



Australian
National
University



COMMUNITY OUTREACH PROGRAM

2014 REPORT

School of Art

School of Music

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1. OVERVIEW

The College of Arts and Social Sciences is pleased to present this report to artsACT on the ANU Community Outreach Program for 2014.

Highlights for 2014 include:

- The Music Engagement Program strengthened its offering of short courses and training workshops for Teacher Professional Development, and increased the number of ACT schools assisted by its in-school support program. The training workshops for generalist and specialist teachers and ongoing in-school support, the Program now impacts upon thousands of students within the ACT each year, as well as having an increasing impact on the general community.
- The ANU Open School of Music revised and consolidated its program offerings, with a focus on providing a diverse range of training and performance opportunities for young classical and jazz musicians in ACT secondary schools. Performance opportunities involved participation in the Young Performers Concert Series, community concerts and charity events, and a concert at the Embassy of the Republic of Hungary.
- The annual ACT Education and Training Directorate *Step into the Limelight* exhibition of art made by students from K to 12 was once again hosted by the School of Art. In its sixth year, the exhibition was hosted in the School of Art's main gallery. The art works of 300 students from 30 public schools were showcased. Pieces from the Artists in Schools program were also displayed, demonstrating the value of the relationship between primary, secondary and tertiary education, highlighting the pathways for students who have an aptitude in this field.
- The School of Art Gallery is one of Canberra's exhibiting spaces for emerging artists. In 2014 this exhibition space supported 221 local and international artists across 30 exhibitions. The School of Art exhibition programs in the SOA Gallery and Foyer Gallery are key outreach and education programs for both the ANU and broader communities.

Professor Toni Makkai

Dean, College of Arts and Social Sciences

The Australian National University

April 2015

2. MUSIC PROGRAMS

Introduction

2014 was another successful year for the delivery of the music programs within the Community Outreach Program. The School of Music continued to review its programs to ensure each responds to needs within the community with an emphasis on flexibility enabling us to react quickly to changing requirements and to take advantage of opportunities as they arise.

Reports on the each of the music programs delivered in 2014 follow.

Program evaluation

The Music Engagement Program demonstrated its invaluable place in the ACT arts landscape as a trainer of music teachers, and provider of high quality professional development and support for teachers. It continued to provide essential outreach activities to aged care facilities and community organisations, while extending the range of schools and teachers supported by its activities.

The BSSS-approved classical and jazz Music for Colleges programs continued to offer highly focused teaching of ACT year 11 and 12 College students in small group settings to maximize learning and hands-on music experiences.

All programs within the Open School, with the possible exception of the Music Engagement Program, suffered from reduced enrolments in 2013 as a result of the change management process and subsequent introduction of a new curriculum at the School of Music. An increase in enrolment numbers in 2014 demonstrated that the decline in enrolments experienced in 2013 has been dramatically turned around and was simply a temporary drop.

The School is optimistic and is placing a greater emphasis on facilitating tertiary engagement for pre-tertiary students in 2015, by way of offering combined tertiary and pre-tertiary masterclasses and workshops for students. In 2014 fees were waived for all students within the Music Development Program and Music for Colleges Program on a trial basis to remove financial barriers to engaging the community. Feedback however, was mixed, with the greatest criticism from parents and community members being that charging fees guaranteed quality teaching staff and opportunities for students. In 2015 heavily-subsidised fees will be charged for Music Development Program courses in order to fund more masterclasses, workshops and engagement with visiting artists to deliver guest lectures.

Outcomes

Within the arts sector, the School of Music's Community Outreach Program has provided increased access for ACT students and teachers to high quality music tuition, performance and professional development, within the context of a leading national tertiary institution.

The program reports below indicate the significant outcomes of these activities, and the positive impact they have on the ACT community.

PROGRAM REPORTS

MUSIC ENGAGEMENT PROGRAM

Artistic Director: Assoc. Prof. Susan West; **Convenor:** Georgia Pike

The philosophy of this Program is based on Dr West's considerable experience and research in music education, general education and music for wellbeing through both traditional and alternative pathways. Its foundation is in the school system but its application now extends well beyond this realm. Through its teacher programs, outreach concerts, shared goals, shared repertoire, school-to-school and school-to-community activities, the Program encourages music-making as a part of the normal social and cultural lives of all participants, regardless of age or skill level.

The Program is based on a social philosophy of shared, active music making through singing, known as the Music Outreach Principle. It promotes, but does not demand, high-level skills, and does not require expensive instruments or equipment to be effective. It offers an on-going musical pathway for all, regardless of perceived talent or previous experience. Skill development occurs as a by-product of joyful engagement, where performance is a stress-free part of the outreach approach. Through training workshops for generalist and specialist teachers and ongoing in-school support, the Program now impacts upon thousands of students within the ACT each year, as well as having an increasing impact on the general community.

Teacher Professional Development Programs

The Program continued to develop and expand its suite of offerings in close consultation with the recently established Teacher Quality Institute (TQI) of the ACT. Teachers are now required to register with the TQI and complete hours of Professional Learning in both TQI accredited courses as well as teacher-identified non-accredited courses. The MEP accredited a suite of free courses, continuing the short-course model developed in 2013. Over 230 teachers completed MEP courses with a total of 305 completions as teachers often returned for several courses. The total number of teachers accessing the MEP in 2014 was 243 which included a small group of MEP-trained teachers who only accessed in-school support. This number is a significant increase on 2013 and represents both returning teachers and teachers new to the MEP. As in 2013, teachers attended courses held at the School of Music or partner schools and in some cases whole staff cohorts completed courses at their school base helping to develop a culture of social music making with their school. In 2014 there was a significant increase in the number of relief teachers attending the MEP courses. This development was, in part, driven by requirements of the TQI but is of significance for the MEP in helping to develop a cohort of mobile teachers who can disseminate the MEP approach more widely. The total number of schools that engaged with the MEP was 86 with relief teachers being represented as one 'school' although obviously having the ability to impact more widely. The MEP team also undertook its own range of Professional Learning to support its staff including utilizing services across the ANU - for example a PhD Physics student ran a workshop for MEP staff in Music and Science which contributed to the development of the Simple Instruments course offered to teachers. A new development in 2014 saw the integration of other art forms with music with the 'Fun with Music and Art' Professional Learning being extremely popular. New courses on similar lines are being offered in 2015.

Professional Development courses offered in 2014 (most offered several times throughout the year):

- MEP Early Childhood Basic
- Primary MEP Basic
- Early Childhood Extension
- Fun with Music and Art
- MEP Basic - Singing for Outreach
- Learn the Piano in Three Hours
- Simple Instruments in the Classroom
- 'Making it Up' Improvisation Workshop.

In-School Support

2014 saw a continuation of the model established in 2013 with some schools receiving intensive support to help up-skill staff and help develop the MEP model. These schools included Franklin Early Childhood School, Kingsford Smith School, North Ainslie Primary School, Mount Rogers Primary School and the ANU Childcare Centre. Intensive support included in-school coaching of teachers and teacher-trainers, parent and community evenings and information sessions, outreach performances, outreach visits to and from local community centres and care facilities, and canvassing of student opinion to help develop a repertoire that suits each school environment. In all 34 schools received on-site coaching and support for teachers and/or engaged with students.

Individual/Small-Group Mentoring

The MEP has increasingly included specialized mentoring for both junior members of the MEP team and specialist volunteers. Volunteers, for example, offer services in various ways and receive mentoring in return. In 2014 volunteers included an Occupational Therapy student who completed a 10 week placement with the MEP and then continued to volunteer within the program. Several graduate and under-graduate students from the School of Music undertook research units that impacted upon community music making in various ways and also offered volunteer hours to the program. In this way, the MEP looks to utilize its place within the university by expanding the local engagement of students and staff. A developing feature towards the end of 2014 was the beginning of a dialogue with the ANU College to engage international College students in outreach within the community, a program that commenced in 2015. Individual and small group mentoring included both planned and ad hoc training for individual teachers with senior staff offering over 70 hours of targeted assistance to increase skills of MEP users.

Resources

At the end of 2014 the MEP's Seventy Over Seven song series was launched. This set will be available online and in hard copy. On line developments include offering schools, particularly those with intensive involvement, a dedicated page where their particular repertoire and resources are made available. The MEP is making a concerted push to help teachers engage their entire school community and encourage parents to access online materials and share music making with their children. Two schools that are actively embracing this opportunity are the ANU pre-school, where singing occurs with children and parents from the age of 6 months, and O'Connor Cooperative School which runs a weekly community singing session for parents and students assisted by MEP staff.

Selected 2014 Events and Projects

Jungle Book

In collaboration with Child Players ACT, Georgia Pike arranged and composed the music, co-wrote the lyrics, and musically directed 'Jungle Book' with director Belinda Jane Anyos for an un-auditioned cast of 70 children, aged between 8 and 16 years of age. The musical was staged at Theatre 3 in Acton.

Boundless Playground Opening

As a continuation of the Boundless playground development, Georgia Pike led members of the previous year's mass choir singing their recorded song at the opening of the playground. Approximately 40 of the original community-member singing group attended this event.

Limelight

Georgia Pike directed the Senior Vocal Ensemble for the ACT Education and Training Directorate's 'Limelight' concert held at the AIS Arena. The Ensemble is un-auditioned, and involves high-level part singing for enthusiastic singers, and is open to all student from years 7-12 in the ACT government school system.

Music Count Us In

For the seventh year the MEP facilitated the 'Music: Count Us In' initiative within the ACT through teacher training and in-school support sessions. The MEP also was responsible for the culminating event in the Great Hall of Parliament House with over 800 students singing the song with Telopea Park band, live-streamed on the web.

Cranleigh

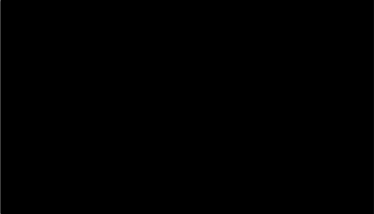
Georgia Pike led a project at Cranleigh School to include joint music making with Cranleigh students and Wanniasa Primary students. Members of the Theatre Outreach Project also assisted in this project. The aim was to help students and teachers engage more directly with Cranleigh students through one-on-one and group music making.

Band of the Royal Military College, Duntroon tour to ACT schools

Facilitated by Program staff, the RMC band performed and ran workshops at a range of schools across a touring week in September.

Floriade

The MEP again ran the Family and Community Day Outreach Concert for a fourth year running. This year the MEP concert featured voices and piano and was advertised widely to encourage students from its many school to attend. Students and parents were invited to the stage, resulting in a 'flash-mob' style choir of app. 60 people singing to and with the audience. Georgia Pike hosted the event with Susan West on piano and MEP team members and volunteers assisting. What seems to have become an annual highlight was the song 'Rubber Ducky' complete with playing of some 100 rubber ducks.

TOP tour

High school students again participated in the Theatre Outreach Project, which involved a series of preparatory sessions and 10 outreach performances to schools and care facilities in the region. The performances included music, poetry and drama, run in an interactive and flexible way to adapt to each environment and encourage audience participation.

Friends of Brain Injured Children

The MEP team offered a series of workshops to this group at the instigation of the Tuggeranong Arts Centre who have become an active partner with the MEP.

University of Canberra Occupational Therapy Students

Through a partnership with the University of Canberra, some 12 Occupational Therapy students received training in the MEP approach and ran outreach visits to care facilities. One of these students then undertook a 10 week placement with the MEP and now volunteers for and helps mentor the next group of Occupational Therapy students. She is helping the MEP develop a model for assisting carers, both in facilities and in the community, to use music more effectively for personal well-being and in their role as carers.

School-Based Performances

The MEP continues to offer support for school based performances. Susan West assisted in the development and presentation of, for example, the Mount Rogers musical and interactive community performances at Franklin Early Childhood School.

Practice-led Research, Research-led Practice

The Program has continued its collaboration with Lillian Smyth of the ANU Medical School and in late 2014 prepared an application to the ANU Ethics Committee that will allow a significantly broader research base for the MEP across the next five years. This development will ensure that practical research outcomes, with a strong evidence base, can be made immediately available to schools and the community. In 2014 one initiative by Susan West was research into a model for 'family music' to supplement the program's in-school provisions. An MEP facilitator offers a short, intensive series of in-home sessions to help parents understand how to engage more actively in music making with their children. This research is being continued in 2015 and involves parents at the ANU Pre-School.

Community Partnerships, Out-reach and In-reach

Under the title 'Hand-in-Hand' the Program facilitates annually between 50 and 80 outreach visits to care facilities and community centres, with ACT schools and their teachers. In 2014 MEP team members attended over 35 outreaches personally and contributed to the organization and support for many more. It is not possible to completely quantify outreach events since schools often take ownership of the outreach program they run without the need for MEP support. The Program also facilitates 'In-Reach', where care facilities, community groups and seniors travel to a school and engage in outreach at the

school base. Program staff organise schools, co-ordinate buses and complete preparation and debrief sessions with most of the schools involved.

An initiative of 2014 was the development of a close partnership with Lifecare Moreshead Home in Lyneham to ascertain the benefits of more regular outreach visits. Regular visits occurred at Moreshead throughout the year and involved the MEP team, adult volunteers and students at both the primary and secondary level. Instrumental performances were offered as well as singing and some dramatic performances by the TOP touring group (see above.)

Selected community organisations and care facilities engaged by the Program in 2014:

- Belconnen Community Centre 'Castaway's' Adults with Disabilities group
- Alzheimer's ACT
- Kippax Church Seniors' Group
- Legacy Australia
- The Smith Family
- Goodwin Homes Farrer
- Goodwin Homes Ainslie
- Kalparrin Nursing Home
- Tuggeranong Arts Centre Seniors Choir
- Brindabella Court Retirement Village
- Moreshead Nursing Home
- Eabrai Lodge Dementia Care Centre
- Mirinjani Nursing Home
- Villagio San Antonia Retirement Village and Nursing Home.

Public Profile

The Music Engagement Program's public profile continues to grow in our community. Information dissemination is transferred through a number of means: school newsletters, curriculum markets and expos, the Education and Training Directorate internal website, ANU website and information sheets distributed at In-Reaches and Outreaches. In 2014 Program staff and teachers trained by the Program attended and presented papers and workshops at four national and international conferences.

ANU OPEN SCHOOL OF MUSIC

Convenor: Dr Alexander Hunter

The ANU Open School of Music's program offerings were revised to provide two programs in 2014: the Music Development Program (MDP) and the Music for Colleges (MFC) Program. The MDP replaced the previous Music for Secondary Schools; Music After Schools Instrumentals and Vocal Program; and the Fridays @ School of Music program. Both the MDP and MFC programs are for secondary students in the ACT, focusing on artistic development and performance opportunities in advanced classical and jazz music. Cross collaboration between students across the two programs is encouraged, with the Friday afternoon ensembles comprising of mixed groups that are designed to enhance small group learning from expert musicians.

Selected 2014 Events

ACTcent

Thursday 26 June 2014

This event was the third annual showcase event for the ACT Music Educators Network and was hosted again at Llewellyn Hall in 2014. Performers were carefully selected through a blind audition process, with an emphasis on selecting students to best represent musical excellence in the ACT community.

Of the selected candidates, the ANU Open School was strongly represented with the following students chosen to perform at the concert:

- Mia Huang, piano – MFC Classical
- James Stuchbery, original composition – MFC Jazz
- Thom Swain, bass – MFC Jazz
- Hugh Parsons, trumpet – MFC Jazz.

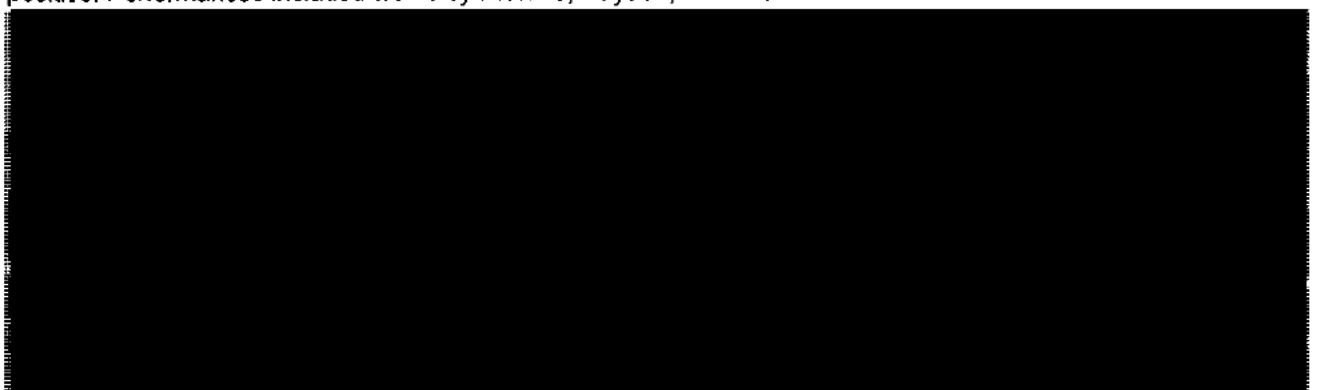
Young Performers Friday Concerts Series

These seven concerts were organised in collaboration with the Friends of the School of Music took place several times each term throughout the year. These concerts showcased students enrolled in MDP and MFC and provided valuable performance experience in a supportive environment. All the concerts were open to the public, were well attended and received very positive feedback.

Concert at the Embassy of the Republic of Hungary

Wednesday 11 June 2014

This special Open School of Music concert, hosted by the Embassy and held in collaboration with the Friends of the School of Music, showcased some of the high achieving students in the program. After a very successful concert in 2012 and 2013 the Ambassador invited the Open School of Music back again to present a similar concert in 2014. The audience included members of the diplomatic community. It was very successful and the feedback was very positive. Performances included works by Brahms, Hayden, Schumann and more.



Open School of Music Showcase Concert

Friday 24 October 2014

The ANU Open School of Music Showcase concert was held in conjunction with an Open School of Music Information Evening and featured students from the Music Development Program and the Music for Colleges Program. The MDP Choir opened the concert with a short bracket of songs, which was followed by MDP and MFC classical students performing group and solo pieces, culminating in a selection of songs from the MFC Jazz Ensemble.

Attendance and feedback from the public was overwhelmingly positive and students reported feeling proud to have their performances showcased to the public. Based on the success of this event, the Open School of Music plans to hold an annual showcase concert to celebrate the achievements and artistic development of its students.

Sweet ChariTea fundraiser

Sunday 24 August 2014

Students from the MFC Jazz program supported the *Sweet ChariTea* fundraising event at the Abbey Function Centre to help raise funds for the play therapists at the Canberra Hospital Paediatrics ward. Performers Hugh Parsons, Wes Faulkner, Tom Swain, James Stuchbery and Jack De Puit volunteered their time and musical talent to the event, playing a series of jazz favourites to the crowd during the afternoon tea event. The students reported a sense of pride in performing to the public and engaging with the community.

MUSIC DEVELOPMENT PROGRAM**Convenor:** Dr Alexander Hunter, **Program Coordination:** Lindy Reksten

The Music Development Program (MDP) offers students, who want to be inspired and challenged, to make the most of their musical ability and to develop their skills in a stimulating and supportive environment. This program provides ACT secondary students in Years 7 to 12 with opportunities to perform in the various concert series on offer at the School of Music and to take part in a range of activities offered during the year. Outside the School of Music these students also take part in the musical life of their schools and the wider community. Many students are members of orchestras and choirs offered by programs within Canberra Youth Music.

MUSIC FOR COLLEGES PROGRAM**Convenor:** Dr Alexander Hunter, **Program Coordination:** Ben Marston**CLASSICAL PROGRAM**

The Music for Colleges Classical Program is structured so that students receive highly focused teaching in small group settings to maximize their learning and hands-on music experiences. The course is Board of Secondary Studies (BSSS) assessed.

Classes

Students receive two streamed classes covering the more theoretical elements of classical music including; aural work, harmony and analysis, composition and arranging, musicology and research methodology, history and style. Other aspects of the classes include:

- **Two streamed classes based around the sequential structure of the course (1st and 2nd years).** These classes cover the more theoretical elements of classical music including; aural work, harmony and analysis, composition and arranging, musicology and research methodology, history and style.
- **Ensemble classes.** These classes are run in conjunction with the Music Development Program as this has proven to be a highly successful way of delivering ensemble playing to the students, allowing for balanced instrumentation to be achieved. Each ensemble is teacher-directed and enables students to develop advanced ensemble technique focusing on a variety of repertoire from all genres.
- **Concert Practice.** A fortnightly class of one hour, concert practice is designed to give students the opportunity to perform their assessable materials with accompaniment on a regular basis. This class also provides the opportunity for constructive feedback from both staff and students and the development of musicianship.
- **One-on-one tuition.** Every student receives 30 minutes per week private tuition on their particular instrument. This is a chance for the student to focus on instrument-specific material, most commonly instrument technique and interpretation.

Assessment

Each student is assessed based on year level and in line with the BSSS requirements. They complete between four and six assessable items each semester with the three areas of assessment being Creating, Performing and Musicology. Some examples of the types of assessment used are: compositions, historical essays, musical performances and technique based exams.

Performances

Throughout the year students from this program performed regularly, both at the School of Music and in the wider community. Performances and activities included:

Recitals

Twice during the year the students each present an assessable ensemble recital which is open to the public. An individual recital is also performed at the end of the year, in which students present a concert of their own

with the objective of providing further opportunity to develop performance skills and to showcase themselves successfully to the community and to peers.

Masterclasses

Students from this program took part in masterclasses with David Cowley, Principal Oboist from the National Orchestra of Wales. There was very positive feedback from the students and the tutors.

JAZZ PROGRAM

The structure of the Music for Colleges Jazz program is devised so that students receive highly focused teaching in small group settings to maximize their learning and hands-on music experiences. Under the structure of the course, students undertake the following Board of Secondary Studies (BSSS) assessable components:

- **Two streamed classes based around the sequential structure of the course (1st and 2nd years).** These classes cover the more theoretical elements of jazz including; aural work, harmony and analysis, composition and arranging, musicology and history.
- **Ensemble classes.** These classes provide students with the opportunity to put their theoretical knowledge into practice. Each ensemble is made up of between 5-8 students which creates a balanced jazz ensemble and is teacher directed. The main focus is on playing with particular emphasis placed on improvisation. These classes include students from both 1st and 2nd years.
- **One-on-one tuition.** Every student receives one half an hour lesson a week on their particular instrument. This is a chance for the student to focus on instrument specific material most commonly instrument technique.

Each student is assessed based on year level and in line with the BSSS requirements. They complete between four and six assessable items each semester with the three areas of assessment being Creating, Performing and Musicology. Types of assessment used were: compositions, historical essays, musical performances and technique based exams.

Once a semester the students participate in a recital from all the ensemble classes. As well as being assessed it is an opportunity for the students to perform in a concert setting for parents and friends. At the end of the year each student presented a concert of their own, putting together and rehearsing a typical jazz ensemble in which they performed and showcased themselves successfully.

3. ART PROGRAMS

Introduction

The School of Art continues to deliver quality programming for the ACT Government Community Outreach Program. Building upon its roots which are firmly embedded into Canberra's evolution as a capital city, the School of Art retains its commitment to where possible bring together the academic world of the university and the people of Canberra.

The School of Art's annual program has reached many people in the community with rises in enrolments in Visual Arts Access community classes and in audience numbers for our prestigious public lectures and Art Forum weekly lectures.

The School of Art sits within the College of Arts and Social Sciences at the Australian National University where it is a strong hold of research and practice of the visual arts. It provides education and learning, research and output to the dynamic realm of contemporary visual art, craft and design fields. The School of Art has redesigned its website which has resulted in better communication of its activities to the ACT community and nationally, it is a dynamic archive and resource and is regularly accessed by Canberra's active visual arts community at both the local and national level.

Program evaluation

Activities

The School of Art (SOA) has maintained its program of activities over a number of years always aiming to improve the quality, the diversity, the range and the accessibility. The success of its program is in the continued participation of these programs and maintaining an active relationship with the ACT community. The take up of its activities and general audiences demonstrates the leadership of the SoA as a base of learning and knowledge and place for participation and dissemination. It is a front door to the University as a whole, with selected Art Forum lectures and exhibitions drawing from the greater realm of research undertaking at the ANU.

The activities funded through the ACT Government are enhanced and consolidated by the activity of SOA staff in local ACT arts organization and national institution programs, events and governance. The SOA staff offer expertise and specialized knowledge that is taken up through exhibition openings, exhibition participation, mentoring, advice for selection panels or judging, board members and critical responses to activities.

Issues

The opportunities for the SOA to engage in these activities maintain its core business of tertiary education is both a complement to our activities as well as a tension. The SOA values its relationship with the community and by extension with the ACT Government and delivers a large range of activities beyond its main objectives. These activities keep the SOA vital within the community and ensures that it can be a part and enjoy the research and learning that takes place here. Volume of students and opening up our timetabling has delivered more flexible time frames to offer Visual Arts Access intensive short courses. This has proven to be of interest to the public and there has been an overall increase in enrolments from last year. The revised 2014 Art Forum program from 2013 offerings meant that the SOA has structured all its lectures, public events and schedules events to different times and days rather than the traditional Wednesday-only program.

Outcomes

The School of Art managed a successful and well attended year long program contributing to the value and role of visual culture within the broader context of the social life of Canberra and beyond. The role of SOA within the community was validated by its continuing interaction with the public and delivery of programs. Activities included: the Visual Arts Access program; building pathways and pilot programs for SOA students and teachers to deliver Art teaching and learning experiences in colleges and high schools; hosting the annual ACT Education Department K – 12 Limelight Art Exhibition; the annual SOA Lecture Series, including Art Forum and Fringe Forum; and a full suite of gallery exhibitions from over 220 local and international artists.

Visual Arts Access is a structured and considered program that is synonymous with life-long learning in the ACT. VAA is managed by the ANU's Centre for Continuing Education in collaboration with the ANU School of

Art. Participation by both continuing students and new students in VAA courses increased in 2014, representing a wider uptake of arts within the Canberra community.

The Student Outreach in Schools program underwent significant development and testing in 2014, with the development of pilot courses and establishment of networks and relationships between SOA and ACT Schools such as Wanniasa High, Melba Copland and Belconnen High. 'Getting to Art School' was a folio preparation workshop that was piloted in the aforementioned schools in 2014. Based on the success of the pilots in 2014, the Student Outreach in Schools program will be rolled out in 2015, placing SOA Professional Practice Students in targeted ACT Schools to undertake negotiated residencies.

The ACT Limelight exhibition took place within the School of Art Gallery again this year due to the excellent quality and overwhelming number of responses by students. The large SOA Gallery was full to bursting, showcasing 300 original and creative works from children in Kindergarten to Yr 12.

The SOA hosted a vast array of speakers relating to the visual arts in 2014. The program showcased visiting artists at the SOA, speakers drawn from the programs of Canberra's visual art organization and national institutions and topped off by talks highlighting the research practice of the School's senior and new staff members. Art Forum is an institution of public lectures that draws people from across Canberra and the region as well as local to the SOA and the ANU.

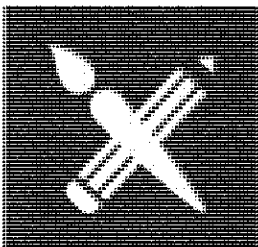
The SOA Lecture series, including Art Forum, Fringe Forum and public lectures from renowned artists celebrated a successful year of free, public activities and strong attendance rates. SOA provided 43 free public lectures over 2014, attracting a total audience of 1,815 people. The average audience number was 35 and the primary audience was School of students and staff although the general community also attended.

The School of Art gallery also hosted a number of successful exhibitions in the SOA Gallery and Foyer Gallery over 2014, strengthening its ties with the community by hosting 30 exhibitions free to the public. These exhibitions represented the works of over 220 local and international artists, providing enhanced opportunities for the artists' development and grounding of a vibrant arts scene within the Canberra community that puts people in touch with artists and the artistic community.

PROGRAM REPORTS

VISUAL ARTS ACCESS PROGRAM

The Visual Arts Access (VAA) Program is hosted through the ANU Centre of Continuing Education, in which the School of Art offers visual arts courses to the public. Courses are typically held in the School of Art workshops and designed to offer introductory and foundation skills, as well as ranging through to intermediate and specialist skills.



VAA courses are available in seven core disciplines:

- Ceramics
- Painting
- Drawing
- Photography and the Media Arts
- Sculpture
- Textiles
- Wood work.

Discounts are offered to returning CCE students; seniors; pensioners; health care card holders; unemployed; and ANU staff and Alumni as a means of making the courses more accessible to the general public. The VAA program also provides a valuable service to the Arts teaching community by providing artists with a reliable but flexible environment in which they are welcome to develop new courses and have the opportunity to teach in excellent facilities located within a heritage building with a long cultural connection to the Canberra community.

In 2014 the Centre of Continuing Education was able to support 28 teachers, delivering 77 VAA courses to 722 students. This represents an increase in courses run from 72 in 2013 to 77 in 2014, despite the market downturn due to jobs cuts within Canberra. Specific enrolment numbers and course details are available in Attachment 2 at the end of this report.

The ANU Centre of Continuing Education is particularly proud to have offered and run courses in the VAA program by Hiroshi Yamaguchi and Satoshi Fujinuma – artists-in-residence – providing a great opportunity for the Canberra community to learn unique Japanese woodworking skills they would otherwise be able to experience.

STUDENT OUTREACH IN SCHOOLS

The Student Outreach in Schools program underwent significant development and testing in 2014, with the development of pilot courses and establishment of networks and relationships between SOA and ACT Schools such as Wanniasa High, Melba Copland and Belconnen High. 'Getting to Art School' was a folio preparation workshop that was piloted in the aforementioned schools in 2014. The folio preparation workshop worked mainly with students but also provided professional support to the local teachers.

SOA Student alumni that were involved in delivery of workshops and talks were:

ALISON JACKSON

Studied Gold and Silversmithing, ANU School of Art

Operates her own studio and was a QANTAS Spirit of Youth Award finalist.

MIRIAM KELLY

Studied Art Theory and Textiles, ANU School of Art

Curator & Collection Coordinator Artbank Australia.

HENRY WILSON

Studied Furniture, ANU School of Art

Winner Bombay Sapphire Design Discovery Award 2011, redesigned the new Sydney Aesop store operates the Henry Wilson Studio.

KATE MURPHY

Studied Sculpture, ANU School of Art

PhD Doctor of Philosophy Candidate Photography

Sessional Lecturer ANU School of Art

Previously Education Officer and Travelling Exhibitions Project Officer National Gallery of Australia

SIMON THELNING

Studied Animation and Video, ANU School of Art

Storyboard Revisionist at Nickelodeon Animation Studio Burbank, California.

KATHERINE GRIFFITHS

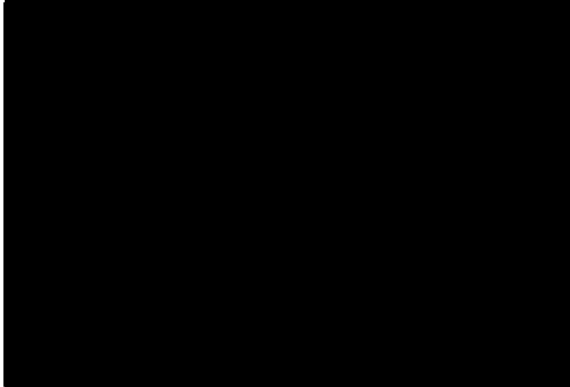
Studied Photography and Media Arts, ANU School of Art

Photojournalist for the Canberra Times as well as an exhibiting photographer.

Based on the success of the pilots in 2014, the Student Outreach in Schools program will be rolled out in 2015 with a focus on SOA student alumni to deliver workshops and talks in targeted ACT schools.

STEP INTO THE LIMELIGHT EXHIBITION

29 July – 9 August 2014



The *Step into the Limelight* Visual Art exhibition is an initiative of the ACT Education and Training Directorate in collaboration with the ANU School Of Art. In 2014 the ANU School of Art successfully hosted two Limelight workshops, the first of which was held over 2 days and was attended by 24 students from a range of ACT colleges. The workshops were offered in response to popular demand from ACT schools.

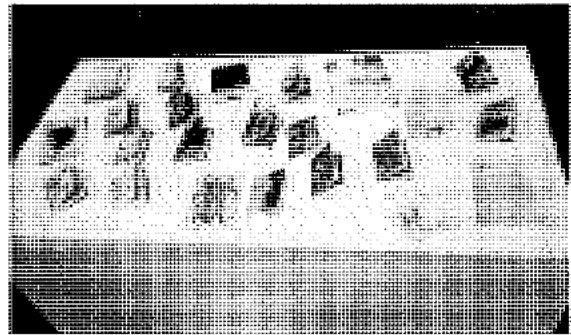
This was the sixth year that this exhibition was held with the support of the ANU School of Art, utilising the ANU School of Art Gallery as the primary exhibition space. The exhibition showcased 350 student works from 27 schools and Colleges, and continued to show the growth and development of student visual art pieces, providing students with an opportunity to present their work professionally within a curated gallery space. The opening night was attended by over 800 people including the students, their families and ACT School staff.

Esraa Mahmoud, Self portrait, Year 12 Erindale College,
Digital photography

LIMELIGHT STREET ART

Monday 4 August 2014

To complement the *Step into the Limelight* activities the School of Art offered the *Limelight Street Art* event for Year 10 students from the ACT. *Limelight Street Art* was a day-long art event held at the ANU School of Art that focused on zine making and stencil / spray art. The teachers for the event were print artist Ampersand Duck and street artist Byrd. The aim of *Limelight Street Art* was to introduce high school students to artistic practices that might not always be an option at high school, as well as giving them an insight into what it's like to study at the ANU School of Art.



Staff teaching the *Limelight Street Art* workshops have Visual Art degrees and are highly recognised in their chosen fields. Although both artists work in unconventional ways, their art is grounded in a strong conceptual basis and is informed by a thorough knowledge of art history and theory. They have also found interesting ways in which to legitimise and positively promote practices that are often viewed as being 'outside' of main stream art.



The *Limelight Street Art* event was attended by 31 students who produced the work above. Feedback from the event was excellent leading to more developed courses for 2015.

ART LECTURES 2014 - FREE PUBLIC LECTURES

In 2014 the School of Art Lecture Series provided 43 free public lectures over 2014, attracting a total audience of 1,815 people. The average audience number was 35 and the primary audience was School of students and staff although the general community also attended. The School of Art Annual lecture drew an audience of 140 people, at least half of whom appeared to come from outside the School of Art. Higher audience numbers were achieved when speakers were tied to events within the school. Details of the lectures follow.

ART FORUM

Art & Sex: Fiona Patten

Fiona Patten

Wednesday 26 February 2014

Fiona Patten is the CEO of the Eros Association, Australia's adult retail and entertainment association. She has over twenty years experience working with the Australian and international adult industry and has pioneered many lively and challenging debates about sex and politics. This work has included government submissions on issues regarding the censorship of sexually explicit media on all platforms, sex worker rights and sex education. She is an expert on the Australian classification (censorship) scheme. Fiona has worked with all levels of the adult industry here and overseas from the assisting companies to float on the stock exchange to providing censorship advice to small production companies.

Art & Sex: Frank Bongiorno: The Sex Lives of Australians

Frank Bongiorno

Wednesday 5 March 2014

Cross-dressing convicts, effeminate bushrangers and women-shortage woes – The Sex Lives of Australians charts the changing sex lives of Australians. Tracing the story from Botany Bay to the present-day, Bongiorno shows how the quest for respectability always has another side to it, and how the contraceptive pill changed so much. Along the way he raises some intriguing questions – What did it mean to be a 'mate'? How did modern warfare affect soldiers' attitudes to sex? Why did the law ignore lesbianism for so long? – and introduces some remarkable characters, both reformers and radicals.

Frank Bongiorno teaches at the Australian National University where he is Associate Professor of History, and has previously held teaching or research posts at the ANU, Griffith University, the University of Cambridge, the University of New England and King's College London. He is the author of *The Sex Lives of Australians: A History*, which was published in 2012, and is currently working on a history of Australia in the 1980s to be published by Black Inc. in 2015. He is the co-editor of *History Australia*, the journal of the Australian Historical Association.

Art & Sex: Peter Maloney

Peter Maloney

Wednesday 12 March 2014

Peter Maloney has been a practising artist since the mid 1970s when he was taught by artists Bea Maddock and Gareth Samson. Their influence left a lasting urge to create works infused with existential problems of occupying a body subject to the vagaries of sex, health, shifting vitality and ultimately, death. Peter's work prior to the mid 1980s can be seen as a prelude to his works generated in response to the AIDS pandemic. The sexual imagery that seemed so playful in earlier days became sober and increasingly necessary in lamentable ways. Until recently Peter Maloney was a Senior Lecturer in the Painting Workshop at SoA. Peter is represented by Utopia Art, Sydney. His current exhibition is *PETER MALONEY: A focus* on show at the Newcastle Art Gallery from 15 February - 11 May.

Art & Sex: Leah Emery

Leah Emery

Wednesday 19 March 2014

Leah Emery appropriates pornographic images which highlight the awkward and bizarre fare that consumers of pornography are regularly offered. Contemporary erotic bodies in popular culture are typically tanned, taut, manipulated, shining and hairless and as such are eerily alike. Collecting and referencing these images allows Leah to explore a more curious range of human landscapes; from the slimy and slithery to the pompous, hairy and acrobatic. The stranger the imagery the wider the divide between subject and medium. Leah's cross stitched images create an intriguing and bemusing interaction of subject and medium in opposition; forcing good and bad, naughty and nice, housewife and whore to coexist.

Art Forum: Life After Art School

Tamara Winikoff
Tuesday 25 March 2014

Life after art school can be a tricky road to navigate for recent graduates. As early career artists leave behind the high level of support provided throughout their studies, where can they go for help in the next stage of their careers as professional artists? The National Association for the Visual Arts (NAVA) is the peak body representing the professional interests of the Australian visual and media arts, craft and design sector and provides a range of support mechanisms for recent graduates, including expert advice, referrals, professional practice resources and representation.

NAVA's Executive Director, Tamara Winikoff OAM discusses the ins and outs of what future avenues there are for your practice and what NAVA can do for your career. She also talks about NAVA's National Visual Arts Agenda, proposing a set of interconnected moves which could transform Australia into a really great art nation.

Art & Sex: Maria Fernanda Cardoso

Maria Fernanda Cardoso
Wednesday 26 March 2014

This talk will focus on Cardoso's project *MoCO: Museum of Copulatory Organs*, exhibited at the 2012 Biennale of Sydney, and the PhD Thesis that accompanied titled *The Aesthetics of Reproductive Morphologies*. Maria Fernanda Cardoso (born 1963) is a Colombian Australian artist. Her art references many types of ready-made materials including plastic, trash, plants, dried and living animals, bones and Styrofoam. Her works have been exhibited nationally and internationally. She resides in Sydney.

Art & Sex: Celeste Chandler

Celeste Chandler
Wednesday 2 April 2014



Celeste Chandler's artwork is concerned with the experience of embodiment and empathy; the intersection between the internal and external worlds that meet in the visceral sensations of the body – and, specifically, how this can be expressed in representational painting. The autobiographical body, intimacy, touch and the instability of identity are themes central to her work. In this forum Celeste will discuss her practice and recent projects. In particular she will address the sensuality and latent sexuality that underpins her images.

Born in Hobart Tasmania (1977), Celeste Chandler attended the University of Tasmania (UTAS), graduating with a Bachelor in Fine Art (Painting, 1998). She attained a Masters in Fine Art (2003-UTAS) and is currently near the completion of a PhD at the Victorian College of Arts (VCA). From 1997, Chandler has held nine solo exhibitions culminating in *The Embarrassment of Sincerity: The Changing State of Contemporary Figurative Painting*, showing at the Margaret Lawrence Gallery, Melbourne (2014). Her works are held in the collections of the Gallery of Modern Art, Brisbane (GOMA), the University of Queensland, the Redcliffe City Gallery and the Maroondah Art Gallery Victoria, as well as in many private collections including Brisbane, Sydney, Melbourne and Hobart. Chandler's work has been shown in numerous group shows including, Open Studios, McCulloch Studio, Cité International des Art Paris (1999). She was awarded the Elizabeth Greenshields Foundation Scholarship, Quebec, Canada (2004) and worked as artist in residence, teaching and painting at the School of Art, Australian National University Canberra (2004). Celeste received the People's Choice, Metro 5 Award, Melbourne (2007). Whilst major portrait commissions include Dr Maureen Aitken, principal for The Women's College, University of Queensland (2009).

Art Forum: Annee Mirron

Annee Mirron
Wednesday 7 May 2014

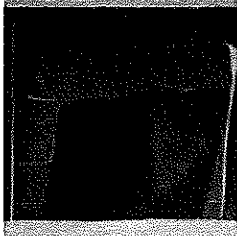


Annee Miron is Craft ACT's 2014 national artist-in-residence. She is a Melbourne sculptor who has exhibited her work throughout Australia and has undertaken residencies in Paris and Rome. She is the recipient of sponsorship by arts patrons including Dame Elizabeth Murdoch AC DBE and Pat Corrigan AM.

Using age-old craft techniques such as weaving, plaiting and knotting, Miron create works where form and material are the support for each other. Miron's main concern which materialises in her practice is the transience in nature and the environment. Her work aims to reflect the simultaneous processes of making and unmaking that occur in nature. These overarching ideas are realised through series of sequential drawings and sculptures that are barely held together, that seem to struggle to hold their form. The artist endeavours to capture a sense of time and movement in the finished works with installations or exhibitions often realised with the diversity of a single form originally made or drawn by hand. From her original drawings or forms, as few as five variations or as many as a thousand can appear in the final body of work.

Art Forum: Peter Alwast

Peter Alwast
Wednesday 14 May 2014



Peter Alwast recently joined the ANU School of Art as a lecturer in the Painting Workshop and will discuss his practices and experiences.

Alwast's conceptual practice employs a range of media including video, computer graphics, painting and drawing. His video works and drawings translate different modes and layers of representation, invoking questions about the relationship of new media to painting and drawing, the real and imaginary, or the translation of a suspended moment to an animated one. The varying approaches to media probe the way space both real and virtual constructs ideas about subjectivity and memory.

Art Forum: Nici Cumpston

Nici Cumpston
Wednesday 21 May 2014



Nici Cumpston is an artist and curator based in Adelaide. Cumpston's photographic practice centres on documenting the signposts and evidence of past and continuing Aboriginal occupation in the landscape. Her works *Attesting and having-been-here* are compelling series of large panoramic photographs of significant Indigenous cultural landscapes of the Murray/Darling basin. Her works have been exhibited at the Museum of Contemporary Art, Sydney, the Kluge – Ruhe Aboriginal Art Collection, University of Virginia, USA, and in Australia, at The Royal Academy of Arts, London. Cumpston is the first Indigenous curator at the Art Gallery of South Australia and is the Artistic Director of the 2015 Aboriginal and Torres Strait Islander Visual Arts Festival. She is of Afghan, English, Irish and Barkindji

Aboriginal Heritage, and is a descendant of the Darling River people of north western New South Wales. She also has cultural affiliations with the Murray River people and has lived for some years at Berri in the South Australian Riverland.

Art Forum: Vic McEwan & George Main

Vic McEwan & George Main
Thursday 22 May 2014

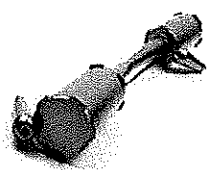


Vic McEwan and George Main discuss their upcoming 3 day walk from a historical site of conflict and trauma on the Murrumbidgee River to a place of ecological and cultural regeneration, resilience, and hope. Commissioned artists will create works along the walk route that reveal the resonance and relevance of historical narratives embedded within the landscape.

Vic McEwan, Inaugural ARTS NSW Regional Fellow, is a composer, sound and installation artist, producer and director who is interested in landscape, communities, remote spaces and cross art form collaboration. He is the Artistic Director of The Cad Factory and creates and directs large scale site specific collaborations that often involve dance, projection, installation and sound. George Main is a curator and environmental historian at the National Museum of Australia George is interested in the cultural and historical foundations of ecological and climatic change. His work explores the capacities of ecological ways of understanding and engaging with land and materiality to bolster the resilience of places and people, and to foster the productivity of rural and urban terrains.

Art Forum: Simon Cottrell

Simon Cottrell
Wednesday 28 May 2014



Simon Cottrell's whole career has been directed by an interest in the nature and theory of creative practice, in particular the inter-relationships between cognitively set aims and intuitive progression. Such insights are used as a means to devise forms that are both 'of' and 'about' the underlying pre-thought processes of creative action. His most recent work attempts to map the reflective/responsive processes within a structured approach to improvised form.

Simon Cottrell has regularly exhibited his jewellery and objects both locally and internationally since 1997 after completing a Bachelor of Fine Arts with Honours in Gold and Silversmithing at RMIT, Melbourne. In 2010 he completed a Masters of Arts Research also at RMIT. Since 2001 he has taught at RMIT and Monash University in Melbourne, and has been invited as a guest lecturer to many art schools and events worldwide.

The Bundian Way: does an ancient Aboriginal pathway have any artistic relevance in the high-speed 21st Century?

John Blay

Thursday 29 May 2014

The Bundian Way is an ancient Aboriginal pathway that had long been championed by the Eden Local Aboriginal Land Council. The route was determined after a process of historical research, walking, consultation and physical survey and is listed on the NSW State Heritage Register for its cultural and shared history values. The 265km route displays a remarkable diversity of scenic landscapes, ranging from Targangal (Mt Kosciuszko) through Nurudj Djurung (the lower Snowy River) and across the southern edge of the treeless plains of the Monaro to the tall forests of the southern ranges and Bilgalera on Twofold Bay. Certain parts could be regarded as Aboriginal cultural landscape. Many have already found its extreme variety of landscapes to be inspiring. But there's a lot more to it than that. Its artistic roots run deep. How can the connections it makes be relevant in the high-speed 21st Century?

John Blay, writer, historian and naturalist, has written extensively about the bush of SE NSW, its history and its people in prose, drama and poetry. In 1982/3, during a long sojourn in the wild back country of the Deua and Brogo Rivers, he began undertaking the field researches and following old Aboriginal routes of the region, work that has continued. Since 2001, with the assistance of two national history research awards, he has been involved full time in the South East Forests of NSW with local Aboriginal communities, and continued to write about the old pathways. He is the Bundian Way Project Officer for Eden Local Aboriginal Land Council and acknowledges the close support he has had at all times during the project.

Art Forum: KB Jones

KB Jones

Wednesday 23 July 2014

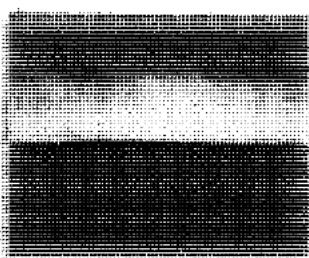
"I focus on everyday actions, experiences, and behaviors. Representing people engaged in seemingly quotidian activities allows me to abstract those activities while meditating upon them, making them strange. We are bombarded with so many images. I paint images of people undergoing or retreating from bombardment (sleeping or on a mobile phone). There is engagement with the contemporary world and simultaneously there is a rejection of it by my subjects and, by association, me."

KB Jones studied art and philosophy at Columbia University and lived and worked in New York City before receiving her MFA from the University of New Mexico this past May. She has recently completed projects with the Center for Contemporary Art, Santa Fe, New Mexico, SITE Santa Fe, and High Desert Test Sites.

Art Forum: Jessica Loughlin and Annie Cattrell

Jessica Loughlin and Annie Cattrell

Thursday 24 July 2014



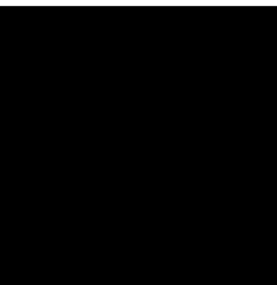
Jessica Loughlin takes her artistic cues from the landscape, creating an illusory sense of depth in her quiet horizons of glass powders and cast layers. Loughlin received the Tom Malone Prize from the Art Gallery of Western Australia in 2004 and 2007 and was the 2001 winner of the Outstanding New Artist in Glass award from UrbanGlass. Her work is included in the permanent collections of the Glasmuseet Ebeltoft in Denmark, the National Gallery of Australia and the Victoria and Albert Museum in London.

Annie Cattrell has been a tutor at the Royal College of Art since 2000 and has lectured in many art colleges including Edinburgh School of Art, Wimbledon School of Art, University of Gloucester, University of Ulster and Swansea Metropolitan University. She is senior research fellow in Sculpture at De Montfort University and external examiner in Fine Art at the University of Newcastle.

After Photography: Taking, Faking, Making, Breaking

Victor Stamp and Andrew Olds

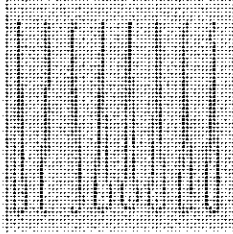
Wednesday, 6 August 2014



The massive presence of digital processes has, in the last twenty years, converted the entire history of analogue photography into a theme park of "alternative" techniques displaced by the pervasiveness of the virtual image. A substantial part of the artistic practice of Victor Stamp involves the recovery, recycling and remixing of traditional photographic images into new works that create a tension and a confrontation between digital and analogue. In this talk the artist places his own work in the context of the primitive photographic gesture (taking), attempts to dissimulate or enhance the truth of the image (faking), artisanal techniques (making) and iconoclastic practices of image transformation (breaking).

Art Forum: Manon Van Kouswick

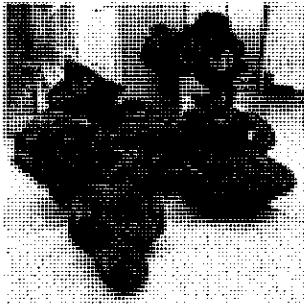
Manon Van Kouswick
Thursday 7 August 2014



Manon van Kouswijk is interested in the universal qualities of jewellery and other personal objects, the value and meaning they represent and the different roles they have in exchanges between people as gifts, souvenirs, heirlooms. In her work she makes aspects of the way we use and handle things visible in the objects themselves. Her working methods are quite elaborate and obsessive, ranging from making pearlchains of paper archive stickers on a thread and cutting butterflies out of mass-produced domestic objects to embroidering stains on table cloths. Subject matter and type of object usually define the chosen material and technique.

Art Forum: Lucy Irvine

Lucy Irvine
Tuesday 12 August 2014



Scottish sculptor, Lucy Irvine, arrived in Australia in 2003. As a response to her new environment she began to develop a method of weaving that juxtaposed organic forms with industrially produced, utilitarian materials. Undertaking a Master of Fine Arts at the Victorian College of the Arts in 2008 she sought to articulate her experience and memory of landscape. This led to her envisaging a landscape of knowledge as well as investigating a knowledge of landscape. Her weaving practice has become increasingly expansive and responsive, with emergent forms challenging expectations of surface, volume and space. Within the making, the boundaries between the intuitive and the analytical are also blurred: the work is presented as a complex form of thinking, and knowledge in its own right.

Image: 'Before and after', 2014, pvc garden hosing and cable ties, from the NGV exhibition Melbourne Now, 2014

Art Forum: Alison Alder

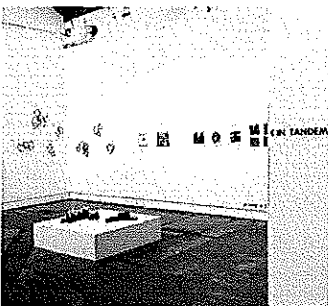
Alison Alder
Wednesday 20 August 2014



Alison Alder, Head of Printmedia and Drawing at the ANU School of Art, discusses her printmaking practice. Alison's artistic career has spanned more than 30 years. Most recently she was the Artistic Director of Megalo Print Studio. Prior to that Alison worked with various communities in the Northern Territory and spent 10 years at the poster-making workshop Redback Graphix.

Art Forum: Olivia Welch

Olivia Welch
Thursday 21 August 2014



Olivia Welch is a Sydney based emerging curator. She is a founding member of YOLK Collective, a group of six art theorists creating curatorial, editorial and networking opportunities for their peers. Olivia will speak about her experiences as an emerging curator.

Olivia Welch graduated from the the College of Fine Arts (COFA), UNSW, Sydney, with a First-Class Honours degree in Art History and Theory, specialising in Australian Indigenous contemporary art, post-colonial studies and the politico-legal issue of Indigenous sovereignty. Since late 2009 Olivia has been a Gallery Assistant at Brenda May Gallery, where she co-curated 'Mighty Small' in 2013 and embarked on her second curatorial project 'In Tandem' in early 2014.

In Tandem exhibition install at Brenda May Gallery

Art Forum: Rowan Conroy

Wednesday 24 September 2014

Dr Rowan Conroy is a visual artist whose practice focuses on the use of photography to document ancient and modern, rural and urban architecture and detritus as a means to reflect upon the archaeology of the present.

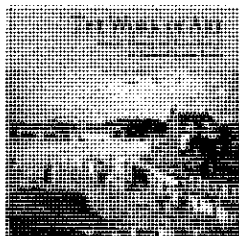
Conroy's PhD was awarded in 2012 by the Sydney College of the Arts, University of Sydney, for his thesis and major exhibition *Archaeologies of the Present: Rephotographing the William John Woodhouse Photographic*

Archive. This research was the subject of a major exhibition in August to November 2013, at the Australian Centre for Photography.

The Work of Art: Plein Air Painting and Artistic Identity in 19th-century France

Anthea Callen

Wednesday 24 September 2014



Anthea Callen's lecture considers some of the issues raised in her new book, *The Work of Art: Plein air painting and artistic identity in nineteenth-century France*. Outlining the reasons for the rise to prominence of landscape painting as a genre in nineteenth-century France, she looks especially at questions of gender identity and why so few of these painters were women. Arguing that the naturalist impulse to work outdoors, before the actual landscape motif, entailed new methods and practices that effectively excluded women, she will show how landscape art became associated with masculinity and male virility. She focuses on the painting of Gustave Courbet (1819-1877) and the Impressionists.

Anthea Callen was Professor of Art in the School of Art, ANU and is also Professor Emeritus of Visual Culture at University of Nottingham, UK. She is a widely published scholar of international repute and also a painter. Her expertise in art history, visual culture and the gender politics of visual representation spans the eighteenth to twentieth centuries, notably in France and Britain; her research specialism in nineteenth-century artists' materials and techniques means she works regularly with museum conservators and curators.

Art Forum: Robert Baines

Thursday 25 September 2014

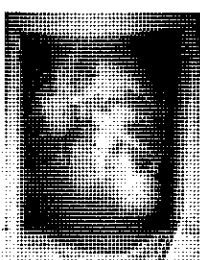
Art-jewellery cannot be completely free of context. Every material or process has an embedded material cultural history. The goldsmith has an inescapable history but this is not a burden, conundrum or impediment to make an original statement. New contexts can be invented and illustrated with fictitious evidence. Historic or contemporary contexts of the human drama is available to be subverted using the jewellery artifact to convey contextual meanings. Jewellery is the vehicle.

Master of Australian Craft, goldsmith and Emeritus Professor at RMIT University, Robert Baines has maintained a national and international profile with exhibitions, awards, lectures and publications for more than forty years. His works are in prestigious public collections in Great Britain, Germany, France, USA, New Zealand, and Australia. In the research areas of artist goldsmithing and archaeometallurgy he received a Winston Churchill Study grant in 1979 and this was followed by Senior Fulbright and two Senior Andrew Mellon Conservation Fellowships at the Metropolitan Museum of Art in NY. In Germany he has received the Friedrich Becker Preis, Bayerischer Staatspreis and Herbert Hofmann Preis. Most recent books published are *Bracelet-Java-la-Grande* (2006), *More Amazing Schmuck Stories* (2009), and *Fabulous Follies Frauds and Fakes* (2013).

ArtForum: Resist & Reveal

Melinda Heal & Amy Kerr-Menz

Wednesday 1 October 2014



Melinda Heal

Resist & Reveal showcases the artwork of ANU School of Art alumni Melinda Heal and Amy Kerr-Menz, who are both textile artists using traditional Japanese resist dyeing techniques in an Australian context and discuss the use of traditional processes in contemporary art practice.

Melinda Heal is a Masters of Visual Art student at Kyoto Seika University, focusing on the resist dyeing techniques of katazome and yuzen. She has been living and making art in Kyoto, Japan for the past 3 years, funded by a scholarship from the Japanese Ministry of Education, Culture, Sports, Science and Technology (MEXT). Amy Kerr-Menz is a Canberra based textile artist who works with the resist dyeing technique of katazome. Having spent time living and studying in Kyoto, Japan, Amy's work encapsulates an Australian/Asian hybrid: a unique blend of Australian design and Japanese aesthetic.

Scanning: Ubiquitous Media, Image Processing and Automations

Helen Grace

Thursday 2 October 2014

This is the age of the unprecedented proliferation of expression through ubiquitous computing, life-logging and automatic imaging systems. Has human vision been mechanized to such an extent that perception itself might be regarded as a technique of animation? The exhibition *Out of Sight: Proof*, was made by an automatic device, the 'Narrative Clip', attached to a body-tripod. It uses sensors to track daily movement and location and uploads geotagged and time-coded images to a server so they can be viewed on an iPhone or iPad. The process raises questions about the limits of privacy and the ethics of the image in its current metamorphoses. While framed by large conceptual issues, this research is centrally focused on new imaging methods and new methods of image analysis.

Professor Helen Grace is an artist and academic. She was the Founding Director of the MA Programme in Visual Culture Studies at the Chinese University of Hong Kong. She is currently an Associate, Department of Gender & Cultural Studies and a Research Affiliate, Sydney College of the Arts, at the University of Sydney; as well as a Visiting Professor in the Department of English, National Central University, Taiwan.

Art Forum: Alice Kettle & Amanda Ravetz

Alice Kettle and Amanda Ravetz

Thursday 2 October 2014

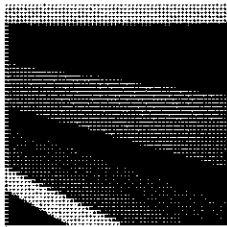
Alice Kettle and Amanda Ravetz are visiting artists in the Textiles Workshop. In this Forum they discuss their ongoing fascination with enchantment and reverie – how they became interested in these areas, how they have pursued their individual and collaborative research through stitch and film, and how they have developed this research while at ANU.

Alice Kettle is an internationally renowned artist whose work is featured in the Australia National Library; Dr Amanda Ravetz is a visual anthropologist and filmmaker best known for her work in the interzone between art and anthropology.

Art Forum: Kate Vassallo and James Lieutenant

James Lieutenant and Kate Vasallo

Wednesday, October 8, 2014



Artists James Lieutenant and Kate Vasallo discuss their installation, *Mistints*. Mistint paint is that which has been incorrectly mixed by a paint store and is consequently useless for its intended purpose. However, for Canberra-based artistic collaborators, James Lieutenant and Kate Vassallo, mistint paint is an abject material with inherent potential. The *Mistints* project has been conceived at CMAG in response to the building's architecture and civic environment. The site-responsive nature of this project and its use of unique paint colours, which have been sourced from local stores around Canberra, results in a work of art which can never be repeated.

Graduates of the ANU School of Art, James Lieutenant and Kate Vassallo are a collaborative duo working across Canberra and Sydney. While they also each make artwork separately, the focus of their collaborative projects is a homage to past art movements. While sampling elements of past works, they are also keenly aware of placing these ideas into the hybrid 'contemporary art' context. Their current focus is on Minimalism, Op Art, Pop and Abstraction.

Art Forum: ANU Artists in Residence Program

Tom Buckland, Sally O'Callaghan, Brooke Jarvis-Dempsey and Sian Watson

Tuesday 14 October 2014

The ANU Artists in Residence Program is a collaborative project of ANU Student Equity and the ANU School of Art. Each year students from the School of Art travel to schools in regional NSW to work as artists in residence. While the students are in the schools they work on their own projects and provide talks and demonstrations for the high school students.

Residency participants Tom Buckland, Sally O'Callaghan, Brooke Jarvis-Dempsey and Sian Watson from the 2014 program to explore their experiences working as artists in residence in Eden, Goulburn and Ulladulla. Staff members Kate Murphy and Amelia Zaraffis provide an overview of the program and information for students wishing to participate in future.

Art Forum: Vice-Chancellor's College Visiting Artist Fellowship

Sally Blake, Julie Brooke, Kirsty Darlaston and Nicola Dickson

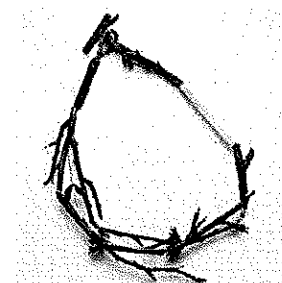
Thursday 9 October 2014

Receiving a 2014 Vice-Chancellor's College Visiting Artist Fellowship has given six current and recent PhD candidates the opportunity to take part in collaborative projects within other ANU Colleges. The speakers today include Sally Blake, Julie Brooke, Kirsty Darlaston and Nicola Dickson. They will discuss how they initiated their projects, and describe the challenges and possibilities of their interdisciplinary collaborations.

Exhibition floortalk - Designing Craft/Crafting Design: 40 Years of JamFactory

Lauren Simeoni

Thursday 16 October 2014



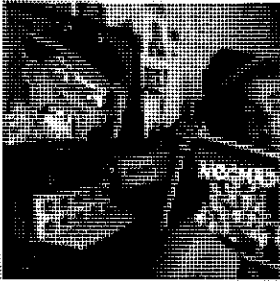
Lauren Simeoni's work is a homage to the senses - a wearable passport to a whimsical 'other' reality, finding the beautiful and seductive in what is otherwise thought of as mundane. The rich colours and textures of these found objects are important triggers of inspiration, and a limited pallet provides more possibilities. Her work toys with mass-production processes and she frequently reconfigures mass produced objects to create interactive conceptual jewellery.

Lauren Simeoni is an Adelaide based artist working from Gate 8 workshop collective. Lauren has a BA in Gold and Silversmithing from Canberra School of Art, which she followed with a Design Associateship at the Jam Factory and a 1-year mentorship at Gray Street Workshop in Adelaide. She exhibits nationally and internationally and also guest lectures at universities and actively participates on state Craft and Arts boards and projects.

Art Forum: Debra Myers Big hART

Debra Myers

Wednesday 22 October 2014



Debra Myers is currently the Creative Producer of the Yijala Yala Project with the arts and social change organization, Big hART. The Yijala Yala Project works inter-generationally using arts and digital media skill-building to engage and inspire young people that are often outside education and in the juvenile justice system. The outcomes of these workshops are high quality artworks (films, music, theatre, digital storybooks and comics) that tell the story of the community including: Neomad interactive comic for iPad, the theatre work Hipbone Sticking Out and the compilation album and concert Murru. Debra will speak about her involvement with Big hART and the guiding motto: 'it's harder to hurt someone if you know their story'.

The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk

Paola Di Trocchio

Thursday 23 October 2014

The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk, currently on show at the National Gallery of Victoria, features more than 140 superbly crafted garments in addition to photographs, sketches, stage costumes, excerpts from runway shows, film, television, concerts and dance performances.

Paola Di Trocchio, Curator of International Fashion and Textiles at the NGV, presents an overview of Gaultier's oeuvre and the exhibition at the NGV.

PUBLIC LECTURES

Public Lecture: Radical Landscape: British oil sketching, 1770-1830

Michael Rosenthal

Wednesday 30 April 2014

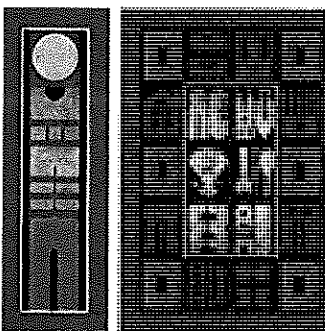
Michael Rosenthal is Emeritus Professor at the University of Warwick in the United Kingdom. He is the keynote speaker for the upcoming Art of Landscape symposium, organised by the Australian National University in conjunction with the Canberra Museum and Gallery, to coincide with their major exhibition *Elioth Gruner: the texture of light*, on display at CMAG, Saturday 8 March to Sunday 22 June 2014.

Michael Rosenthal studied at the Courtauld Institute, and was Leverhulme Research Fellow at Jesus College, Cambridge, before arriving at Warwick. He held various fellowships in Australia and the US, and was lead curator of the Gainsborough exhibition at Tate Britain in 2002. His research concentrated on the arts within British social and cultural histories, mainly of the eighteenth and early nineteenth centuries. He had an abiding concern with landscape. His research on colonial art in Australia 1788-1840 will inform a book, *A Roo with a View*.

Public Lecture: The Order of Art: Cross-Cultural Strategies and Representation in Shiou-Ping Liao's Art

Professor Hsin Tien Liao

Friday 9 May 2014



Shiou-Ping Liao is acclaimed as the 'Father of Printmaking in Taiwan'. His infusion of Oriental thoughts and religious symbols of Taiwan into his prints is highly recognized by artist circles in the US and Europe. His paintings and prints are winners of prestigious art awards and collected by major art museums round the world. Shiou-Ping Liao has led the development of modern printmaking in Taiwan since the 1970s.

This lecture was part of the program of workshops and talks for *Made in Taiwan (MIT): An exhibition from The Taiwan Academy Of Fine Arts (Tafa)* in the School of Art Main Gallery. Professor Hsin-Tien Liao is the Dean of the College of Humanities, National Taiwan University of Arts and is Professor of the Graduate School of Art Management and Culture Policy.

Public Lecture: Fashion Photography Next

Magda Keany and Samuel Hodge

Wednesday 27 August 2014

Fashion Photography Next provides a platform for a new generation of image-makers who work with fashion. The book contains work by thirty five photographers from fourteen countries including Europe, America, Asia and Australia. It begins with the premise that fashion photographs are first and foremost photographs. Thus, while fashion photography has unique values and characteristics, it should be understood as inseparable from larger ideas and debates within broader contemporary photographic practice.

It asks questions such as - What distinguishes a particular photographer working with fashion today as notable? When seen collectively, what are the re-occurring issues, approaches or concerns in their work? Is there a generational shift from current established practitioners? What is the impact of digital and web based technologies? And, are traditional genre definitions still relevant? Though characterised as 'new generation', these photographers are not specifically linked by age, but by an already distinct vision and a fierce creative momentum. They are a group who are not widely known outside industry experts or insiders but should be.

Public Lecture: Professor Elisabeth Holder

Professor Elisabeth Holder

Thursday 28 August 2014

Elisabeth Holder trained as a goldsmith and studied at the Düsseldorf University of Applied Sciences from 1974 until 1978. In 1980 she completed her postgraduate studies at the Royal College of Art in London, where she was awarded an M.A. From 1980 to 1988 she worked as a freelancer in London and also held a number of lecturing and teaching posts, including on at the Royal College of Art. In 1988 she was appointed Professor for Jewellery and Contextual Art at the Düsseldorf University of Applied Science. She works as an artist and engages in a variety of project-based activities.

Public Lecture: Jeff Zimmer

Jeff Zimmer

Thursday 28 August 2014



Jeff Zimmer, *Whitewashed Wall* (detail)

2014 Stephen Procter Fellow, Jeff Zimmer creates multi-layered paintings from sheets of flat glass. Characterized by a palpable sense of space and depth, his work is an exploration of issues surrounding certainty, doubt, guilt and innocence, and the beauty in ambiguity and enigma. It is political but not polemical, and provokes a meditative and sensual experience of light.

Zimmer's current work uses landscape and metaphor to explore whitewashed memories and pasts, the disconnect between action and consequence, and the implications of borders and boundaries.

Zimmer studied theatre before completing a Masters in Glass and Architectural Glass at Edinburgh College of Art. He has taught at the Edinburgh College of Art, Bild-Werk Frauenau (DE), North Lands Creative Glass (UK), and the National Sculpture Factory (IR). His work is included in the permanent collection of the Victoria & Albert Museum, the European Museum for Modern Glass, the Glasmuseet Ebeltoft and the Glasmuseum Frauenau.

ANU SCHOOL OF ART ANNUAL LECTURE

School of Art Sir William Dobell Annual Lecture: *What's in a name?*

Ian McLean

Monday 2 June 2014

What's in a name? traces the history of a particular family of words—Indigenous, savage, primitive, native, aboriginal—and its relationship to other words connected to ideas that have shaped Western thinking about art, culture and freedom. This lecture traces the history of a particular family of words—Indigenous, savage, primitive, native, aboriginal—and its relationship to other words connected to ideas that have shaped Western thinking about art, culture and freedom.

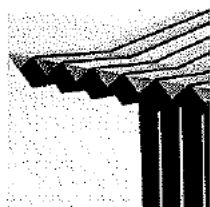
Ian McLean is Senior Research Professor of Contemporary Art at the University of Wollongong. He has published extensively on Australian art and particularly Aboriginal art within a contemporary context. His books include *Arte Indigena Contemporaneo en Australia*, *IVAM Institut Valencia d'Art Modern, Valencia* (with Erica Izett), *How Aborigines Invented the Idea of Contemporary Art*, *White Aborigines Identity Politics in Australian Art*, and *The Art of Gordon Bennett* (with a chapter by Gordon Bennett). He is a former advisory board member of Third Text, and currently on the advisory boards of World Art and National Identities.

FRINGE FORUM

Fringe Forum: Michael Fortune

Michael Fortune

Thursday 27 February 2014

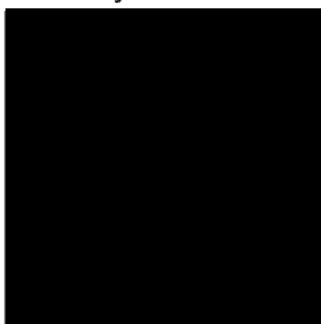


Designer/maker, teacher and mentor Michael C. Fortune is one of Canada's most respected and creative contemporary furniture masters. Fortune is acclaimed for his technical and design expertise, giving lectures and workshops across Canada and the United States. His work has been exhibited worldwide and he has also Fortune received the prestigious Prix Saldye Bronfman, Canada's highest award in the crafts. Juried by his peers, Fortune was the first woodworker to receive this award. Michael C. Fortune is a Visiting Artist in the Furniture Workshop.

Fringe Forum: Cao Zhenrong and Cao Hong – Chinese "Qinhuai" Lantern masters

Mr Cao

Thursday 6 March 2014



The Cao family, from Nanjing, has long been renowned for its kite and lantern makers. In 1949, at five years of age, Cao Zhenrong began learning his art in the family workshop. In 1964 however, amid a "Party Rectification" campaign, the workshop was closed, and Cao was sent to be a labourer in a state-owned factory. Despite trying to maintain his skills in the turbulent years of the Cultural Revolution, it was not until after the reforms of 1979 that Cao could seriously return to the family's traditional craft. Since 1983, Cao Zhenrong has organised the annual lantern festival at Nanjing Confucius Temple complex, and since 1991, he and his family established a company and workshop that allowed him to concentrate full-time on this traditional artistry. In 2007, Nanjing's Qinhuai lanterns were registered as a part of the Jiangsu Prefecture's "Intangible Cultural Heritage," and Cao Zhenrong was recognized as one of the

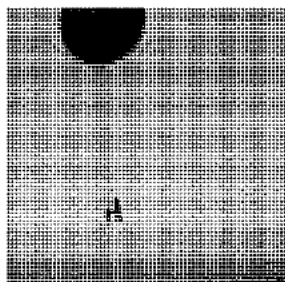
foremost exponents of this cultural and artistic legacy.

In the last ten years, Cao has also demonstrated kite and lantern making techniques in the United Kingdom, France, Germany, Poland, Japan and the Philippines. Today, his daughter and chief assistant, Cao Hong, represents a new generation in Chinese kite and lantern making, further adapting these centuries-old methods to contemporary contexts.

Fringe Forum: Russel Baldon

Russel Baldon

Thursday 13 March 2014



Russell Baldon grew up in the central valley of California where he designed and built wooden toys for his family-owned company. Upon moving to San Francisco in 1984, he earned a Bachelor's degree in furniture from the California College of Arts and Crafts. He went on to receive a Master's of Fine Arts degree in furniture from San Diego State University in 1997. Along the way he has studied and worked with some of the nation's leading furniture makers including: Garry Knox Bennett, Gail Fredell, Wendy Maruyama, and Tom Loeser. Currently he maintains a cooperative studio in Alameda, California and is the chair of the Furniture Department at the California College of the Arts where he has taught for the last ten years.

Baldon's work expresses his belief that the elements of wonder are a basic component of what makes us human and stand at the core of our relationship to each and everything in our lives. He continues to examine how we receive and gather visual information from the many objects in the world around us.

Fringe Forum: Collin O'Dubhghaill

Collin O'Dubhghaill

Thursday 20 March 2014

Cóilín Ó Dubhghaill is a silversmith based in Sheffield, England. Born in Dublin, Cólín trained at Grennan Mill craft school and Edinburgh College of Art, graduating in 1996. He subsequently worked as a designer for industry in India, the Philippines, and the UK, and set up a workshop in Kilkenny, Ireland. In 1998, he moved to Tokyo, to study in the metalwork department at the National University of Fine Arts and Music (Tokyo Geidai), receiving a doctorate in 2005.

Cóilín's work focuses on the exploration of vessel forms through a study of process, materials and colour. He exhibits this work internationally, and has pieces in collections including the National Museum of Ireland, the Goldsmiths' Collection, London, and the Marzee collection, Netherlands.

Fringe Forum: CHAT

David Jenz, Peerapong Duangkaew, Richard Garst, Thatchai Hongphaeng

Thursday 27 March 2014

CHAT: CMU Faculty of Fine Art/ANU School of Art



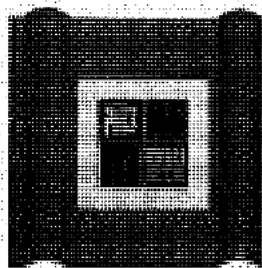
Chat is both a continuation and celebration of the cross-cultural artist exchange between Chiang Mai University, Faculty of Fine Art and the Australian National University, School of Art. From the early 1990s, artist/lecturers from each school have participated in a residency and artist exchange program where individuals, hosted by the other school, make work, exhibit and exchange ideas about art and teaching. Participating artists include: Pongdej Chaiyakut (Print Making), Wendy Teakel (Sculpture/Installation), Rossalin Garst (Print Making /Sculpture), Patsy Payne (Print Making), Richard Garst (Print Making), Nick Stranks (Sculpture/Print), Gade Javanalikhom (Painting), Paul Hay (Sculpture), Thatchai Hongphaeng (Sculpture), Alison Munro (Drawing), Peerapong Duangkaew (Sculpture) and David Jenz (Sculpture).

ANU SCHOOL OF ART GALLERY

Made in Taiwan (MIT)

Taiwan Academy of Fine Arts (TAFA)

Saturday 10 May 2014 – Saturday 31 May 2014



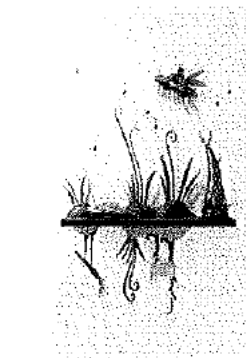
In 2000, a number of senior art professors whose works collectively represented the diverse aspects of Taiwanese visual art, came together to form the "Taiwan Academy of Fine Art" (TAFA). Most of the academicians studied art in Taiwan, and then studied or travelled abroad, learning to mix various styles of art. They came back Taiwan to continue their creative careers and pass on their insights to those studying art at university.

TAFA is dedicated to promoting various Taiwanese art forms including ink-wash paintings, calligraphy, oil paintings, printmaking, and graphic design. These arts express Taiwan in all its complexity and multiple dimensions, an amalgamation of Chinese, Austronesian, Western and Japanese cultures. Over the past four years, TAFA has held

exhibitions in Beijing, Guangzhou, Tokyo and Taipei. These act to promote international cultural communication, share ideas on artistic creation, and enhance Taiwan's 'soft power'.

Designing Craft / Crafting Design: 40 years of JamFactory

Friday 26 September 2014 – Saturday 1 November 2014



Designing Craft/Crafting Design: 40 Years of JamFactory will illustrate the critical role that JamFactory has played in nurturing and promoting contemporary craft and design in Australia. Established by the South Australian Government under Premier Don Dunstan in 1973, JamFactory today remains a unique and iconic South Australian institution. The exhibition will present new work by 40 selected artists, craftspeople or designers who have had a significant involvement with the JamFactory during its 40-year history and who are presently producing work of outstanding quality. The final list of exhibitors will include alumni as well as past and present staff and studio tenants – from dynamic emerging talent through to some of the most established and recognised practitioners in Australia.

Some exhibitors include: Clare Belfrage, Gabriella Bisetto, Nick Mount, Tom Moore, Stephen Bowers, Jeff Micham and Peta Kruger.

Articulate Objects – Janet DeBoos

Janet DeBoos/Curated by Karen O'Clery, Director, Narek Galleries.

Thursday 21 August 2014 – Saturday 13 September 2014

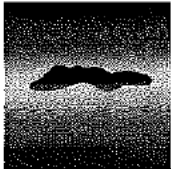


Janet DeBoos has an intelligent, continually questioning approach to her work, and that combined with her dedication to ceramics and the skills developed through repetition via her much loved domestic ware, results in works of thoughtfulness and substance. An exciting new direction has been evolving over the past decade through regular periods of time spent in China working with industrial ceramic factories.

Using imagery and motifs drawn from Australia and China, the works occupy a space between functional and non-functional, industry and the hand-made and go a long way towards fostering cultural relations between both countries.

Taiwan's Printmaking

Lin Hsueh-Ching
Friday 9 May 2014



This exhibition showcases the introduction of the development of printmaking in Taiwan, new materials of printmaking, and includes a demonstration.

This exhibition is presented as part of the *Made in Taiwan (MIT): Workshop series*.

Safrizal Shahir: Works on Paper 2014

Tuesday 11 – Saturday 22 February 2014



This exhibition consist a series of artworks that explores the idea and subject of Batu Aceh that is an Islamic tombstone which exist around Southeast Asia Malay world from the beginning of 15th century until early 20th century. The artworks in this exhibition can be seen as a reflection by the artist upon the subject in two modes, that is expressive and contextual manner.

Safrizal Shahir is a current PhD candidate in the Printmedia and Drawing Workshop at the ANU School of Art.

Track Record: Kirsten Farrell

Wednesday 26 February – Saturday 22 March 2014



Using colour sets found in paint discount bins and cheap nail polish, Kirsten Farrell questions the relationship between time, chance, space and colour. Along with two series of small paintings made over the course of her practice-led research PhD in the Print Media and Drawing workshop, over the next three weeks she will be executing a wall drawing in the gallery using a version of the surrealist technique entopic graphomania.

Kirsten Farrell is the recipient of an Australian Postgraduate Award (APA) and is a current PhD candidate in the Printmedia and Drawing Workshop at the ANU School of Art.

Back From the Field: Visualising Ethnographic Practice

Wednesday 23 April – Saturday 3 May 2014



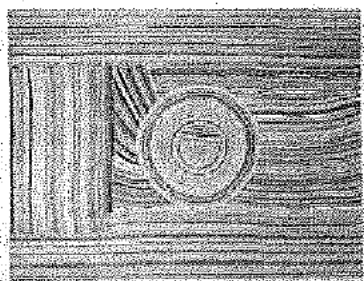
Back from the Field is an exhibition of ethnographic photographs taken by postgraduate anthropology students during the time of their fieldwork. It spans across several continents and touches on different aspects of anthropological research. The aim of this exhibit is twofold: to showcase current anthropological work to a wider public, and to explore visuality and art-making in the context of ethnography.

Photographs can bring the viewer into intimate contact with people and places they have never directly experienced, and this can happen instantaneously, in one frame. As such they are a powerful medium that can complement the largely written body of anthropological work. Despite the widely different subject matter covered in these photographs, there is a shared ethos, a commonality of purpose: that of giving a glimpse into the worlds of the people that told us their stories and invited

us into their lives. The exhibition includes 26 photographers from the School of Archaeology and Anthropology and the College of Asia and Pacific.

Maruku@ANU - Punu and Paint: An exhibition of Desert art

Tuesday 6 – Friday 16 May 2014



Maruku Arts is a not-for-profit organisation that encourages traditional Anangu (Aboriginal) art making. Established in 1984, it is one of Australia's longest running Anangu art centres. It represents some 800 artists who live across the Ngaanyatjarra, Pitjantjatjara and Yangkunyjatjara (NPY) Lands in Western Australia, South Australia and the Northern Territory.

Maruku artists are famous for their hardwood carvings with etched pokerwork designs and their colourful works on canvas, based on traditional stories of the

desert. Four Maruku Artists Billy Cooley, Lulu and Sissy Cooley and Judy Okai will join the launch event, and the Marketplace to demonstrate their techniques and sell their works directly to the public.

The Walks

Wednesday 21 – Saturday 31 May 2014



The Walks exhibition is a snapshot of contemporary Australia art practice where the common ground is perambulation. Artists use walking as a means of engaging with the environment and landscape, providing a physical and meditative way of connecting with people and place, while activating the diverse and layered histories present in the land and landscape. From film and jewellery to ceramics, painting, textiles and photography, these works use walking to activate relations between art, practice, environment and politics.

The exhibition presents works from the following artists: Roseanne Bartley; Zoe Brand; Patsy Hely; Sarah Rice; Anne-Marie Jean; Kim Mahood; Rebecca Mayo; Vic McEwan; Nick Selenitsch; and David Watson.

In Between: Bifei Cao Annual PHD research Exhibition

Tuesday 3– Saturday 7 June 2014



In between is the progression after one year of exploring ideology and methodology in object making. Building contemporary narrative work around a personal interpretations from past life experience from my Chinese homeland fused with recent experience in United States and then current life in Australia.

The work began by drawing diverse details from my traditional culture, from farming events of my childhood memory, Samshu making, fishing and picking lotus root. These subjects are not represented directly, but are transformed and re-constructed with influences from the ways that ancient Chinese philosophy, Cosmology, Confucianism and Taoism shaped traditional Chinese visual culture. This methodology allowed me to create

layered visual forms, structures and symbols within an 'Eastern' thinking that is open to a broader worldview.

This exhibition also presents a process of change between autonomous sculptural objects and more intimate smaller scale jewellery. Through this I discovered a relationship between tradition and innovation, ancient philosophy and personal experience, merging to form universal potential meanings within an individual expression. Composition and precision quickly capture the viewer's eye, while the complex stories perceived through closer engagement communicate with the viewer more profoundly.

Contemplating Crace: First Thoughts - 2014 Crace Field Study

Wednesday 11 – Saturday 21 June 2014



20 artists using a variety of media exhibit artworks inspired by field research undertaken in Crace, Gungahlin, ACT, from March to May 2014. Crace is a new development in Canberra, Australia, designed as a 'mini-city', which will accommodate around 4,000 residents in 1,500 homes when completed in 2015. Key aspects of the design of Crace were based on best practice to create an attractive and safe neighbourhood and sustainable living. Crace is built to a 'walkable' grid with 25% of total land for common use; these design features will also have long-term benefits for the health and wellbeing of Crace residents. But is this true? The Crace Study run by the University of Canberra, aims to test this idea and will form an important source of information for this Field Study.

Evidence: CIT Visual Arts Staff exhibition

Tuesday 24 June - Saturday 5 July 2014

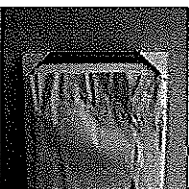


Evidence shows experimental work from the Visual Arts teaching staff from the Canberra Institute of Technology. They operate as a diverse team of multi-disciplined and multi-talented artists who share skills and inspiration. Their work shows the broad range of both conceptual exploration and technical expertise that underpins the CIT Visual Arts programs.

The exhibition features the works of artists Bernie Slater, Paul Murray, Jodie Cunningham, Rachel Bowak, Lars Wetselaar, Naomi Zouwer, Sally Adair, John Clack, Byrd and Louise Haigh.

Random 2014: A Collaborative Exhibition

Friday 11 – Friday 18 July 2014



Random 2014 is an open exhibition without selection criteria or theme. It is open to all ANU students be they from the School of Art or the wider campus, it is open to under-graduates, post-grads, teachers, Heads of Workshops, professional staff, alumni and Random members of the public who have a piece of Artwork that they want to exhibit in the Foyer Gallery. The Artwork

can be 2D or 3D and inclusion is at the discretion of the Curatorial team. There will be a week-long, progressive installation of this expected Cornucopia of Art.

#sculpture

Tuesday 22 July – Saturday 2 August 2014

A survey of diverse contemporary sculptural practice by third and fourth year students of the School of Art sculpture workshop.

Rhythm: A Random 9 exhibiton

Tuesday 5 - Saturday 16 August 2014

Rhythm is a sound/dance/visual media installation/exhibition exploration of something we experience in our everyday lives by seventeen Canberra-based emerging artists from the Random9 art collective. The media in this exhibition as well as sound and dance, also include painting, jewellery, print, photomedia, sculpture, glass, textiles, video and digital. Random9 is an independent Canberra-based artist collective that was established in 2010 with the aim of promoting the artistic practice of its individual members.

Lucy Irvine: new works

Lucy Irvine

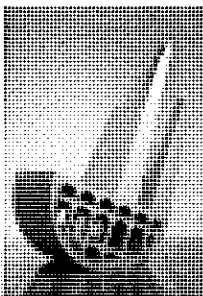
Thursday 7 – Friday 22 August 2014

Scottish sculptor, Lucy Irvine, arrived in Australia in 2003. As a response to her new environment she began to develop a method of weaving that juxtaposed organic forms with industrially produced, utilitarian materials. Undertaking a Master of Fine Arts at the Victorian College of the Arts in 2008 she sought to articulate her experience and memory of landscape. This led to her envisaging a landscape of knowledge as well as investigating a knowledge of landscape. Her weaving practice has become increasingly expansive and responsive, with emergent forms challenging expectations of surface, volume and space. Within the making, the boundaries between the intuitive and the analytical are also blurred: the work is presented as a complex form of thinking, and knowledge in its own right. Lucy is currently visiting artist in the Textiles Workshop.

Mnemonics

Ross Byers

Tuesday 19 – Saturday 23 August 2014



Tasmanian artist Ross Byers is resident in the ANU sculpture workshop until the end of August. His focus for the residency relates to a conversation he had in Glasgow with a man who had an impeccable memory. Byers asked him how he was able to remember names and dates, even years after the encounter. The man visually described a cloud that meandered through his mind space to which memories were attached. This vision has materialized in Byers' sculpture as giant bodily canals, which can become a metaphor for memory.

Byers has been using cardboard to sculpt large colon like forms suspended in space adding physical structure to the idea of forming and digesting memory. For Byers cardboard as a material is ubiquitous, fragile and robust, just like memory can be.

As an artist you have to balance being clever enough to have an idea and stupid enough to make it a reality

Tully Arnot, Ben Gavin, Alexander James

Tuesday 9 – Saturday 20 September 2014

Developing on 'outsider' modes of invention, Tully Arnot generates a non-teleological creative process with unanticipated outcomes. Inventive and alchemical explorations of material and form are used to explore the subtle flux within art and the everyday life. More subjectively, his work addresses the human condition, our relationships with objects and technology, the absurd and contradiction. Completing his Masters in Fine Arts at COFA this year, Arnot is currently exhibiting at 4A Centre for Contemporary Asian Art, Sydney.

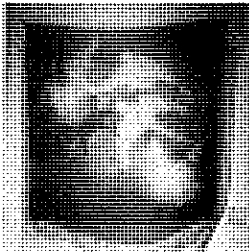
Working as an artist and curator, Ben Gavin graduated with Honours at Sydney College of the Arts, University of Sydney in 2010. The same year he was recipient of the Zelda Stedman Scholarship and guest curator at RMIT Galleries in Melbourne. Using everyday objects such as books and magazines, his artistic practice has a recurring theme that explores (perhaps undermines) the conditions of art marking, cultural reception and consumption.

Alexander James uses photography, video, sculpture and performance to explore the sky's own complex and specific way of expressing time. James has filmed people making weather sounds and attached titles to artworks that allude to a human component. Ultimately, James places artist and viewer in the midst of the contemporary cloud. Alexander James has exhibited nationally and internationally. Recent exhibitions have included Galerie Patrick Epensberger in Berlin, Dominik Mersch Gallery in Sydney and as part of Photoville in Brooklyn New York City.

Resist & reveal

Amy Kerr-Menz & Melinda Heal

Tuesday 23 September – Saturday 4 October 2014

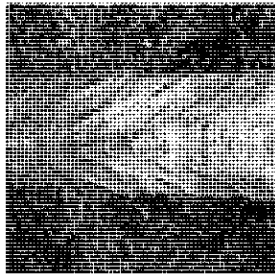


Resist & reveal showcases the artwork of Melinda Heal and Amy Kerr-Menz, who are both textile artists using traditional Japanese resist dyeing techniques in an Australian context. This exhibition introduces these techniques to an Australian audience and encourages discussions around the use of traditional processes in contemporary art practice.

Transition: The Liminal Space

Kevin Francis

Tuesday 7 – Saturday 11 October 2014



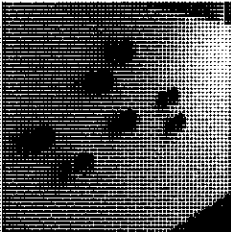
This photographic exhibition is part of a PhD series by Keven Francis, engaging with reflection and transition, as a contemplative liminal space of cross cultural negotiation, where tangible and intangible heritage are symbiotic.

Keven is an artist and manager who lives with his family in Tasmania. His research is both cross cultural and interdisciplinary, focused on remote national parks. It engages in a rethink of park management within a philosophy that integrates cultural and natural landscape management.

Sand and Magma

Michael Ayala

Monday 13 - Saturday 25 October 2014



ANU and the Embassy of Ecuador proudly present an exhibition of recent work by Ecuadorian artist Michael Ayala, tracing his journeys between Brisbane, the Galapagos Islands and Ecuador.

THE VISUAL ARTS GRADUATE SEASON 2014

This series of three exhibitions brings together the work of students completing their studies in the Graduate research program at the ANU School of Art. The work they present in these exhibitions at the School of Art Gallery is characteristically diverse, involving a spread of disciplines and thematic concerns, but shares the commitment to excellence in art practice and art theory that is fundamental to our School.

GRADUATE COURSEWORK EXHIBITION 1/2014

7 - 15 February 2014

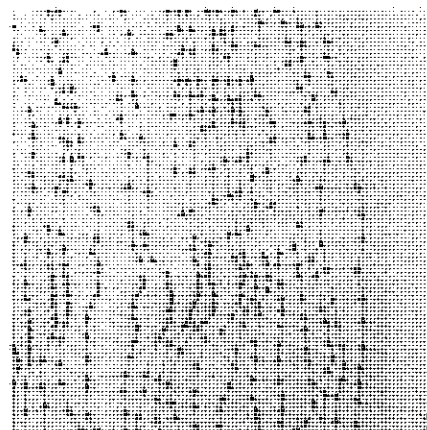
Lisa Clunie, Master of Philosophy
Photography & Media Arts
Howard Scott, Doctor of Philosophy
Photography & Media Arts

21 February - 5 March 2014

Sally Blake, Doctor of Philosophy
Textiles
Matthew Smith, Doctor of Philosophy
Sculpture

14 - 22 March 2014

Alexandra Gillespie, Doctor of Philosophy
Photography & Media Arts
Meredith Hughes, Doctor of Philosophy
Textiles



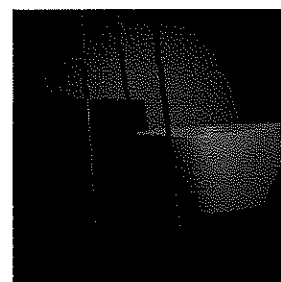
Sally Blake, Rapture (detail), 2013

GRADUATE COURSEWORK EXHIBITION 2/2014

3 - 12 July 2014

Tim Thomas, Doctor of Philosophy
Photography & Media Arts

This exhibition brings together the work of Tim Thomas completing his Doctorate of Philosophy at the ANU School of Art. Tim Thomas extends the photographic paradigm into a virtual world where he mashes still life, landscape and sculpture within strange multidimensional spaces.



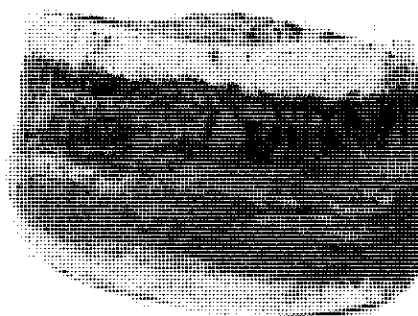
Tim Thomas, Wall and rod 1 (detail), 2014, inkjet print

GRADUATE COURSEWORK EXHIBITION 3/2014

10 - 18 December 2014

An exhibition showcasing final works produced by students in ANU School of Art Graduate Coursework programs. In this exhibition, students present a body of work that is the culmination of periods of graduate level study ranging from 12 months to two years.

Eliana Barrios, Master of Digital Arts
Photography & Media Arts
Jacob England, Master of Visual Arts
Sculpture
Ian Marshall, Master of Visual Arts (Research)
Photography & Media Arts
Louis McCallum, Master of Visual Arts
Ceramics
Felice Sciaraffia, Master of Digital Arts
Photography & Media Arts
Mariana Vadell, Master of Visual Arts
Painting
Mike Moore, Graduate Diploma in Visual Arts
Ceramics
Jeff Lees, Graduate Diploma in Visual Arts
Ceramics.



Louis McCallum, 'Baragoot', 2014, stoneware.
Photography: Stuart Hay

GRADUATING EXHIBITION 2014

28 November - 7 December 2014



The 2014 ANU School of Art Graduating Exhibition featured the works of 123 students completing their studies in Bachelor of Visual Arts Honours, Bachelor of Visual Arts and the Bachelor of Design Arts. Students majored in wood; textiles; sculpture; printmedia and drawing; photography and media arts; painting; gold and silversmithing; glass; and ceramics. Visitors to the School witnessed the talent of its emerging artists and experienced the quality and diversity of art and craft education offered by the School, from fine furniture making to installation, digital imagery to ceramic objects.

The works were displayed in the SOA Gallery, Foyer Gallery, Photospace and in Workshop spaces throughout the School. Many of the works were for sale and provided a great opportunity to support our recent graduates.

ANNUAL SCHOOL OF ART DRAWING PRIZE

Tuesday 26 August 2014

The *Annual School of Art Drawing Prize* presents student artworks from all disciplines and workshops from the ANU School of Art. The judges for the 2014 prize were Dr Robert Wellington, Centre for Art History and Art Theory, ANU School of Art; and Helene Weeding, visiting artist, Painting Workshop, ANU School of Art.

The winner of the *Annual School of Art Drawing Prize 2014* was, Cat Mueller, an Honours student studying in the Painting workshop. The judges' decision was unanimous among a high standard of works. There were also three artists highly commended: Jenna Vincent from Printmedia and Drawing; Naomi Zouwer, from Textiles; and Bifei Cao from the Gold and Silversmithing workshop.

ANU OPEN DAY 2014

30 August 2014

The ANU School of Art opened the School to the public on ANU Open Day to provide an opportunity for the community to experience firsthand the exciting culture that has produced some of the best new talent in visual arts and design for over 60 years, and to find out how they could become involved.

The School of Art provided introductory talks, live demonstrations and student work on display. Introductory lectures were given every half hour and staff and students were on hand everywhere to answer questions about study opportunities and career pathways.

Live demonstrations provided by School of Art at the 2014 Open Day were:

- Photography & Media Arts: Live compositing; Stop frame animation workshop
- Glass workshop: Hot glass blowing, mould making and kiln glass forming
- Gold & Silversmithing workshop: Rapid cast ring meltdown
- Sculpture workshop: Forging demonstrations by Andy Townsend and Susie Bleach
- Sculpture foundry: Bronze pouring demonstration by Nick Stranks.

School of Art students and staff provided assistance for the introductory talks and demonstrations. Student guides provided tours of the workshops and the heritage buildings and there was an emphasis on allowing people to explore. The School of Art also provided a number of hands-on activities to encourage community participation. Some of the hands-on activities included:

- 'Have a go, have a throw' assisted wheel throwing in the Ceramics studio
- 'Design a Goblet', for kids up to age of 16, in the glass workshop
- Craft your own textile in the textiles workshop.

The School of Art also offered prospective students an opportunity to have their art folios reviewed on Open Day, to assist them in fine tuning their folios for interviews later in the year. The folio reviews took place between 9am-4pm in 15 minute blocks. These sessions were booked out well in advance of the day.

4. LIBRARY

The Library Access Program is designed to provide community and key organisations access to the collections in the ANU Art and Music library. It includes providing access to loan material, musical instruments, music scores and research services.

Collections include:

Visual Art, Design, New Media

- Exhibition catalogues
- Image databases.

Music

- Classical, Jazz, Popular, World
- Scores and performance materials
- Recordings – CDs & DVDs
- Music databases.

Membership

All students enrolled in courses offered by Visual Arts Access and the Open School of Music receive free Library membership as part of their enrolment. ANU staff and students also receive free membership to the ANU library and access to the resources within.

To encourage greater community access and utilization of the library, subsidized membership fees are made available to ACT schools and incorporated musical groups so they may borrow orchestral and choral sets. Corporate memberships are also available. In 2014 the following groups took advantage of this membership: National Capital Orchestra, Canberra Symphony Orchestra, Canberra Grammar, Canberra Girls Grammar and Radford College.

Non-members of the general public also utilise the Library on a regular basis to consult the general collections, including e-resources where licences permit this use; and use the Library Catalogue and the photocopiers. This general use is not statistically captured, but represents a large amount of daily activity within the library.

Teachers also utilise the library to conduct informal tours and to teach students valuable research skills. Courses included: The Art of Drawing, Introduction to the Found Object, Drawing and Painting Masterclass, and Adventures in Life Drawing. The Art & Music Library is open until 7 pm Mondays to Thursdays and many students of VAA evening classes browse and read in the Library before their class. Open School of Music students also often come to the Art & Music Library to borrow sheet music before their classes.

ATTACHMENT 1 – MUSIC ENGAGEMENT PROGRAM

Schools engaged through teachers and/or students by the Program in 2014:

SCHOOL	TEACHERS ENGAGED	STUDENTS ENGAGED
Alfred Deakin High	1	
Amaroo	0	✓
ANU College	2	✓
ANU pre-school	15	✓
Belconnen	0	✓
Black Mountain School	3	✓
Blue Gum Community School	15	
Bonner Primary	1	
Bonython Primary	1	
Bungendore Primary	1	
Burgmann Anglican College	3	
Campbell Primary	2	
Canberra High School	1	✓
Canberra College	0	✓
Caroline Chisholm School	1	
Chapman Preschool	2	
Chapman Primary	2	✓
Charles Conder Preschool	1	
Charnwood Dunlop School	3	
Cranleigh	4	✓
Dickson College	1	✓
Duffy Primary	2	
Emmaus Christian School	1	
Erindale	0	✓
Fadden Primary	3	
Franklin ECS	10	✓
Garren Primary School	2	✓
Gilmore Primary	1	✓
Giralang Primary	1	✓
Gold Creek School	3	✓
Good Shepherd Primary	1	
Gordon Public School	1	
Gowrie Primary	4	
Gunghalin	0	✓
Harrison School	7	✓
Holy Family	3	
Holy Trinity	3	
Holy Spirit	1	✓
Hughes Primary School	7	✓
IMP	10	
Lyneham High	1	✓
Islamic School of Canberra	3	
Kaleen Preschool	2	
Kaleen Preschool	1	
Kingsford Smith	1	✓
Lake Tuggeranong College/Fadden Primary	1	✓
Lanyon High School	1	
Latham Primary School	1	
Macquarie Primary	1	
Mawson Primary	1	✓
Malkara Specialist School	1	
Miles Franklin Preschool	1	
Miles Franklin Primary	3	
Monash Preschool	1	

SCHOOL	TEACHERS ENGAGED	STUDENTS ENGAGED
Monash Primary	1	
Mt Stromlo High	3	
Mount Rogers	7	✓
Namadgi School	3	✓
Narrabundah ECS	1	
Narrabundah	0	✓
Ngunnawal Primary School	4	
North Ainslie	5	✓
O'Connor Coop	3	✓
Orana Steiner School	1	
Palmerston Primary School	3	✓
Radford College Junior School	1	
Red Hill Preschool	1	
Rosary Primary	1	
Sacred Heart	1	✓
St Bede's	2	✓
St Claire Assisi	1	✓
St Edmund's College	1	
St Joseph's	3	✓
St Monica's	2	
St Peter Paul	2	✓
St Thomas Aquinas	1	
St Vincent's Primary	2	
Taylor Primary	2	
Telopea Park School	4	✓
Theodore Primary	3	✓
Torrens Primary/Preschool	1	
Trinity Christian School	1	✓
Trinity Primary	3	
Turner Preschool	3	
Turner School	2	
Wanniassa Hill Primary	1	
Wanniassa School	1	
Total teacher groups engaged: 208		Total student groups engaged: 36

ATTACHMENT 2 - VISUAL ARTS ACCESS COURSE ENROLMENTS REPORT

COURSE TITLE	TUTOR	START DATE	PARTICIPANTS
SEMESTER 1 2014			
Watercolour basics	Ray Barnett	11-Feb-14	13
Watercolour: beyond the basics	Ray Barnett	13-Feb-14	13
Watercolour: beyond the basics	Ray Barnett	24-Apr-14	11
Beginning watercolour	Ray Barnett	8-Jul-14	7
Continuing watercolour	Ray Barnett	10-Jul-14	10
Painting abstraction materials techniques and processes	Emma Beer	11-Feb-14	6
Introduction to found object and assemblage sculpture	Jacqueline Bradley	9-Jul-14	4
Painting 2: an exploratory but practical workshop	John Forrester Clack	11-Feb-14	12
The art of drawing	John Forrester Clack	12-Jul-14	11
Drawing and painting 1	Leeanne Crisp	10-Feb-14	11
Drawing: an introduction	Leeanne Crisp	11-Feb-14	13
Steel structures for everyone	Geoff Farquhar-Still	11-Feb-14	11
Steel structures for everyone	Geoff Farquhar-Still	8-Jul-14	10
Painting & composing a still life in acrylics	Felicity Green	10-Feb-14	11
Acrylics and the art of colour	Felicity Green	11-Feb-14	14
Watercolour: the experience of the landscape	David Hatton	12-Feb-14	10
Addicted to oils	Philippa Hofgartner	10-Feb-14	15
Addicted to oils	Philippa Hofgartner	18-Feb-14	9
Ceramics - figurative handbuilding	Beverly Hogg	3-May-14	8
Ceramics - figurative handbuilding	Beverly Hogg	17-May-14	7
Wheelwork: developing a personal style	Ian Jones	11-Feb-14	9
Wheelwork: developing a personal style	Ian Jones	15-Apr-14	11
Wheelwork: developing a personal style	Ian Jones	8-Jul-14	10
Traditional Chinese Landscape painting	Raymond Kan	15-Feb-14	10
Pastels in art	Erik Krebs-Schade	11-Feb-14	7
Making your mark: creative drawing	Erik Krebs-Schade	12-Feb-14	9
Observational figure drawing	Waratah Lahy	12-Feb-14	13
Taking control of your photography	Catherine Laudenbach	17-Feb-14	4
Mastering your digital SLR	Catherine Laudenbach	21-Mar-14	11
Fine woodworking	Scott Mitchell	10-Feb-14	9
Fine woodworking	Scott Mitchell	11-Feb-14	10
Fine woodworking	Scott Mitchell	7-Jul-14	10
Fine woodworking	Scott Mitchell	8-Jul-14	10
Street photography	Lynn Smith	1-Feb-14	4
Creating your own short film project	Amr Tawfik	12-Feb-14	9
Creating your own short film project	Amr Tawfik	9-Jul-14	5
Portraits	Sue Taylor (Dace)	20-Feb-14	14
Portraits	Sue Taylor (Dace)	10-Jul-14	6
Portfolio preparation	Frank Thirion	12-Feb-14	9
Basics in drawing composition and colour	Penelope Upward	10-Feb-14	10
Basics in drawing composition and colour	Penelope Upward	7-Jul-14	7
Addicted to oils	Malcolm Utley	7-Jul-14	14
7th weavers summer school	Monique van Nieuwland	18-Jan-14	7
Sakiori and learning to weave	Monique van Nieuwland	26-Feb-14	9
A short course in drawing	John Vance	13-Feb-14	14
Introduction to oil painting	John Vance	17-Apr-14	10
Painting birds in watercolour	Lesley Wallington	18-Feb-14	9
Painting from nature	Lesley Wallington	22-Apr-14	10
Darkroom black and white and colour	Marzena Wasikowska	10-Feb-14	4
Digital photography: introduction	Marzena Wasikowska	12-Feb-14	10
Digital photography: Intermediate	Marzena Wasikowska	13-Feb-14	7
Digital photography: introduction	Marzena Wasikowska	9-Jul-14	9
Digital photography: intermediate 2	Marzena Wasikowska	10-Jul-14	6
From Matisse's room to your room	Michael Winters	18-Feb-14	11
Landscape: from the tranquil to the expressive	Michael Winters	18-Feb-14	12
An artist's story	Michael Winters	18-Jul-14	7
The landscape and its trees	Michael Winters	18-Jul-14	13
Japanese woodworking	Hiroshi Yamaguchi	12-Feb-14	11
Number of courses run: 58			556

COURSE TITLE	TUTOR	START DATE	PARTICIPANTS
SEMESTER 2 2014			
Beginning watercolour	Ray Barnett	2-Sep-14	6
Continuing watercolour	Ray Barnett	4-Sep-14	7
Found object and assemblage masterclass	Jacqueline Bradley	3-Sep-14	7
From drawing to painting	Leeanne Crisp	21-Jul-14	7
Drawing: an introduction	Leeanne Crisp	22-Jul-14	13
Naturalistic wood carving	Satoshi Fujinuma	12-Sep-14	12
Painting and composing in still life	Felicity Green	21-Jul-14	12
Landscape in watercolour	David Hatton	10-Sep-14	6
Wheelwork: developing a personal style	Ian Jones	2-Sep-14	10
Creative drawing: making your mark!	Erik Krebs-Schade	10-Sep-14	8
Mastering your digital SLR	Catherine Laudenbach	22-Aug-14	5
Timelapse	Amr Tawfik	9-Oct-14	7
Portraits	Sue Taylor (Dace)	8-Sep-14	10
Portfolio preparation	Frank Thirion	23-Jul-14	6
Addicted to oils	Malcolm Utley	1-Sep-14	14
Shadow weave and learning to weave	Monique van Nieuwland	6-Aug-14	9
Introduction to oil painting	John Vance	24-Jul-14	8
A short course in drawing	John Vance	11-Sep-14	11
Japanese woodworking	Hiroshi Yamaguchi	8-Sep-14	8
Number of courses run: 19			166
Total Courses for 2014: 77		Total enrolments:	722

ATTACHMENT 3 – SCHOOL OF ART 2014 PUBLIC LECTURES

SPEAKER	TOPIC	DATE	ATTENDANCE
Art Forum Lectures			
Fiona Patten	Art & Sex: Fiona Patten	26/02/2014	42
Frank Bongiorno	Art & Sex: Frank Bongiorno: <i>The Sex Lives of Australians</i>	5/03/2014	39
Peter Maloney	Art & Sex: Peter Maloney	12/03/2014	72
Leah Emery	Art & Sex: Leah Emery	19/03/2014	68
Tamara Winikoff	<i>Life After Art School</i>	25/03/2014	39
Maria Fernanda Cardoso	Art & Sex: Maria Fernanda Cardoso	26/03/2014	59
Celeste Chandler	Art & Sex: Celest Chandler	2/04/2014	66
Annee Mirron	Art Forum: Annee Mirron	7/05/2014	32
Peter Alwast	Art Forum: Peter Alwast	14/05/2014	50
Nici Cumpston	Art Forum: Nici Cumpston	21/05/2014	30
Vic McEwan & George Main	Art Forum: Vic McEwan & George Main	22/05/2014	30
Simon Cottrell	Art Forum: Simon Cottrell	28/05/2014	42
John Blay	<i>The Bundian Way: does an ancient Aboriginal pathway have any artistic relevance in the high-speed 21st Century?</i>	29/05/2014	37
KB Jones	Art Forum: KB Jones	23/07/2014	34
Jessica Loughlin & Annie Cattrell	Art Forum: Jessica Loughlin and Annie Cattrell	24/07/2014	40
Victor Stamp & Andrew Olds	<i>After Photography: Taking, Faking, Making, Breaking</i>	6/08/2014	61
Manon Van Kouswick	Art Forum: Manon Van Kouswick	7/08/2014	39
Lucy Irvine	Art Forum: Lucy Irvine	12/08/2014	40
Alison Alder	Art Forum: Alison Alder	20/08/2014	32
Olivia Welch	Art Forum: Olivia Welch	21/08/2014	20
Rowan Conroy	Art Forum: Rowan Conroy	24/09/2014	37
Anthea Callen	<i>The Work of Art: Plein Air Painting and Artistic Identity in 19th-century France</i>	24/09/2014	30
Robert Baines	ArtForum: Robert Baines	25/09/2014	31
Melinda Heal & Amy Kerr Menz	<i>Resist & reveal</i>	1/10/2014	35
Alice Kettle & Amanda Ravetz	Art Forum: Alice Kettle & Amanda Ravetz	2/10/2014	30
Helen Grace	<i>Scanning: Ubiquitous Media, Image Processing and Automotons</i>	2/10/2014	30
James Lieutenant & Kate Vassalo	Art Forum: Kate Vassallo and James Lieutenant	8/10/2014	38
Sally Blake, Julie Brooke, Kirsty Darlaston and Nicola Dickson.	Art Forum: Vice-Chancellor's College Visiting Artist Fellowship	9/10/2014	34
Tom Buckland, Sally O'Callaghan, Brooke Jarvis-Dempsey & Sian Watson	Art Forum: ANU Artists in Residence Program	14/10/2014	35
Lauren Simeoni	<i>Designing Craft/Crafting Design: 40 Years of JamFactory</i>	16/10/2014	24
Debra Myers	<i>Big hART</i>	22/10/2014	37
Paola Di Trocchio	<i>The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk</i>	23/10/2014	34
			1267
Public Lectures			
Michael Rosenthal	<i>Radical Landscape: British oil sketching, 1770-1830</i>	30/04/2014	44
Professor Hsin Tien Liao	Professor Hsin-Tien Liao public lecture	9/05/2014	30
Magda Keany & Samuel Hodge	<i>Fashion Photography Next</i>	27/08/2014	32
Professor Elisabeth Holder	Elisabeth Holder Public Lecture	28/08/2014	35
Jeff Zimmer	Jeff Zimmer Public Lecture	28/08/2014	35
			176
Fringe Forum Lectures			
Michael Fortune	Fringe Forum: Michael Fortune	27/02/2014	38
Cao Zhenrong and Cao Hong	Fringe Forum: Cao Zhenrong and Cao Hong -- Chinese "Qinhuai" Lantern masters	6/03/2014	55
Russel Baldon	Fringe Forum: Russell Baldon	13/03/2014	61
Coilin O'Dubhghaill	Fringe Forum: Coilin O'Dubhghaill	20/03/2014	48
David Jenz, Peerapong Duangkaew, Richard Garst, Thattchai Hongphaeng	Fringe Forum: CHAT	27/03/2014	30
			232
Annual Lecture			
Ian McLean	<i>What's in a name?</i>	2/06/2014	140
Total talks: 43		Total audience: 1815	

ATTACHMENT 4 – SCHOOL OF ART GALLERY EXHIBITIONS

EXHIBITION	CURATOR	DATE	ATTENDANCE
Foyer Gallery			
<i>Safrizal Shahir: Works on Paper 2014</i>	ANU School of Art	11– 22 Feb 2014	-
<i>Track Record: Kristen Farrell</i>	ANU School of Art	26 Feb – 22 Mar 2014	-
Vice-Chancellor’s College Visiting Artists Fellowship Scheme	ANU School of Art	25 Mar - 19 Apr 2014	-
<i>Back From the Field: Visualising Ethnographic Practice</i>	ANU School of Art	23 Apr – 3 May 2014	-
<i>Maruku@ANU</i>	ANU School of Art	6– 16 May 2014	-
<i>The Walks</i>	ANU School of Art	21– 31 May 2014	-
<i>In Between: Bifei Cao Annual PHD Research Exhibition</i>	ANU School of Art	3– 7 June 2014	-
<i>Contemplating Grace: First Thoughts</i>	ANU School of Art	11– 21 June 2014	-
<i>Evidence: CIT Visual Arts Staff Exhibition</i>	ANU School of Art	24 June – 5 July 2014	-
<i>Random 2014: A Collaborative Exhibition</i>	ANU School of Art	11– 18 July 2014	-
<i>#Sculpture</i>	ANU School of Art	22 July – 2 Aug 2014	-
<i>Rhythm: A Random 9 Exhibition</i>	ANU School of Art	5– 16 Aug 2014	-
<i>Lucy Irvine: New Works</i>	ANU School of Art	7– 22 Aug 2014	-
<i>Mnemonics</i>	ANU School of Art	19– 23 Aug 2014	-
ANU School of Art Drawing Prize 2014	ANU School of Art	26 Aug – 6 Sept 2014	-
<i>As an artist you have to balance being clever enough to have an idea and stupid enough to make it a reality</i>	ANU School of Art	9– 20 Sept 2014	-
<i>Resist and Reveal</i>	ANU School of Art	23 Sept – 4 Oct 2014	-
<i>Transition: The Liminal Space</i>	ANU School of Art	7– 11 Oct 2014	-
<i>Sand and Magma</i>	ANU School of Art	13 – 25 Oct 2014	-
			n/a*
SOA Gallery			
<i>Chat</i>	ANU School of Art	4 Apr – 3 May 2014	904
<i>Made in Taiwan (MIT)</i>	Dr LIAO Hsin-Tien & CHUNG You-Hui.	10– 31 May 2014	795
<i>Step Into the Limelight</i>	ANU School of Art	29 July – 9 Aug 2014	1,300
<i>Articulate Objects – Janet DeBoos</i>	Karen O’Clery.	21 Aug – 13 Sept 2014	908
<i>Designing Craft/Crafting Design: 40 years of JamFactory</i>	ANU School of Art	26 Sept – 1 Nov 2014	1064
Visual Arts Graduate Season 2014	1/2014 Exhibition 1: ANU School of Art	7 - 15 Feb 2014	340
	1/2014 Exhibition 2: ANU School of Art	21 Feb – 5 Mar 2014	340
	1/2014 Exhibition 3: ANU School of Art	14– 22 Mar 2014	340
	2/2014: ANU School of Art	3– 12 July 2014	380
	3/2014: ANU School of Art	11 Dec – 18 Dec 2014	474
Graduating exhibition 2014	ANU School of Art	28 Nov - 7 Dec 2014	2000
			Total: 8,845
Total exhibitions: 30		Total audience: >8,845	

*attendance figures unavailable due to nature of exhibition space. The foyer gallery exhibition is in a public thoroughfare area with medium to high unmonitored daily traffic.

ATTACHMENT 5 –MUSIC STATISTICAL REPORT

PROGRAM	DESCRIPTION	STATISTICS
Music Engagement Program	A multi-faceted program that provides professional development and support for generalist and specialist ACT teachers; community outreach activities and concerts; and school-to-school and school-to-community activities.	<p>Total number of professional development short courses/workshops: 8</p> <p>Total number of ACT schools participating in professional development: 81</p> <p>Total number of teachers attending workshops: 208</p> <p>Total number of schools supported and engaged in community outreach activities: 86</p> <ul style="list-style-type: none"> • Teacher support: 81 • Student engagement: 36 <p>Total number of school and community events: 11</p> <p>Community organisations and care facilities engaged with outreach visits: 14</p>
Music for Colleges	This program provides highly focused teaching of ACT year 11 and 12 College students in small group settings to maximize learning and hands-on music experiences. The courses are Board of Secondary Studies assessable and are undertaken as part of the students' curriculum. Students can enrol into Jazz or Classical streams.	<p>Total number of courses: 4</p> <p>Total number of tutors: 24</p> <ul style="list-style-type: none"> • Postgraduate music students: 1 • Local musicians: 21 • Interstate musicians: 2 <p>Total number of enrolments: 34</p>
Music Development Program	The Music Development Program is designed to complement existing school and instrumental tuition and is focused on developing the ensemble and group performance elements of musical performance. The Program is for ACT students in Years 7 to 12 and offers two main streams: Music Theory & Aural training; and Ensemble group performance.	<p>Total number of ensembles: 18</p> <p>Total number of Theory/Aural classes: 4</p> <p>Total number of tutors: 18</p> <ul style="list-style-type: none"> • Postgraduate music students: 5 • Local musicians: 13 <p>Total number of enrolments: 88</p>
Web presence	Direct audience visits (excluding ANU email addresses) to the School of Music website	<p>Total web visits: 39,377</p> <ul style="list-style-type: none"> • 22,859 (58%) from ACT • 16,518 (42%) outside ACT.
Social media	Number of social media followers and 'friends'	<p>Twitter followers: 307</p> <p>Total Facebook 'friends': 1,079</p> <ul style="list-style-type: none"> • ANU School of Music: 914 • ANU Open School of Music: 70 • Music Engagement Program: 95

ATTACHMENT 6 – ART STATISTICAL REPORT

PROGRAM	DESCRIPTION	STATISTICS
Visual Arts Access	Subsidised access to Visual Arts Access courses	Total number of courses: 77 Total number of teachers: 28 Total number of enrolments: 722
Public lecture series	A series of lectures available to the Canberra and ANU community, including the Art Forum; Public Lectures, Fringe Forum; and Annual Lecture.	Total lectures: 43 Total presenters: 62 Total attendance: 1,815
<i>Step into the Limelight</i> Exhibition	Exhibition of works by students from primary and secondary ACT public schools	Total ACT public schools participating: 30 Total number of exhibitors: 300 Total attendance: 1,300
Web presence	Direct audience visits (excluding ANU email addresses) to the School of Art website	Total web visits: 79,904 <ul style="list-style-type: none"> • 42,888 (54%) from ACT • 37,016 (46%) outside ACT.
Social media	Number of social media followers and 'friends'	Twitter followers: 548 Total Facebook 'friends': 1,620 <ul style="list-style-type: none"> • ANU School of Art: 1,313 • ANU Music & Art School Library: 307
ANU Art & Music Library	The combined School of Music and School of Art Library offers corporate and group memberships in addition to individual student and community memberships. Visual Arts Access and Open School of Music students are eligible for free membership under the program structure.	Total program-based memberships: <ul style="list-style-type: none"> • Visual Arts Access: 66 • Open School of Music: 34 • ACT institutional corporate memberships (ACT): 5 • Individual user memberships: 200
School of Art Gallery	SOA Gallery and Foyer gallery exhibitions within the School of Art.	Total exhibitions: 30 Total artists: 221 Total attendance: >8,845