

# DEGREE COURSES



NATIONAL  
ART  
SCHOOL



# CONTENTS

Welcome	4
Why the National Art School?	5
Where can the National Art School take you?	6
Bachelor of Fine Art	8
Art History & Theory	10
Drawing	11
Ceramics	12
Painting	13
Photography	14
Printmaking	15
Sculpture	16
Bachelor of Fine Art Course Structure	17
Bachelor of Fine Art (Honours)	18
Master of Fine Art	20
Campus Life	22
Facilities & Support	22
National Art School History	24
How To Apply	26



# WELCOME

The National Art School is where you come if you want to be an artist and be taught by artists, to have a career in the visual arts and creative industries. For over 170 years we have been training artists who continue to achieve at the highest levels—nationally and internationally, personally and professionally. Generations of Australia's finest and most respected artists have honed their craft and their intellect within these walls. A history of fostering great art departments and art movements and the far reaching ripples of our alumni in a wide range of careers maintain our leading reputation in education and as a hub of arts activity.

We are committed to teaching the vital practical skills that form the foundation of a career in the visual arts. We provide a unique experience, with high student to teacher ratios, extensive

contact hours, authentic artist studios and a faculty of esteemed practicing artists. Which is why we continue to produce award-winning, internationally renowned graduates. We equip each student with the skills, knowledge and confidence to thrive in their chosen medium, through careful, individualised support. Students are challenged to develop their practice and push their creative boundaries with rigorous feedback from lecturers, visiting academics and artists.

This is an unrivalled campus. It is both a colonial era site of immense significance and a working school. It is intimate—you will get to know your peers and lecturers as you work in small groups, experience intensive weeks of tuition off campus, build bodies of work and plan exhibitions. Upon graduation, you will join an illustrious graduate community,

benefitting from ongoing collegiality and collaboration with this fraternity. It is also a place of opportunity. We provide a number of travel, study and internship opportunities, including residencies in Paris and Rome and a number of grants and prizes which help launch our graduates into their professional careers.

Explore what we have to offer. Come on campus and see our studio spaces, the NAS Gallery, specialist fine art library and historic sandstone architecture. Talk to teaching staff about your aspirations for the future. If you are passionate about art and want to learn in an authentic, rigorous and nurturing environment, this may be the place for you.

**Michael Snelling**  
Director and Chief Executive Officer

# WHY THE NATIONAL ART SCHOOL?

- Study where some of the greatest names in Australian art have studied and taught for more than 170 years
- Benefit from small class sizes with the guidance of esteemed practicing artists
- Develop your practice in dedicated artist studios with great facilities
- Be part of a vibrant creative hub in the historic old Darlinghurst Gaol
- Join a graduate community that includes many of Australia's most celebrated artists
- Exhibit your work, learn from international visitors and grow your professional network
- Apply for international residencies and scholarships to kick start your career
- Benefit from FEE-HELP

# WHERE CAN THE NATIONAL ART SCHOOL TAKE YOU?

Our graduates are fully equipped with practical skills and knowledge to launch their careers as professional artists.

## juz kitson

2009 Bachelor of Fine Art, Honours (Ceramics)



**'HAVING THE SUPPORT, ENCOURAGEMENT AND FREEDOM TO EXPERIMENT WITHIN THE CERAMIC DEPARTMENT HELPED TO BUILD THE MAIN FOUNDATION OF MY PRACTICE.'**

Juz Kitson has carved a name for herself as a one of the country's finest contemporary ceramicists. In 2013, she was one of just eight emerging artists selected for Primavera at the Museum of Contemporary Art. In 2011 she was awarded a National Art School Tsinghua University Beijing Residency exchange supported by Arts NSW. Since being involved in the Tsinghua residency Juz has continued to develop and pursue a practice in ancient porcelain, as well as exhibiting both nationally and internationally.

## mason kimber

2013 Master of Fine Art (Painting)



**'IT'S A PRIVILEGE TO BE A PART OF THE NATIONAL ART SCHOOL COMMUNITY. IT'S AN INCREDIBLE LOCATION AND THEY HAVE A HISTORY AND A STYLE OF TEACHING WHICH I REALLY RESPONDED TO.'**

Mason Kimber was awarded the 2014 British School at Rome Residency (BSR), a three month studio residency funded by National Art School donors. 'There was so much to do and it was so enriching. I had my own studio apartment so I could focus on work. I feel that those three months that I was away I have exponentially grown as an artist. You can't really do that when you're at home or in the same spot. It's hard to describe – it was incredible,' he said.

## sophie cape

2010 Bachelor of Fine Art (Painting)



**'THE NATIONAL ART SCHOOL WILL TEACH YOU SO MUCH ABOUT HOW YOU VIEW THE WORLD. I WOULD RECOMMEND THE COURSE TO ABSOLUTELY ANYBODY.'**

A third generation National Art School graduate, Sophie Cape has gone from strength to strength, from her former life as a sprint cyclist and downhill professional painter. In 2010, Sophie travelled to Paris through the Storrier Onslow National Art School Residency at the Cité internationale des Arts, and has since won multiple awards and exhibited in Hong Kong, Paris, Poland and Berlin, as well as in Sydney where she is represented by Olsen Irwin Gallery.

# BACHELOR OF FINE ART



The BFA program is designed to develop the creative independence, knowledge, and experience required in each student for a career as a professional artist, and to develop the academic rigour required for further study at postgraduate level.

The program is delivered full-time over three years, and involves a comprehensive investigation of studio practices and theoretical reflection supported by individual tutorials, peer discussion and reviews.

Specialist study in the studio disciplines of Ceramics, Painting, Photography, Printmaking and Sculpture is offered at this level. Drawing and Art History & Theory are core subjects that underpin the studio-based study throughout all three years of the course.

In the first year of the program students are introduced to the foundational processes, techniques and knowledge of art making through study in each of the five studio disciplines offered at BFA level.

In second year students undertake a studio major in Ceramics, Painting, Photography, Printmaking or Sculpture. The program is directed and structured to consolidate and develop skills introduced in first year. The year is project based, and provides opportunities for students to engage in the development of individual work practices.

During third year increasing emphasis is placed on self-directed learning under staff supervision. The program is designed to accommodate teaching by example, under the guidance of individual lecturers, with students supported to work autonomously in their studios.

At the completion of the third year all students present a major body of work developed throughout the year for assessment. All completing BFA students are included in the annual Graduate Exhibition held in the NAS Gallery and across campus.

**'THE NATIONAL ART SCHOOL HAS PROVIDED ME WITH AN ENVIRONMENT IN WHICH I CAN EXPLORE ART MAKING AND FIND A PERSONAL VOICE SUPPORTED BY A KNOWLEDGE OF ART HISTORY. I HAVE THE OPPORTUNITY TO REFINE MY WORK, GAIN CONFIDENCE IN MY IDEAS AND RECEIVE VALUABLE CRITIQUES FROM PRACTICING ARTISTS.'**

**Eloise Rankine, BFA**  
Finalist Dobell Prize  
for Drawing 2011



## art history & theory

Art History & Theory is delivered as a core subject throughout our undergraduate degrees. Beginning with an overview of artistic production from antiquity to the industrialisation of society in the nineteenth century, the curriculum continues with a comprehensive study of the Modernity, from Realism in the 1850s to Pop Art a century later. In the final year, the curriculum covers contemporary art, as well as Australian and Aboriginal art and culture since World War II. In addition to core subjects, AHT electives include Asian Modernism, aesthetics, architecture, Indigenous Art, Baroque, the Enlightenment, art and music, Installation, Colonial Australia, surrealism, women artists, and portraiture.



## drawing

Drawing is also a core subject at the National Art School. With at least one day per week devoted to drawing, students are guided in the development of a broad range of techniques and media aimed at supporting individual study in all Studio Major subjects. Our rigorous program includes engagement in the studio conventions of observational and life drawing, through to exploration through installation, abstraction and new media, which support the individual development of each student. At BFA Honours level, Drawing is offered as a Studio Major subject where emphasis is placed upon independent learning through student initiated studio practice.



## ceramics

To work creatively with clay is to engage with the elements of earth, fire, air and water, in combination with intellectual and practical skills. The hands-on emphasis of our Ceramics program encourages students to

explore and develop a wide range of skills and technical knowledge across the temperature spectrum from raku to porcelain. Our Ceramics studios and workshops are among the best equipped in Australia, and provide an

ideal environment in which individual student learning is nurtured through the development of studio practice, professional practice and research.

## painting

In Painting we encourage student development through experimentation and innovation in studio practice. This is achieved through a solid studio foundation with structured and specific learning outcomes that pertain to both historical traditions and more recent developments within painting. An informed knowledge of the procedures involved in the creative process is deemed fundamental to a broader appreciation of the contemporary role, function and diversification of painting today. The first year of the BFA provides an engaging introduction to the fundamental materials, techniques, development of visual literacy, colour, tone and composition of painting. Collectively, the program develops confidence, competency, visual literacy and independence leading to individually tailored studio-led outcomes.



## photography

In Photography we offer in-depth instruction in both practical skills and theoretical understanding. The BFA program introduces students to all aspects of photographic practice from traditional analogue camera and darkroom techniques to contemporary digital imaging processes using Photoshop and advanced digital printing. Study is integrated with studio demonstrations, tutorials, critiques and excursions to relevant exhibitions. Students are encouraged to broaden both their technical skills and their understanding of the history and theories of photographic practice. As students progress, increasing emphasis is placed upon individual experimentation and investigation, which fosters individual artistic development, creative confidence and critical awareness.



## printmaking

From the middle of the 15th century when Gutenberg's printing press revolutionised culture, through the 1960's when Andy Warhol's screen-prints shook up the art world, printmaking continues to play a vital role in the art and culture of our age. Teaching in our printmaking studios combines technical instruction and critical discourse that direct students toward the discovery of a personal visual language. The BFA course covers the full range of printmaking processes including relief, intaglio, screen-printing, lithography and digital output. Working with a variety of media, students create a wide range of images and objects that can include multiples, artist's books, site-specific pieces and traditional prints.





## sculpture

Our Sculpture program aims to provide students with the maximum opportunity to explore and understand the traditions of sculpture. Through exercises in carving, modelling and construction students learn technical skills, which enable them to realise their sculptural goals.

With an understanding of methods and materials students are able to exercise their imagination and explore in greater depth the creative process. The development of sculptural sensibility is nurtured through critical engagement with their endeavours.

## bachelor of fine art course structure

		DRAWING	ART HISTORY & THEORY		STUDIO
<b>YR 1</b>	SEMESTER 1	Drawing I 9hpw	Art History & Theory I 4hpw		Studio Introduction 12hpw
	SEMESTER 2				Studio Elective 1A Studio Elective 1B Studio Elective 1C 12hpw
			18 credit points	12 credit points	
first year credit point total: 60					
<b>YR 2</b>	SEMESTER 1	Drawing II 6hpw	Art History & Theory II 2hpw	Art History & Theory Elective 1 2hpw	Studio Major II 16hpw
	SEMESTER 2			Art History & Theory Elective 2 2hpw	Studio seminar II 1hpw
			12 credit points	12 credit points	
second year credit point total: 60					
<b>YR 3</b>	SEMESTER 1	Drawing III 6hpw	Art History & Theory III 2hpw	Art History & Theory Elective 3 2hpw	Studio Major III 12hpw
	SEMESTER 2			Art History & Theory Elective 4 2hpw	Professional Studies 1hpw
			12 credit points	12 credit points	
third year credit point total: 60					

BFA Degree credit point total: 180

# BACHELOR OF FINE ART (HONOURS)



The BFA (Hons) program is a full-time studio-based degree delivered over one academic year. It is designed for students who have completed a three-year BFA degree or equivalent, and offers the opportunity to focus and further develop individual studio practice. The program introduces students to a studio research environment by developing their ability and autonomy as emerging professional practitioners in the visual arts.

The BFA (Hons) comprises three inter-related subject streams: a Studio Major (nominated from the disciplines of Ceramics, Drawing, Painting, Photography, Printmaking or Sculpture); supported by a weekly Studio Seminar program, and Art History & Theory lecture series. The course is delivered on campus, where students are provided with dedicated studio facilities.

BFA (Hons) students have the opportunity to extend their abilities in the following areas:

- Technical and conceptual skills
- Aesthetic and critical judgement
- Historical, contemporary and theoretical contexts relevant to individual art practice
- Studio practice and management of materials

**'THE FOCUS ON DRAWING PROVIDED A CORE FOR THE DEVELOPMENT OF MY PRACTICE, AND IS CRUCIAL TO ANY ARTISTS DISCIPLINE. THE VARIATIONS IN INFLUENCE STRENGTHENED MY PRACTICE AND GAVE ME THE OPPORTUNITY TO CONNECT TO AN OLDER KNOWLEDGE, WHICH WILL HAVE AN EVER-LASTING EFFECT ON MY WORK.'**

**Kyle Murrell, BFA Hons**  
Clitheroe Foundation  
Scholarship 2012

# MASTER OF FINE ART



The Master of Fine Art program is designed for practicing artists who wish to develop specific research interests in their studio production, and work towards a higher level of professional expertise. The program is delivered over two 48 week academic years in a full-time study mode or an equivalent part-time duration.

MFA candidates propose and undertake the development of a studio research project in a selected studio discipline. The MFA exemplifies the School's central belief in the studio model of learning that promotes dialogue between studio practice and theory. The MFA candidate is expected to produce a highly developed and resolved body of work and a supporting written document which provides a critical context for their studio practice. Studio disciplines offered include: Ceramics, Drawing, Painting, Photography, Printmaking and Sculpture.

Each MFA candidate's studio research is self-directed in consultation with assigned supervisors whose own practices and experiences are relevant to the candidate's project. The research project demands autonomous studio investigation and theoretical reflection, with support, guidance and critical comment provided through individual tutorials, formal studio critiques, peer discussions and reviews.

In addition to the studio research program, regular symposia, in the form of lectures, seminars and candidate presentations are held during each academic year in order to provide candidates with an additional support context for the development of their studio research.

**'THE NATIONAL ART SCHOOL HAS BEEN INTEGRAL IN MY DEVELOPMENT AS AN ARTIST. THE MAIN THING, I SUPPOSE, IS THE SENSE OF COMMUNITY. NO ONE REALLY LEAVES NAS, THAT'S THE BEST THING. THE DIALOGUE BETWEEN OTHER ARTISTS IS ALWAYS OPEN. IT'S A PRACTITIONER'S ART SCHOOL - YOU DRAW, YOU PAINT, YOU SCULPT. YOU DO. I WOULDN'T GO TO ANY OTHER INSTITUTION.'**

**Elliott Nimmo,  
MFA Student**

# CAMPUS LIFE

The National Art School is a special place. Situated in the historic Darlinghurst Gaol site, the campus is a colonial landmark and a peaceful artistic haven just ten minutes from the CBD. Public transport and purpose built cycle paths make the School easily accessible from neighbouring suburbs and beyond.

**'THE FRIENDSHIP, SUPPORT AND INSPIRATION THAT YOU RECEIVE FROM YOUR FELLOW STUDENTS AND THE TEACHERS IS SOMETHING THAT SUSTAINS AND PROPELS YOU THROUGH YOUR PROFESSIONAL AND PRIVATE LIFE LONG AFTER COMPLETING THE FORMAL PART OF YOUR EDUCATION.'**

**Reg Mombassa**

2014 Fellow of the National Art School



The **NAS Gallery** presents an extensive exhibition program throughout the year encouraging appreciation and critical understanding of art. The NAS Gallery also hosts the **Graduate Exhibitions**, attracting thousands of visitors to enjoy and purchase student artworks each year.

The National Art School presents a comprehensive series of **Public Programs**. Students receive special discounts to our creative **Short Course** program and our free **Art Forum** series includes weekly lectures presented by visiting artists, curators, academics and art historians.

## FACILITIES & SUPPORT

**Student Services** provides a comprehensive range of support for students on academic and administration related issues throughout the year. From orientation to graduation, our dedicated team is there to help.

The **National Art School Library and Learning Centre** provides specialist resources to facilitate the

The **NAS Student Ball** takes place every year in September in the Cell Block Theatre, organised by the Student Representative Council. With themes like Gods and Monsters, Berlin Cabaret, 60s Sci-Fi and Wig Out – a fun night is guaranteed.

Students are well catered for on campus by the **Hangout Café**. An oasis of peace and tranquillity away from the hustle and bustle of the busy Darlinghurst strip.

study, research and practice of visual art.

**Parkers Fine Art Supplies** have a store conveniently located on campus for all your art supply needs.

The National Art School provides a **Counselling Service** on campus to contribute to the development and well-being of students. This includes support and direction in: study skills, stress management, family and relationship concerns, health matters and vocational goals.

**Students with disabilities** are encouraged to contact us following enrolment to discuss support and accessibility needs.



# NATIONAL ART SCHOOL HISTORY

The origins of the National Art School can be traced back to the Sydney Mechanics School of Arts which was founded in 1833. Early lectures were given in the beaux arts, philosophy and science. In 1843 the first drawing classes were conducted by Joseph Fowles and John Skinner Prout. In 1884 the Board of Technical Education took over the former Mechanics School of Arts and the charismatic Communard French artist, M. Lucien Henry was appointed as the first lecturer in Art, arriving in Sydney after several years of imprisonment in New Caledonia. Henry, who trained at the École des Beaux-Arts in Paris, is credited with bringing many elements of the curriculum to the Art School in Sydney, where he taught freehand drawing, industrial design and modelling. He was also one of the earliest exponents of using Australian flora in art and designed the stained glass windows in Sydney Town Hall.

In 1889 art classes were moved to Ultimo House in Harris Street and the school became known as the Sydney Technical College. The school remained there until 1922 when it was transferred to the Old Darlinghurst Gaol and renamed the East Sydney Technical College. With the arrival of the flamboyant and influential English sculptor G. Rayner Hoff in 1923, the art department at East Sydney gained a new impetus, and Hoff helped to establish a five year Diploma course in 1926. It was in this year that the name 'National Art School' was first used. The 1950s and 1960s saw a period of consolidation at the school, with swelling numbers of Diploma students and an enormous influx of evening students. The focus of the National Art School on the atelier method of teaching, which had evolved during Rayner Hoff's time, was reinforced during this period. Drawing formed the core of the program and small classes were taught by practicing artists who were leaders in their fields.

The National Art School has been the centre of several important movements in Australian art. The School boasts a prestigious rollcall of staff and alumni, many of whom are household names. In the 1920s, Rayner Hoff's Holden logo and the Hyde Park Anzac Memorial were designed and made here at the NAS, while in 2015 our alumnus Fiona Hall AO is the Australian representative artist for the Venice Biennale.

Today, the National Art School is an independent and strong institution with a distinguished identity formed through

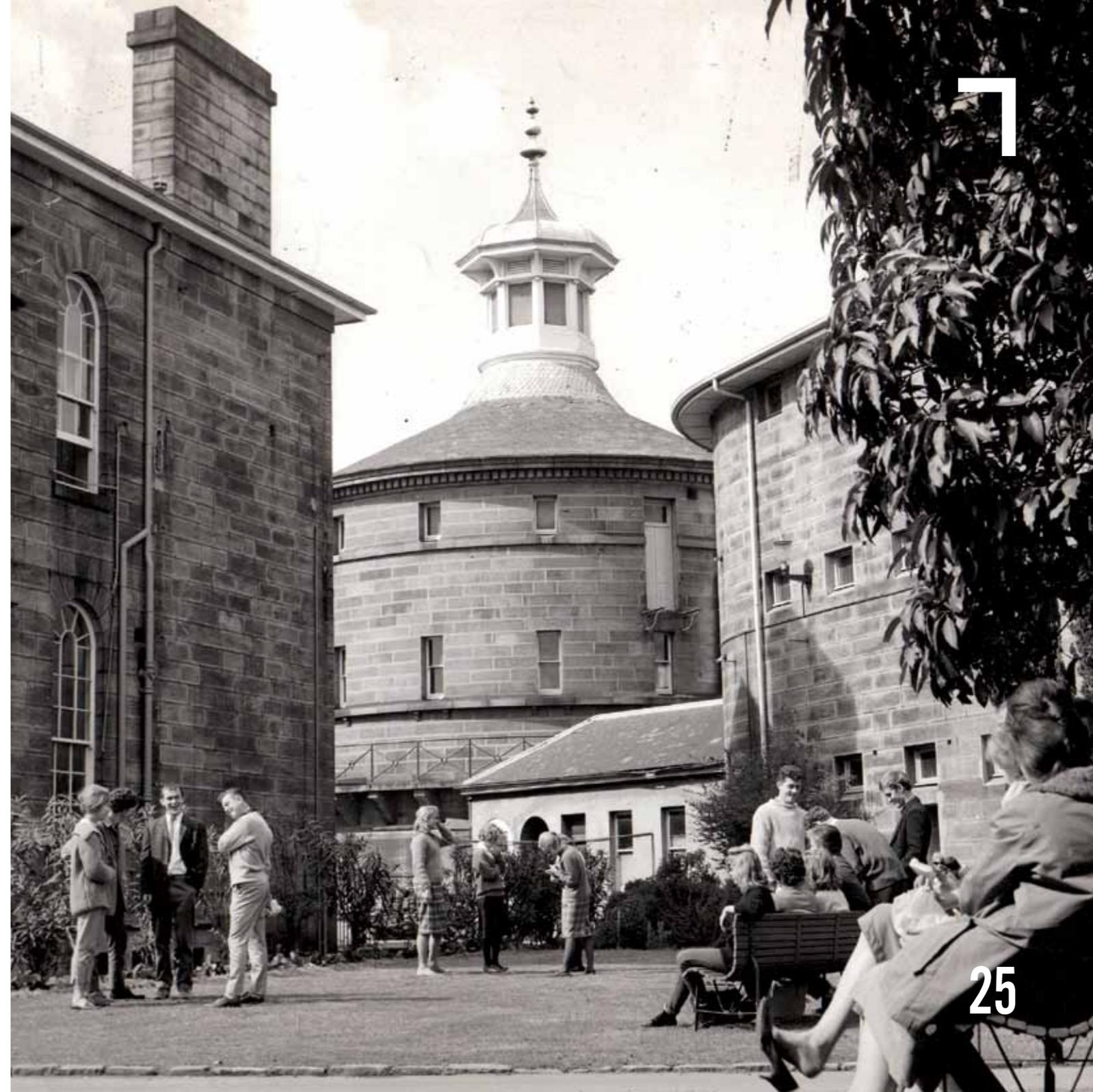
the remarkable achievements and work of our staff and graduates dating back to the earliest classes offered in the 1830s. The School continues to offer fine art degrees with intensive studio-based teaching in small classes, nurturing generations of artists and producing many successful students who contribute significantly to Australian and international culture.

## fellows

Geoffrey Bardon AM  
John Coburn AM  
Elisabeth Cummings OAM  
Bert Flugelman AM  
Fiona Hall AO  
Thancoupie Gloria Fletcher  
James AO  
John Kaldor AM  
Colin Lanceley AO  
Reg Mombassa  
Margaret Olley AC  
John Olsen AO OBE  
Peter Rushforth AM  
Martin Sharp  
Guy Warren AM  
Frank Watters OAM  
William Wright AM

**'WE KNEW WE WERE PRIVILEGED PEOPLE BEING AT THE TECH DURING THE WAR IN THE 1940S — WE WORKED HARD, BUT FOR ME IT WAS LIKE HEAVEN ON A STICK'**

**Margaret Olley AC**  
2004



# HOW TO APPLY

## be informed

Come to Open Day, talk to lecturers, explore the studios and experience first-hand what it's like to be a NAS student. See the work produced by students at our end of year graduate shows. Check out our website and follow us on social media. Reach out to our student services team for more information.

## make an application

Bachelor of Fine Art – applications can be made directly to the University Admissions Centre at [uac.edu.au](http://uac.edu.au)

Bachelor of Fine Art (Honours) and Master of Fine Art – you'll need to complete an application form at [nas.edu.au](http://nas.edu.au) and attach relevant documents.

International – applicants with an International Baccalaureate can apply for the BFA at [uac.edu.au](http://uac.edu.au). All other applicants must complete and submit an application form at [nas.edu.au](http://nas.edu.au)

Full admission requirements and application guidelines available at [nas.edu.au](http://nas.edu.au)

## prepare for interview

Interviews take place on campus in early December. This is your opportunity to talk about your art practice, and why you want to study at the National Art School. We look at your portfolio and discuss how you see your work developing.

## if you are successful

Bachelor of Fine Art – we shall notify UAC of the result of your interview and if you have our course listed as one of your preferences and don't receive an offer to a higher preference, you will receive our offer.

Bachelor of Fine Art (Honours) and Master of Fine Art – you will receive a letter inviting you to enrol.

Photography by Christopher Phillips unless otherwise credited.

*front cover:* BFA Honours student Hannah Toohey

*pages 6-7, left to right:* 2009 BFA Honours graduate Juz Kitson. Image: Nikki Short. First printed for Australian Art Collector magazine. 2013 MFA graduate Mason Kimber. Image: Antonio Palmieri. 2010 BFA graduate Sophie Cape. Image: Tamara Dean.

*page 8:* BFA student Raven Esque.

*page 10:* BFA Honours student Christoph Mauss.

*page 11:* Drawing students in the Chapel.

*page 12:* BFA student Raven Esque.

*page 13:* BFA Honours student Yoshinori Takahashi.

*page 14:* BFA Honours student Sarah Dugan.

*page 15:* BFA Honours student Hannah Toohey.

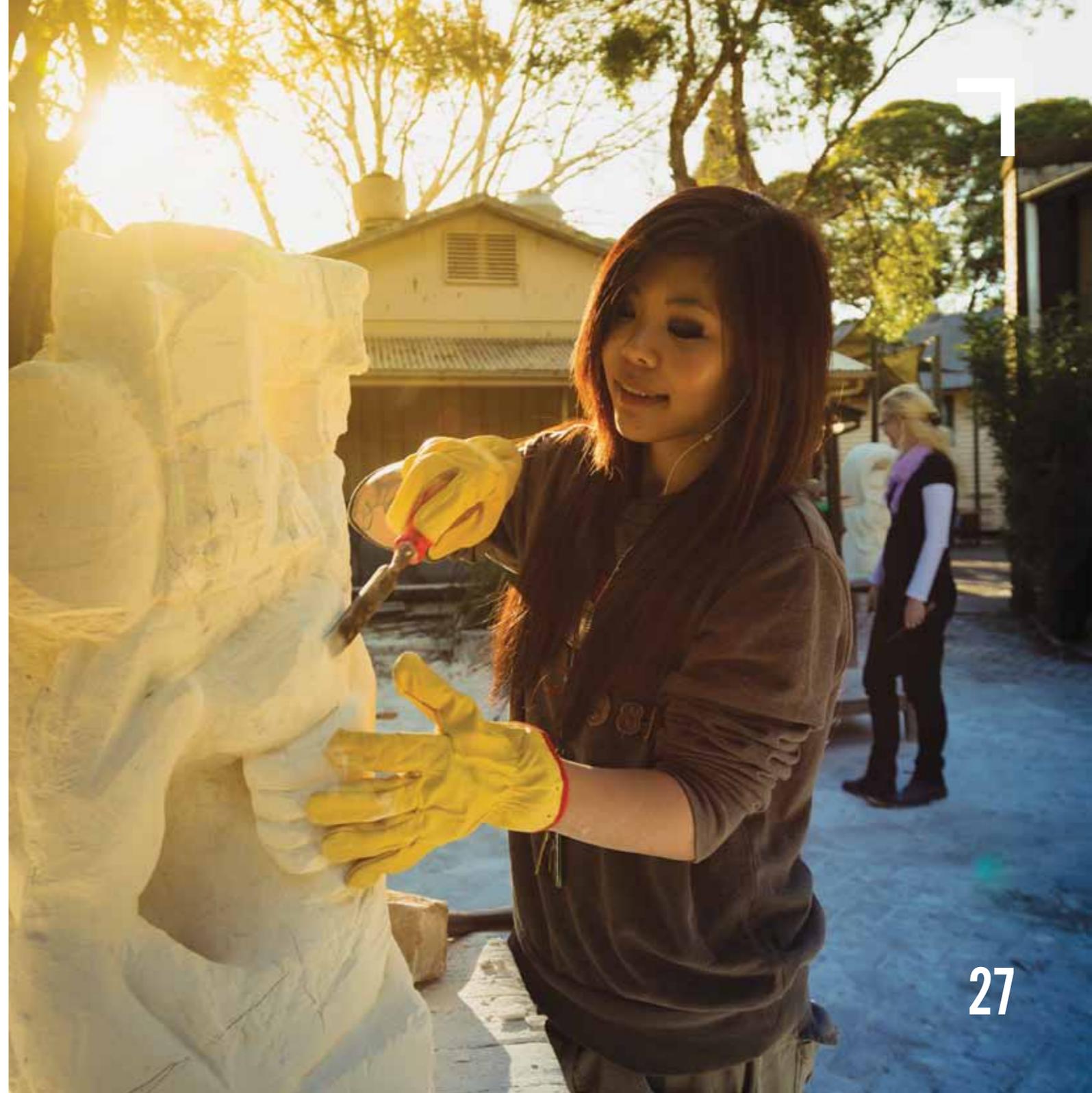
*page 16:* BFA students Olivia Chin and Ben Tooth.

*page 18:* BFA Honours student Candice Towne.

*page 20:* MFA student Elliott Nimmo.

*page 23:* Students at the Hangout Café. Image: Peter Morgan.

*page 27:* BFA student Narissara Tanasap.





# CONTACT US

[nas.edu.au](http://nas.edu.au)  
[enquiries@nas.edu.au](mailto:enquiries@nas.edu.au)

**Forbes Street**  
**Darlinghurst**  
**Sydney NSW 2010**  
**Australia**  
**t [61 2] 9339 8744**  
CRICOS 03197B

