



EDUCATION KIT

**DOBELL
DRAWING
PRIZE
#23**



**NATIONAL
ART
SCHOOL J**

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Cover image:

Jane Grealy, *Maria's Garden, Scheme C 2022* (detail)
pastel on paper, 67 × 108 cm, 97 x 133 cm (framed)

OVERVIEW

This resource is written in line with the years 7–10 Visual Arts Syllabus and the Higher School Certificate Visual Arts Syllabus, as a guide to exploring the exhibition or as a pre/post visit resource. Tertiary students and the general public may also find the resource useful.

Teachers can use this resource to engage students in a critical appreciation of contemporary drawing. The resource encourages students to consider a range of expressive forms, themes, and genres which will inform their own artmaking.

DOBELL DRAWING PRIZE

Sir William Dobell's love of drawing was recognised in 1993 when the Art Gallery of New South Wales established an annual drawing prize in his name, initiated by the trustees of the Sir William Dobell Art Foundation (SWDAF). For twenty years, the annual Dobell Prize for Drawing encouraged excellence in drawing and draughtsmanship among Australian artists. Past winners include Kevin Connor, David Fairbairn, Virginia Grayson, Nicholas Harding, Ann Pollak, Gareth Sansom, Jan Senbergs, Garry Shead and Aida Tomescu.

Building on the legacy of this respected award, the National Art School (NAS) partnered with the SWDAF in 2019 to produce the biannual Dobell Drawing Prize. This new iteration of the Prize celebrates technical skill, innovation and expanded definitions of drawing. In 2019 the \$30,000 acquisitive prize was awarded to Justine Varga, in 2021 to Euan Macleod and in 2023 to Jane Grealy.

The National Art School provides a context for the Dobell Drawing Prize to thrive in. The exhibition is part of the NAS Festival of Drawing, a biennial event organised by the School's National Centre for Drawing. The festival includes talks, workshops, and a research symposium. The Prize also compliments the School's esteemed academic drawing program: drawing is a core component of all studies at NAS and is taught throughout each degree.

SIR WILLIAM DOBELL KBE

Although a reserved and unassuming man, Sir William Dobell's two years teaching at the National Art School had a profound effect on his students. Many describe his love for drawing, and his outstanding draughtsmanship was apparent when he demonstrated drawing in his classes at NAS.

William Dobell was born in Newcastle, New South Wales, on 24 September 1899. He moved to Sydney in 1924 to study at the Julian Ashton Art School, where he met many artists who would later teach at the National Art School (NAS). In 1929 he won the Society of Artists Travelling Scholarship and lived in London for ten years, painting and studying at the Slade School of Fine Art. When his scholarship ran out after three years, he supported himself by producing posters and illustrations for magazines, acting as an extra in films, and working with fellow Australian artists decorating the Empire Exhibition in Glasgow in 1937.

On his return to Sydney in 1939 his friend Douglas Dundas offered him a part time teaching position at East Sydney Technical College (now the National Art School). He taught drawing from nature, costume drawing and became highly respected as the 'life master', teaching life drawing in the studios. He taught at NAS until 1941, when he left to work as a camouflage artist during WW2. After the war, Dobell occasionally filled in as a lecturer at NAS, teaching the students studying there under the Commonwealth Reconstruction Training Scheme.

In 1943 Dobell won the Archibald Prize, Australia's principal award for portraiture, for a painting of fellow artist and former NAS student Joshua Smith. The award was immediately challenged on the grounds that Dobell's entry showed a degree of distortion, which made it a caricature rather than a true portrait, but the court upheld the judging panel's decision. Resultant newspaper publicity greatly expanded interest in Dobell's work, but because of the controversy Dobell withdrew to Wangi Wangi, a small coastal town north of Sydney, where he set up a studio. He won the Archibald Prize twice more, in 1948 with a portrait of former NAS student Margaret Olley, and in 1959 with a portrait of Dr Edward McMahon. Dobell continued to draw all his life, filling sketchbooks, and recording the life and people of Wangi Wangi. He was knighted in 1966 and died on May 14, 1970.



William Dobell with NAS Alumna Margaret Olley, 1949
People Magazine, 21 June 1950. Mitchell Library, State Library of NSW (Ref: MDQ A920.9/2)

SIR WILLIAM DOBELL ART FOUNDATION

The Sir William Dobell Art Foundation (SWDAF) was formed in 1971 from the artist's bequest with instructions that 'a Foundation be established for the benefit and promotion of art in NSW.' The Foundation has sponsored a wide variety of projects since then, including exhibitions, publications, acquisitions, scholarships and major public art commissions. The SWDAF first joined forces with NAS in 1998 to present the Dobell Drawing School – an annual, week-long workshop for year 11 students. Now in its twentieth year, this educational partnership has expanded to include the Dobell Regional Teachers' Workshop, which gives rural teachers the opportunity to work with a practising NAS artist.

The new Dobell Drawing Prize runs in alternate years to the *Dobell Australian Drawing Biennial* at the Art Gallery of New South Wales. These biennial exhibitions affirm the SWDAF's commitment to continuing the development of drawing as a medium in its own right, and as a fundamental element of the visual arts.

Trustee and Art Director of the Sir William Dobell Art Foundation Paula Latos-Valier states:

'The Dobell Drawing Prize has many great attributes – it is very democratic in that any artist can enter and there are no restrictions to subject matter or medium. This freedom from curatorial constraint is a distinguishing feature. The Prize has always championed the idea of peer group assessment by inviting respected practicing artists to select the finalists and determine the prize-winner. Lastly, being an acquisitive prize means that the winning work goes into a public collection and leaves a tangible legacy for future generations. The Foundation is excited that this will continue in this new partnership with NAS.'

NATIONAL ART SCHOOL AND DRAWING

The National Art School (NAS) is Australia's leading independent fine art school; a producer of new art; a place to experience and participate in the arts; and a presentation venue. NAS is a growing and vibrant arts and education precinct. It is leading centre for arts, culture, creativity and innovation in the Asia-Pacific.

Drawing is considered by many as the basis of an artist's training. At NAS it is treated as a core discipline underpinning all other studio areas. Despite its traditional roots it is also a very contemporary practice. According to Maryanne Coutts, Head of Drawing at NAS:

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

GENERAL ACTIVITIES

Pre-visit Activities

1. In a small group with your fellow students discuss your ideas about what a drawing is. What can drawing be and what can it express? Draw a mind map of the ideas you discuss.
 2. Research two of your favorite drawings. Write a paragraph about three drawing techniques that link these works.
-

In-Gallery Activities

3. Choose three drawings that grab your attention. Look at them closely. How might these drawings be connected and how do they differ? In the space below, explain their differences and similarities.
4. Refer to your mind-map and discussion on drawing (activity 1). Has your concept of drawing changed or expanded? Give examples in your response below.

Post-visit Activities

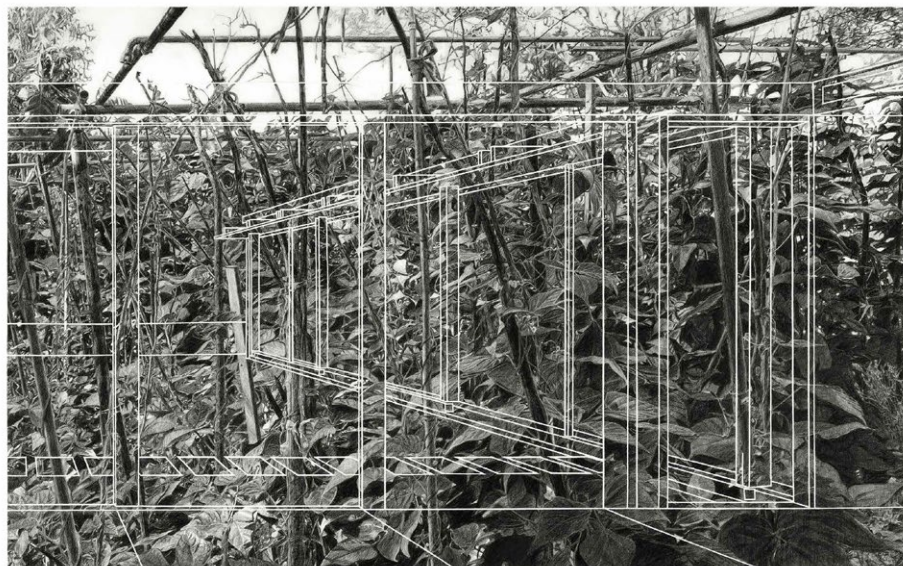
5. If contemporary artists employ paint, collage and sculptural techniques to make a drawing, how do we distinguish drawing from other artistic mediums? Can a work of art simultaneously be a drawing as well as a painting or sculpture? What artworks in this exhibition are examples of this blending of mediums? Write a 200-word response to these questions.
6. Inspired by this exhibition, choose a drawing technique that you have not attempted before. Apply this approach to a drawing composition of your choice. Consider the following questions when you present your work to the class: What have you learnt from this process? Are you happy with the result?

STAGES 4-6

JANE GREALY

Born 1955, Nipaluna (Hobart, TAS)

Lives and works Meanjin (Brisbane, QLD)



Maria's Garden, Scheme C 2022

pastel on paper

67 × 108 cm, 97 × 133 cm (framed)

Artist Statement

My earlier career as an architectural illustrator was based on observation of both existing and imagined buildings, landscapes and spaces.

The detail in this drawing is important. Maria's philosophy 'waste not, want not' is in those details. Maria has worked hard since she arrived here, a teenager from war-torn Italy. Through hard work and thrift, her garden supplied her family with food.

Our suburb is under pressure from new developments. Houses and gardens in our street are demolished in a few hours to make way for new buildings – the sort I used to illustrate. I know that one day Maria's garden will be lost.

In *Maria's Garden, Scheme C*, I have overlaid a 'wire frame' digital perspective line drawing showing how a future building might be positioned. I wish to draw attention to a way of living, and a life, that one day we will only have memories of.

Questions

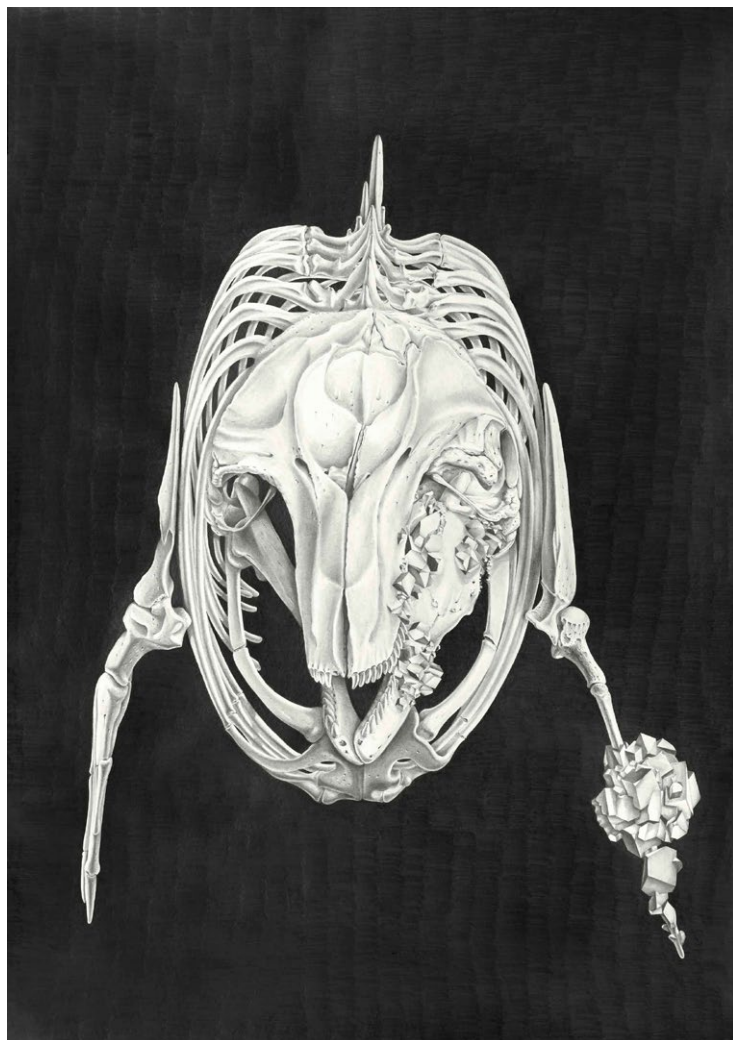
1. Examine the juxtaposition of the organic and geometric shapes in *Maria's Garden, Scheme C*. How does the use of layering emphasise Grealy's artistic concept?
2. Think of a place in nature that is significant for you. Explain why it is significant and how you would feel if it was destroyed due to human impact.

Activity

Draw your favourite place in nature in charcoal. Using an eraser, draw into your landscape the outlines of a building. Consider your use of line and how it may impact and interact with your drawing of nature as you erase elements of the landscape.

ERIN COATES

Born 1977, Kinjarling (Albany, WA)
Lives and works Boorloo (Perth, WA)



Heavy Metal Skeleton 2022

graphite on paper
85 × 60 cm, 103 × 76 cm
Courtesy the artist and Moore Contemporary, Perth

Artist Statement

My work explores physical thresholds and the nature of transformed bodies, both human and non-human. Using my background in rock climbing and freediving, my recent drawings have examined the changing ecology of the Derbarl Yerrigan – the river flowing through Boorloo (Perth).

Heavy Metal Skeleton speculates on the resident Indo-Pacific bottlenose dolphins, which I often see when diving in the river. As long-living, apex predators they are prone to the bioconcentration of heavy metals in their bones. *Heavy Metal Skeleton* imagines the slow transmutation of dolphin bone into galena (sulfide mineral lead). The metal crystals cluster on the dolphin bones like an abnormal growth. With my interest in the monstrous, and river horror, this drawing makes manifest the foreign matter invading the river and impacting its native inhabitants.

To create this drawing, I used a chiaroscuro technique, bringing the forms out through the contrast of light and dark. The bones and metal crystals appear to float against the dark background, which glimmers from the weight and tension of graphite shading.

Questions

1. How does the use of high contrast draw attention to the subject of *Heavy Metal Skeleton*?
2. Analyse the power of art in communicating environmental issues. How does Coates' *Heavy Metal Skeleton* draw attention to the influence of human action on her local environment?

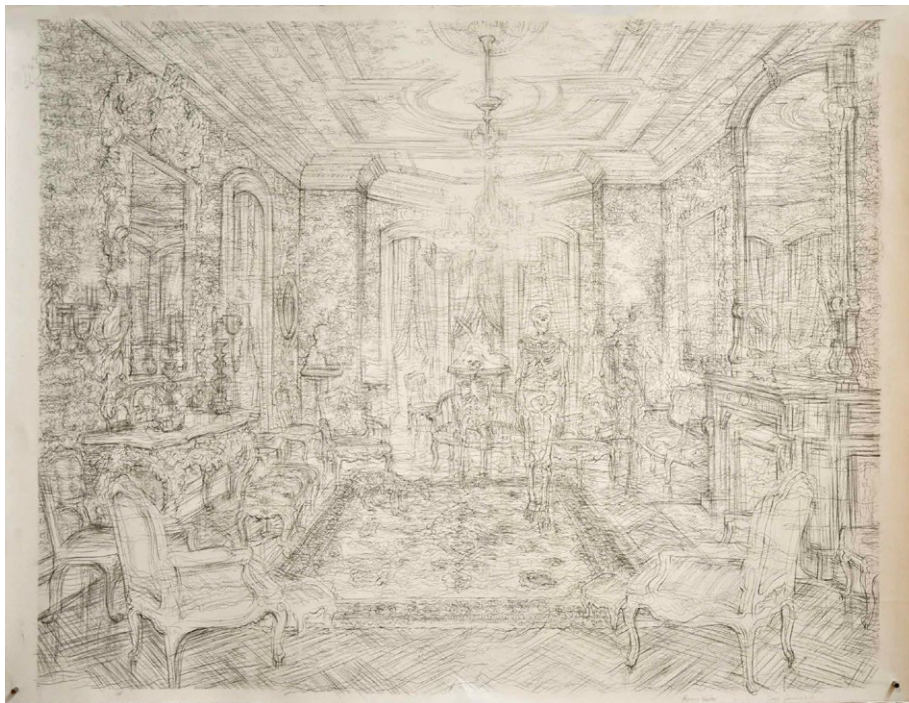
Activity

Using the chiaroscuro technique, draw a skeleton of an endangered species.

S.C. GRENNAN

Born 1970, Gimuy (Cairns, QLD)

Lives and works on Wurundjeri Woi-Wurrung Country (Melbourne, VIC)



Layers are for Losers (Rococo Vanitas) 2022

pencil on paper
114 × 148 cm

Artist Statement

This work emerges from recent drawing research that folds rule-based procedures into representational image-making. The integration of algorithmic thinking allows for a more dispersed decision-making process and suggests new ways of generating and co-producing work. *Layers are for Losers (Rococo Vanitas)* depicts figures in a setting fit for the anthropocene. An elaborate rococo interior insinuates a conception of environment as a kind of *horror vacui* to be remedied through consumption and acquisition. By drawing with multiple pencils simultaneously, these rococo animations, rhythms and congestions become amplified and unsettled. This process of filling in and complicating pictorial space is further augmented by folding-in the mechanism of the art competition itself. That is, with each competition rejection a new element or layer of imagery (a new counter-rhythm) is added, thus deploying the work's own failure as a generative (or destructive) visual strategy. At the same time, the art world's wider system of curators, judges, and other gatekeepers become another algorithmic procedure in the elaboration of the work.

Questions

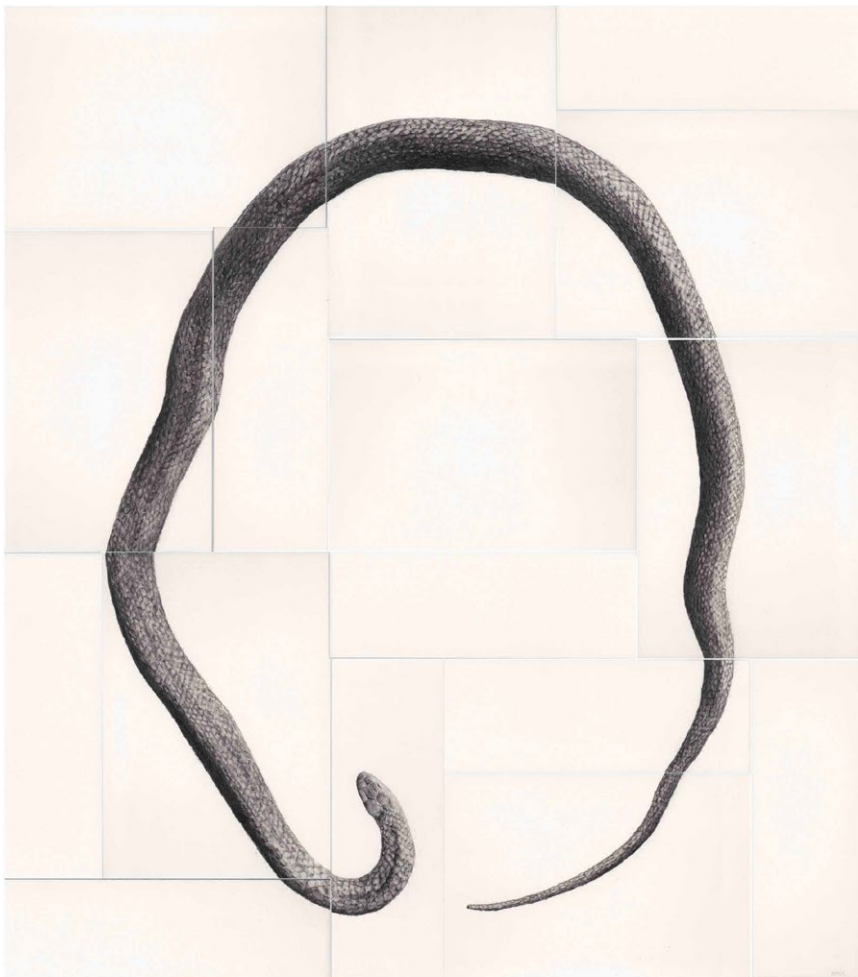
1. Discuss the concept of layering. How does Grennan's process influence the evolution of *Layers are for Losers*?
2. Explore the concept of *horror vacui*. What commentary do you think Grennan is making through *Layers are for Losers*? Why?

Activity

Using multiple pencils simultaneously, draw your favourite room at home. How does the use of multiple pencils suggest movement in your drawing?

ROSS POTTER

Born 1981, Meanjin (Brisbane, QLD)
Lives and works Walyalup (Fremantle, WA)
Language group: Kamilaroi



Beware the Giant 2 2021

graphite on paper and aluminium
91 × 102 cm (framed)

Artist Statement

I am a Kamilaroi man living on Whadjuk Noongar Boodjar (Fremantle) who works with graphite on paper to produce highly detailed representations of the natural world. By magnifying microscopic features, my work brings the abstractions of reality to our attention, while telling compelling stories of everyday life.

Natural decay is a recurring theme in my practice. The subjects I choose are often in a state of deterioration, questioning our relationship with nature and the environment. This snake, found dead on the road near the mouth of the Margaret River, has been drawn on multiple rectangular panels, symbolising the intersections that we humans pave through nature. Humans create patterns across the landscape: squares, rectangles and straight lines, which directly overthrow the organic flow of nature. When faced with these unnatural impositions on the landscape, nature suffers the consequences.

Questions

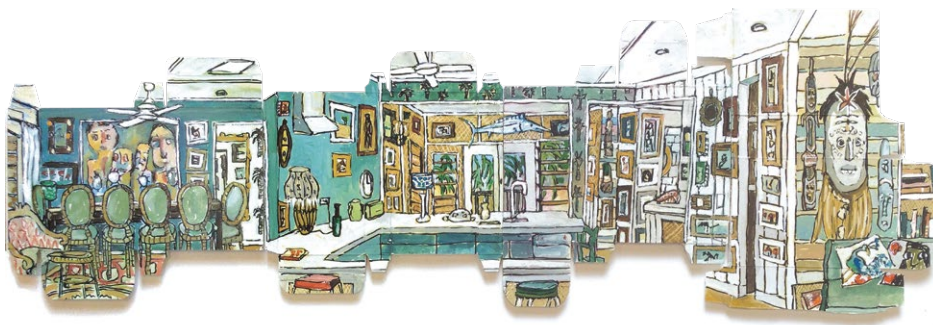
1. Examine the compositional structure of *Beware the Giant*. How does working over multiple panels influence how the drawing is received by the audience?
2. Analyse the detailed illustration of the subject matter by Potter. How does such detailed drawing elevate the status of the subject?

Activity

Focussing on detail, draw a close-up view of your favourite animal. Think of what materials you will use to capture the animal.

ALISON MACKAY

Born 1966, United Kingdom
Lives and works on Yuin Country (Shoalhaven, NSW)



The Artist's House FNQ 2022

Sharpie and gouache
22 × 70 cm, 35 × 80 cm (framed)
Courtesy the artist and
Project Gallery 90, Sydney

Artist Statement

On a recent trip to Far North Queensland, I stayed at 'The Artist's House' – an eclectically furnished cottage in a remote location. I usually travel with a small amount of art materials – things that are easy to carry, non-toxic and quick-drying. For this trip I had a selection of 'Sharpies' (felt-tip pens) and half a dozen tubes of gouache (as opposed to the oil paint that I use routinely in my studio practice). My approach is substantially altered by being away from my studio, so the element of drawing becomes much more dominant as opposed to being just a part of the larger painting process. I drew the interiors on site and when I ran out of paper, I used repurposed drug packets as a substrate. I enjoy the irregularity of the unfolded packets as well as the idea of recycling something as mundane as a COVID-19 test pack to make art.

Questions

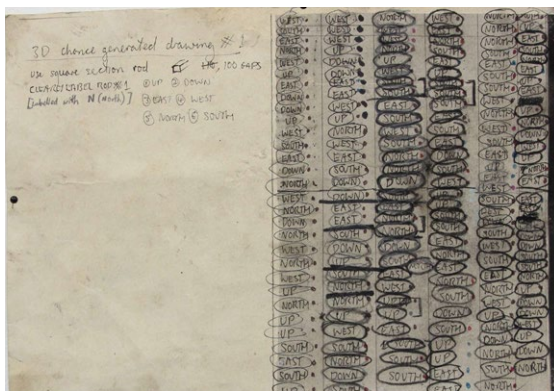
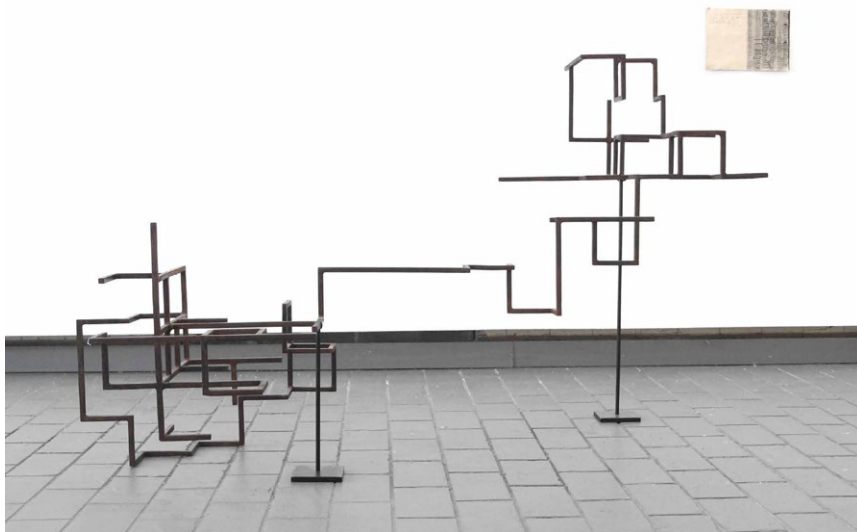
1. Analyse the use of recycled packaging as a drawing surface. How does it impact the composition of *The Artist's House FNQ*?
2. Discuss the idea of *The Artist's House FNQ* as a portrait of an interior. What characteristics do you think tell the narrative of the subject?

Activity

Using recycled packaging as your surface, draw a still life that represents your life.

MARTIN JOHN OLDFIELD

Born 1977 on Gadigal Country (Sydney, NSW)
Lives and works on Dharawal Country (Southern Sydney, NSW)



Stochastic Drawing 2022

steel and card paper
100 × 173 × 80 cm

Artist Statement

Who are we kidding? We are not in control! The same elusive energy that guides a dice through the air may be the same substance deciding our future. *Stochastic Drawing* is a three-dimensional drawing constructed by throwing a playing dice 180 times and converting the numbers into six directions (North, South, East, West, Up, Down). Using numbers generated in this way provides space for submission to process, allowing reflection and meditation to assist a search for contentment in an environment determined by forces as elusive as those guiding a rolling dice. Tedious welding of joints created moments of frustration and delight, all tempered by the knowledge that I was following a form decided by a random set of numbers.

Questions

1. Examine the use of chance in *Stochastic Drawing*. How does the removal of human choice impact the composition?
2. Discuss how *Stochastic Drawing* exemplifies what drawing can be in a 3-dimensional setting.

Activity

Using dice, create your own rules to form a composition based on chance. These rules could be relating to colour, line, shape, texture or more.

ARMANDO CHANT

Born 1974, Seville, Spain

Lives and works on Gadigal Country (Sydney, NSW)



Fractured Landscape 2022

digital photographic print on 300gsm paper, graphite powder, graphite stick, graphite oil stick, wax, varnish

80 × 73 cm, 81 × 74 cm (framed)

Artist Statement

My work aims to instigate dialogue with the many environmental changes to the landscape, and the way in which we engage with them through image and material transformation. The interdisciplinary, practice-based approach builds on the tension and relationship between image and object, local and global – dynamic relationships in a constant oscillatory state of transformation.

I explore the creation of ‘atmospheric’ work by taking the specific and making it ambiguous through processes of erasure and negation. Media and techniques traverse the technological and the handcrafted, including vintage stereoscope glass negatives depicting landscape scenes, digital photographic printing, mineral pigments, wax and varnish, with graphite unifying the techniques and mediums.

These materialising processes instigate a perceptual change by creating a materialised atmospheric veil between work and viewer through multi-layered scarring and staining. We witness the spectacle of a ‘spectral’ image as it sheds its geographical specificity through material intervention, placing the viewer into a form of imaginative correspondence and engagement.

Questions

1. Analyse Chant’s use of materials in *Fractured Landscape*. How does the mixture of digital and analogue processes influence the composition?
2. Discuss the use of layering to create atmosphere in *Fractured Landscape*.

Activity

Using a variety of drawing materials create your own layered landscape. Consider how the materials you choose will interact with each other to add depth to your composition.

JAYANTO TAN

Born 1969, Dolok Masihul, Indonesia
Lives and works on Wangal Country (Sydney, NSW)



Waterfall in the Moon Garden 2022

used tea bags, tea stain, thread,
bamboo sticks
dimensions variable
Courtesy the artist and
Art Atrium Gallery, Sydney

Artist Statement

A process-led drawing practice of slow mark-making has been at the centre of my work since 2002. *Waterfall in the Moon Garden* represents both memories of my beautiful mother and my own healing through the collection of used tea bags from many cups of tea. The large-scale work explores cross-cultural boundaries between East and West and references immigrant journeys across land and water.

This installation is associated with ritual, meditation, healing and time. Tea has a special meaning for me and my family. It can be served for ceremonies, for praying to the universe, or used as an offering for reconnecting with the dead – in the spiritual realm. Each saved tea bag tells a story of life's daily grievances and joys. My Indonesian-Chinese perspective informs my choice of materials, as well as my belief in the healing capacity that offerings and ceremonies enacted within the art making process can provide.

Questions

1. Examine Tan's use of tea as a material. What is the cultural significance that Tan conveys through the use of tea bags?
2. Consider the installation of *Waterfall in the Moon Garden*. How does this impact how the audience interacts with the artwork?

Activity

Gather different materials that have personal significance for you that could be used to make a drawing. Think about how you will use that material to tell your own personal story.

FLORIA TOSCA

Born 1968, Seoul, Korea

Lives and works on Bidjigal and Gadigal Country (Sydney, NSW)



Scientifica I 2022

coloured pencil and gouache

89.5 × 117 cm, 95 × 122 cm (framed)

Courtesy the artist and Nanda\Hobbs Gallery, Sydney

Artist Statement

Scientifica I asks us to reconsider our place within the environment. A crowned archaeological reconstruction model invites reconsideration of our anthropocentric views. The model represents how we have constructed ourselves as central to all existence, while the gemmed throat shows the weight we give our opinions. It is surrounded by a writhing world of life, flourishing despite viral pathogens we may fall prey to.

I believe we are intimately connected with the natural world in a complex, intricate balance. My work challenges our anthropocentric culture and seeks to visualise these connections in drawings that intrigue people, urging them to see their place in the world differently.

Drawing is a meditative, time-based process for me. It allows me to connect with my subject; the slow process of mark making is an intense act of devotion. I start the works with a single representation of human form in the centre, then organically work my way outwards, like creating a mandala.

Questions

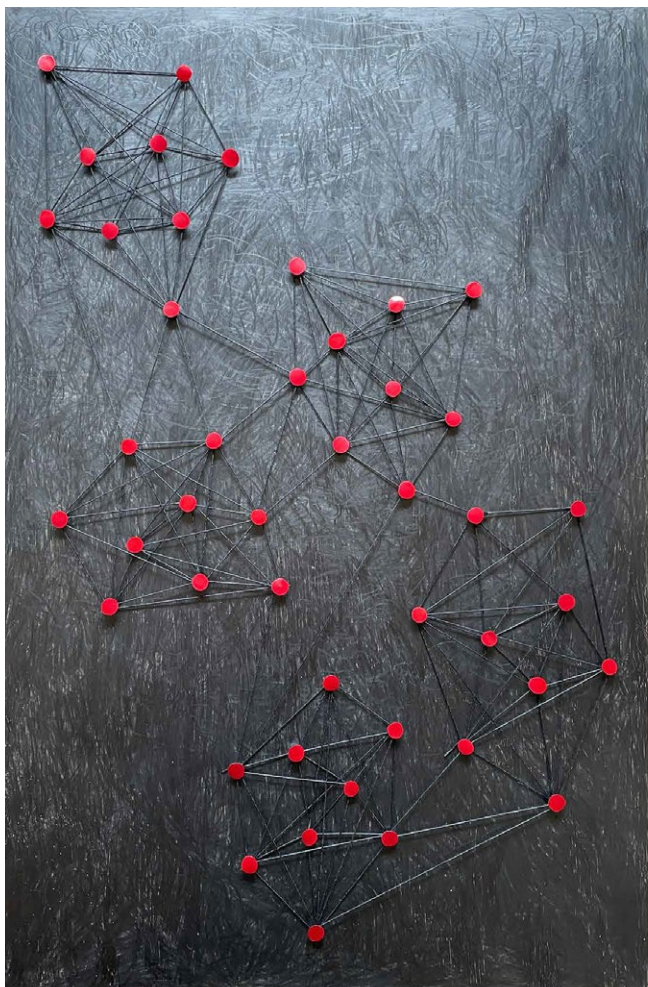
1. Explore the symbolism Tosca uses in *Scientifica I*. What do the symbols represent and how do they support Tosca's artistic concept?
2. Tosca utilises vivid colours in *Scientifica I* to describe her subjects. Is colour critical in conveying the message of this artwork? Discuss.

Activity

Think about the impact of humanity on the environment. Create your own drawing about the relationship humans have with the environment around them.

GARY WARNER

Born 1957, Meanjin (Brisbane, QLD)
Lives and works on Gadigal Country (Sydney, NSW)



exploratory drawing: ***5 x 9, graphite, black, red 2022***

graphite, beeswax, linen yarn, steel tacks, aluminium on plywite substrate
90 × 60 cm

Artist Statement

This work explores potentials of graphite materiality, a material line and repurposed post-consumer waste to delineate serial non-objective forms on a uniform field of hand-drawn marks. A ground is prepared on a unit of industrially-produced plywood by vigorously drawing with graphite sticks until the surface is uniformly covered with glimmering, scribbled swirls. Five figures are created, each defined by hammering in nine steel tacks without a predetermined form outcome. Black linen yarn hand-coated with beeswax is used to wind around and between the tacks to define a unique assembly of irregular polygons. Each tack locus is accentuated by a small red disc of industrially painted aluminium, hand cut from post-consumer drink cans. One strand of my drawing practice is the creation of ecologies of geometric entities via strategies of indeterminacy, seriality, cumulative production and non-objective minimal aesthetics. All my drawing is experimental and exploratory.

Questions

1. Discuss the concept of experimental drawing. How does Warner encapsulate this concept in *exploratory drawing: 5 x 9, graphite, black, red*?
2. How does Warner's choice of materials impact the experimental nature of *exploratory drawing: 5 x 9, graphite, black, red*?

Activity

Working in a small group, create your own network of tacks on a pin board. Using string as a line, join the tacks together like a dot-to-dot. What shapes do you create and how do your thoughts as a team influence the composition?

STAGES 1-3

ILUWANTI KEN

Born 1944, near Watarru, Anangu Pitjantjatjara Yankunytjatjara Lands, SA
Lives and works Amata Community, APY Lands, SA
Language group: Pitjantjatjara



Walawulu ngunytju kukaku ananyi (Mother eagles going hunting) 2022

ink and acrylic on linen
200 × 200 cm (framed)
Courtesy the artist and Tjala Arts,
APY Lands

Artist Statement

“Ngayulu canvas palyalpai ngayuku mamaku ngura walawuru tjukurpa. Ngayuku kulu tjukurpa munu ngayuku tjitji tjutaku kulu tjukurpa. I tell the stories of my father’s country – Walawulu Tjukurpa – the story of the eagles. This is my tjukurpa and all of my children’s tjukurpa too.” Iluwanti Ken, 2022

Iluwanti Ken says that we are like the birds and can look to them for important life lessons. Birds like the *walawuru* (eagles) and *patupiri* (swallows) have lessons for Anangu women about how to care for one’s children. These birds build strong *wiltjas* (shelters) for their family, they hunt for food for their young, protect them from danger, and build strong, safe homes for their families.

Questions

1. How many eagles can you see in *Walawulu ngunytju kukaku ananyi*?
2. How do you think Iluwanti Ken made this drawing?

Activity

Draw an animal family caring for each other.

ANASTASIA PARMSON

Born 1985, Tallinn, Estonia
Lives and works on Gadigal Country (Sydney, NSW)



***Untitled (Then we watched Arnold Schwarzenegger movies overdubbed into nasal Russian)* 2021**

acrylic on panel, paper,
ceramic, wood, LED lamp
204 × 82 cm

Artist Statement

This drawing-installation is a part of my latest body of work titled *I Drew A Line And Called it Home*. The installation consists of a retro sideboard with an 80s television set: a two-dimensional drawing on panel that slightly extends into space, decorated with a few mundane domestic objects.

During my childhood in Soviet-occupied Estonia, access to Western media and entertainment was severely limited. However, as the Iron Curtain began to crumble, Hollywood movies started to appear on television and non-political Arnold Schwarzenegger action flicks became very popular in every household. Unfortunately, all Western movies were dubbed into Russian...by a single person! Regardless of what was happening on the screen, each character's lines were read in his peculiarly monotonous nasal voice, devoid of emotion or variation. This memory was so striking, I felt compelled to include it in my work.

Questions

1. Name the objects that Anastasia Parmson has drawn in *Untitled (Then we watched Arnold Schwarzenegger movies overdubbed into nasal Russian)*.
2. What does the drawing style of black and white outlines remind you of?

Activity

Draw your own cartoon style version of your favourite object.

ACKNOWLEDGEMENTS

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Dobell Drawing Prize #23 Education Kit
Written by Cecilia Jackson, Education Coordinator at the National Art School

The National Art School expresses its gratitude to all of the artists who submitted an entry to the *Dobell Drawing Prize #23*. Our sincere thanks also to the Trustees of the Sir William Dobell Art Foundation for their continual partnership and support of the Prize. Special acknowledgement to the judges, who graciously contributed their time and expertise to the selection of finalists. Our thanks to the 64 finalists for their enthusiasm for the project and thoughtful artist statements. Warmest thanks to Maryanne Coutts, Head of Drawing at the National Art School, for her insightful essay on the nature of drawing. We recognise the collaborative efforts of NAS staff in developing and delivering the *Dobell Drawing Prize #23* in particular the Exhibition Coordinator Olivia Sophia and Dobell Drawing Prize Administrator Camille Gillybœuf. Finally, our thanks to the NAS Gallery volunteers for their valued assistance.

Indigenous place names have been included in the finalists' biographies to acknowledge that these places are firstly Aboriginal and Torres Strait Islander places and to celebrate the diversity of Australia's First Peoples. National Art School has researched place names in conjunction with the artists and the NAS First Peoples team and welcomes feedback, corrections and further information from the community. First language place names have been used where possible; if they are unknown, the nation or language group has been listed followed by 'Country'. First Nations artists also have their language group noted.

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