the iconic construction process/transformation.



*Venice Triptych 7 (detail)*, 2013, mixed media on Mylar and Arches paper , 81 x 1250 cm

